Desperate Housewives

"Ah, But Underneath"

Episode #101

Written by
Marc Cherry

Directed by
Larry Shaw

SHOOTING SCRIPT

7/19/04 YELLOW REVISION

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DESPERATE HOUSEWIVES
Episode 101 - “Ah, But Underneath”
7/14/04 – Pink Full Revision - Character List

Mary Alice Young (V.O.)
Susan Mayer
Gabrielle Solis
Bree Van De Kamp
Lynette Scavo
Julie Mayer (Minor-12)
Carlos Solis
Mike Delfino
Edie Britt

Martha Huber
Rex Van De Kamp
John (Minor-16)
Paul Young
Zach Young (Minor-16)
Penny Scavo (Minor-Infant)
Preston Scavo (Minor-6)
Porter Scavo (Minor-6)
Parker Scavo (Minor-5)

Dr. Albert Goldfine
Motorcycle Cop
Middle-Aged Woman
Insurance Adjustor
Vet
EXTERIORS:
BRIDGE - NIGHT
CEMETERY - DAY
DELFINO HOUSE - DAY / NIGHT
FOREST - NIGHT
MAYER HOUSE - FRONT YARD - MORNING / NIGHT
RESIDENTIAL STREET (Minivan Scene) - DAY
RESIDENTIAL STREET (JOHN'S HOUSE) - DAY
SOLIS HOUSE - FRONT YARD - DAY
STREET - DAY
WISTERIA LANE - DAY / EARLY EVENING / NIGHT
YOUNG HOUSE
  BACKYARD - NIGHT
  GARAGE - NIGHT

INTERIORS:
BRITT HOUSE - BURNT KITCHEN - MORNING
DELFINO HOUSE - KITCHEN - DAY
DR. GOLDFINE'S OFFICE - DAY
  WAITING ROOM - DAY
JOHN'S BEDROOM - DAY
MAYER HOUSE
  BEDROOM - NIGHT
  KITCHEN - DAY / NIGHT
  SUSAN'S BEDROOM - DAY
MIKE DELFINO'S HOUSE
  DINING ROOM - NIGHT
  KITCHEN - NIGHT
  LIVING ROOM - DAY
SCAVO HOUSE
  BATHROOM - DAY
  BEDROOM - DAY / NIGHT
  LIVING ROOM - DAY
  DINING ROOM - DAY / NIGHT
VAN DE KAMP HOUSE
  BEDROOM - NIGHT
  LIVING ROOM - NIGHT
VETERINARIAN'S WAITING ROOM - NIGHT
YOUNG HOUSE
  GARAGE - DAY / NIGHT
  KITCHEN - NIGHT

INTERIOR / EXTERIORS:  I/E LYNETTE'S CAR (STREET) - DAY
TEASER

FADE IN:

1 EXT. CEMETERY – DAY (DAY 1)

We open on a perfect lily in full bloom. The camera TILTS UP to reveal a suburban cemetery.

MARY ALICE (V.O.)
An odd thing happens when we die.

The camera PUSHES IN past several headstones 'til it stops on one that reads: "Mary Alice Young. Beloved Wife and Mother."

MARY ALICE (V.O.) (CONT'D)
Our senses vanish. Taste, touch, smell, and sound become a distant memory. But our sight, ah, our sight expands.

The camera TILTS UP to the clear blue sky.

2 EXT. WISTERIA LANE – DAY

The camera TILTS DOWN and we're in our neighborhood.

MARY ALICE (V.O.)
And we can suddenly see the world we've left behind so clearly.

The camera FLOATS down the street, cars whizzing past, and then it floats over the lawn of the Solis house.

MARY ALICE (V.O.) (CONT'D)
Of course, most of what's visible to the dead could also be seen by the living. If they'd only take the time to look.

We then PUSH IN to the second story window.

3 INT. SOLIS HOUSE – BATHROOM – DAY

CLOSE on GABRIELLE. She's submerged underwater.

MARY ALICE (V.O.)
Like my friend, Gabrielle. I should have seen how unhappy she was. But I didn't.

4 INT. SOLIS HOUSE – BEDROOM – DAY (FLASHBACK)

Gabrielle models an expensive outfit for CARLOS.

(CONTINUED)
CONTINUED:

MARY ALICE (V.O.)
I only saw her clothes from Paris...

INT. SOLIS HOUSE - LIVING ROOM - NIGHT (FLASHBACK)

Gabrielle smiles as Carlos fastens an exquisite necklace around her neck.

MARY ALICE (V.O.)
... and her platinum jewelry.

INT. SOLIS HOUSE - LIVING ROOM - DAY (FLASHBACK)

Gabrielle squeals with delight as she takes a watch from a gift box. She passionately kisses Carlos who stands beside her.

MARY ALICE (V.O.)
.... and her brand new diamond watch.

INT. SOLIS HOUSE - DINING ROOM - DAY (FLASHBACK)

Gabrielle sits alone at a table. She sips a glass of wine. She then checks her Rolex. She looks back up, emotionless.

MARY ALICE (V.O.)
Had I looked closer, I'd have seen that Gabrielle Solis was a drowning woman. Desperately in search of a life raft.

END OF FLASHBACK

INT. SOLIS HOUSE - BATHROOM - DAY

We're back with the submerged Gabrielle. She comes up for air. We see that she's in a bathtub.

MARY ALICE (V.O.)
Luckily, for her, she found one.

The camera PANS OVER to reveal that JOHN is in the tub with her. They lean into each other and kiss.

MARY ALICE (V.O.) (CONT'D)
Of course, Gabrielle only saw her young gardener as a way to infuse her life with a little excitement.

EXT. SOLIS HOUSE - FRONT YARD - DAY - CONTINUOUS

A Jaguar pulls up in the driveway. Carlos emerges.

(CONTINUED)
MARY ALICE (V.O.)
But now, she was about to discover just how exciting her life could get.

INT. SOLIS HOUSE - BATHROOM - CONTINUOUS
Gabrielle and John dry each other off. They hear a car door slam. Gabrielle goes to the window. She sees Carlos.

GABRIELLE
Damn it!
Gabrielle grabs John and pulls him out of the bathroom.

EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS
As Carlos walks to the front door, he spots John's truck. Looks for John. He's not in the yard.

INT. SOLIS HOUSE - DINING ROOM - CONTINUOUS
Gabrielle and John race down the stairs. Gabrielle is in a robe. John has a towel wrapped around his waist.

GABRIELLE
Out the window!
John grabs some clothing off the floor.

JOHN
Wait! Where's the rest of my clothes?

GABRIELLE
I'll find them! Just go!
She pushes John out the window. His towel catches on the window sill. Gabrielle hears the door open. She takes the towel and wraps her hair in it. Carlos enters.

GABRIELLE (CONT'D)
Carlos, you're home early.

CARLOS
My meeting got canceled. Didn't you take a shower this morning?
Gabrielle sees John's pants on the floor next to the sofa.

GABRIELLE
Well... I just finished a workout.

(continues)
She pushes the pants under the sofa with her foot. Carlos starts to exit. A beat. He turns back.

CARLOS
Where's John?

GABRIELLE
... John?

CARLOS
Yeah. That's his truck out front.

Gabrielle stares at Carlos, unable to speak.

MARY ALICE (V.O.)
Gabrielle was panicked. She knew if her husband discovered her secret, she would feel the full force of his wrath.

JOHN (O.C.)
Hey, Mr. Solis.

Gabrielle turns to see John at the window. Wearing a shirt and holding pruning shears. He trims the hedge outside the window. Gabrielle looks back at Carlos.

CARLOS
Hey, John. Did you plant that ficus yet?

JOHN
I'll get to it as soon as I'm done here.

MARY ALICE (V.O.)
But she was quickly reminded that what Carlos couldn't see...

As Carlos and John continue to talk, John and Gabrielle exchange a meaningful glance.

EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS

John stands at the window holding the pruning shears.

MARY ALICE (V.O.)
... couldn't hurt her.

A NEW ANGLE REVEALS John is naked from the waist down.

FADE OUT.

END OF TEASER
FADE IN:

14 EXT. WISTERIA LANE - NIGHT (NIGHT 1)

The street is empty. There is a feeling of utter serenity.

MARY ALICE (V.O.)
The peaceful facade of Wisteria Lane had recently been shattered. First, by my suicide, and then by the discovery of...

15 INT. MAYER HOUSE - KITCHEN - NIGHT

Our four women sit at the table. A piece of paper lies in the middle of the table.

MARY ALICE (V.O.)
... a note that suggested a suspicious reason for my desperate act.

The camera PUSHES in on the note till we see the words:
"I KNOW WHAT YOU DID. IT MAKES ME SICK. I'M GOING TO TELL."

MARY ALICE (V.O.) (CONT'D)
My friends gathered to discuss its implications.

SUSAN picks the note up.

SUSAN
I think we should give it to Paul.

GABRIELLE
The man's still in mourning, Susan. He'll freak out.

SUSAN
Gabrielle, it doesn't matter. She was his wife. He deserves to have all the facts.

BREE
We could do it gently. We could tell him about it over coffee and pastry.

LYNETTE
That'll be fun. "Paul, we have proof your wife killed herself over some deep dark secret. Another bear claw?"

GABRIELLE
We could always go to the police.

(CONTINUED)
The four women look at each other uncomfortably. This is a step none of them are prepared to take.

LYNETTE
Maybe it was just some stupid practical joke.

BREE
If it was a joke, it was in very poor taste.

SUSAN
(off note)
No, this was serious. I know it was. And we've got to find out what was going on.

LYNETTE
Let's say we do. There's a chance we might not like what we find.

SUSAN
Isn't it worse to be in the dark? Imagining she did all sorts of horrible things?

BREE
It's the age-old question, isn't it?

All the women look at Bree quizzically.

BREE (CONT'D)
How much do we really want to know about our neighbors?

EXT. YOUNG HOUSE - BACKYARD - NIGHT

We open on a freshly dug hole in the bottom of an empty swimming pool. We TILT up to see ZACH YOUNG, in a bathrobe, staring intently at the hole. He then looks back at his home.

INT. YOUNG HOUSE - GARAGE - NIGHT

PAUL is at his work bench. On it is a large, old, wooden, TOY CHEST, decorated with dancing bears and balloons. The chest is covered with dirt and mud.

EXT. MAYER HOUSE - FRONT YARD - LATER THAT NIGHT

Susan says good night to Bree, Gabrielle, and Lynette. She goes inside and the three women head to their homes.
MARY ALICE (V.O.)
After talking for hours, my friends still hadn't agreed on what to do with the note. So they decided to talk about it in the morning after a good night's rest.

19 INT. MAYER HOUSE - BEDROOM - LATER
Susan lays in her bed, staring up at the ceiling.

MARY ALICE (V.O.)
But no one could sleep that night.

20 INT. SOLIS HOUSE - BEDROOM - LATER
Gabrielle lays in her bed, staring up at the ceiling.

MARY ALICE (V.O.)
They each kept thinking of my suicide, and how terribly alone I must have felt.

21 OMITTED

22 INT. VAN DE KAMP HOUSE - BEDROOM - LATER
Bree lays in her bed, staring up at the ceiling.

MARY ALICE (V.O.)
You see, loneliness was something my friends understood. All too well.

Bree looks at the empty spot in the bed next to her. She thinks for a beat, then gets up and exits her bedroom.

23 INT. VAN DE KAMP HOUSE - LIVING ROOM - MOMENTS LATER
REX is lying on the sofabed. As Bree tiptoes in...

REX
It's okay. I'm up.

BREE
Oh, good. I wanted to ask you a question.

REX
Okay...

BREE
Do you remember the night you proposed?

REX
Oh, for God's sake...

(CONTINUED)
Bree crosses to the sofa and sits.

BREE
We sat on Skyline Drive and drank a bottle of apple wine. And when we finished it, you turned to me and said, "If you marry me, Bree Mason, I promise I'll love you for the rest of my life."

Rex stares at Bree. Beat.

BREE (CONT'D)
And even though I was engaged to Ty Grant, and even though my father didn't like you, I said 'yes.'

REX
That was a long time ago.

BREE
You're going to cancel the meeting with that divorce lawyer. And we're going to find a marriage counselor.

REX
Bree --

BREE
You promised.

Rex sees in Bree's face a vulnerability he hasn't seen in years. Finally:

REX
All right.

With that, Bree rises. As she crosses into the kitchen...

BREE
I'm going to make myself some warm milk. Would you like something to drink?

REX
(under his breath)
Anything but apple wine.

Gabrielle lays in her bed. She glances at the empty spot in the bed next to her.
She then hears a sound and sees the door start to open. She quickly shuts her eyes. Carlos enters. He quietly enters and begins undressing. After a beat:

CARLOS
I know you're awake.

GABRIELLE
(eyes still closed)
And I know you're a jerk.

CARLOS
Dinner with Tanaka ran long. I'm sorry.

Carlos leans over to kiss her. Gabrielle moves away.

GABRIELLE
I didn't marry you so I could have dinner by myself six times a week. Do you know how bored I was tonight? I came this close to actually cleaning the house!

CARLOS
Don't be this way. I got you a gift.

GABRIELLE
You're not buying your way out of this.

Carlos pulls out a velvet box from his coat. He tosses it to Gabrielle. She opens it and takes out a bracelet.

GABRIELLE (CONT'D)
(impressed)
Is that white gold? *

CARLOS
Yeah. Put it on. Then make love to me.

GABRIELLE
I'm not in the mood. But we can stay up and talk.

CARLOS
When a man buys a woman expensive jewelry, there are a lot of things he may want in return. For future reference, conversation ain't one of 'em.

Gabrielle stares coldly at Carlos.

CARLOS (CONT'D)
That was a joke.

(CONTINUED)
Gabrielle throws the velvet box at Carlos. It misses. He starts after Gabrielle. She tries to run away but he grabs her. He forces her down on the bed.

CARLOS (CONT'D)
What the hell's the matter with you?

GABRIELLE
Let go of me!

CARLOS
You've been a nightmare for the past month. Tell me what's wrong. I can't fix it unless you tell me!

Gabrielle stops struggling. She realizes he gets it.

GABRIELLE
(softly)
It's not exciting anymore, Carlos.

CARLOS
So what am I supposed to do?

GABRIELLE
I don't know. Be like you used to be. Surprise me. Take my breath away.

Gabrielle looks up at Carlos expectantly. Carlos gets it.

CARLOS
Okay.

(to himself)
Okay.

Carlos exits into the bathroom. Gabrielle picks up the bracelet and puts it on her wrist. She holds out her arm and admires it for a beat.

INT. MAYER HOUSE - BEDROOM - NIGHT

Susan lays in her bed. She looks at the empty spot in the bed next to her. She rubs her hand longingly over it. She then hears a sound. She sees a light on in the hallway. She heads out to investigate.

INT. MAYER HOUSE - KITCHEN - CONTINUOUS

JULIE is rummaging through the kitchen pantry. Susan enters.

SUSAN
Julie, do you know what time it is?
I forgot I have to make brownies for the Chess Club tomorrow.

Susan goes to the sink and pours herself a glass of water.

Do you want some help?

Nah, I'm good.

Susan looks outside and spots MIKE DELFINO walking his dog. A look of longing washes over her face. Julie notices this.

Dear Diary: Mike doesn't even know I'm alive.

Shut up.

If you want to date him, you're gonna have to ask him out.

I keep hoping he'll ask me out.

And how's that going?

Shouldn't you be making brownies for your nerdy friends?

I can't find the measuring cup. Have you seen it?

This question gives Susan pause. She becomes evasive.

The measuring cup. Well...

Susan sneaks into the back door, measuring cup in hand.
BACK TO SCENE:

SUSAN
The last time I saw it...

INT. EDIE BRITT'S HOUSE - FLASHBACK

Susan inside Edie's house. She throws the bra; the drapes catch on fire.

BACK TO SCENE:

SUSAN
Uhhh...

INT. EDIE BRITT'S HOUSE - NIGHT (FLASHBACK)

We see Susan run out of the flaming house. Camera PANS DOWN to the measuring cup she's left behind.

BACK TO SCENE:

SUSAN
(trying to mask her concern)
I'm sure it's here someplace. Keep looking.

Susan heads upstairs.

JULIE
(calling after)
But I've looked everywhere!

INT. BRITT HOUSE - BURNT ROOM - NEXT MORNING (DAY 2)

CLOSE on a charred measuring cup.

We pull back to see MARTHA HUBER and an INSURANCE ADJUSTER picking through the remains of Edie's charred home. EDIE emerges from the kitchen, dazed.

EDIE
It's all gone. Everything my ex-husband worked for all those years. Gone.

MRS. HUBER
Oh, you poor thing.
(to adjustor)
And she'd just put up new wallpaper.
(then, sotto)
I didn't care for it.

(CONTINUED)
Edie crosses over to the adjustor.

EDIE
So how long til I get my money? I know my policy was up-to-date so you better not try to screw with me.

INSURANCE ADJUSTOR
You should have a check by the end of the week. Where can I get in touch with you?

EDIE
Martha's letting me stay with her for the next few weeks.

MRS. HUBER
Well, it was the Christian thing to do. (leaning in) I don't really have the room.

INSURANCE ADJUSTOR
Well, I think I've got everything I need.

Mrs. Huber bends over, picks up the charred MEASURING CUP.

EDIE
What's that?

MRS. HUBER
It's your measuring cup. It's amazing how durable these things are.

EDIE
That's not mine. Mine's plastic. (then) God, this is depressing. Someone's gotta buy me breakfast. *(indicating adjustor) You, come on.

The insurance adjustor obediently follows Edie. They EXIT. As Mrs Huber continues to study the measuring cup, we:

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

35 EXT. MAYER HOUSE - FRONT YARD - EARLY MORNING

Susan, dressed in a ratty bathrobe and slippers, carries the trash out to the curb. She's stuffing it in when suddenly, she hears:

A MAN'S VOICE (O.C.)

Hey, Susan.

Susan turns to see Mike standing a few feet away. He has his dog on a leash.

SUSAN

Mike!

Susan quickly turns her back to him, tries to fix her messy hair.

MIKE

What's wrong?

SUSAN

I didn't realize anybody would be out here. I just sorta rolled out of bed.

MIKE

Oh, I'm sure you look fine.

Susan meekly turns back around to face Mike. The dog starts barking at her wildly.

MIKE (CONT'D)

(to dog)
Bongo, no!

(then, to Susan)
Sorry about that. He scares easy.
(catches himself)
Not that you're scary. I mean --

SUSAN

No, that's fine. I get it.

MIKE

Well... didn't mean to disturb you. See you around.

Mike starts to cross away. Susan hesitates, then:

(CONTINUED)
SUSAN
Uh, Mike? Before you go, I've been meaning to ask you something.

MIKE
(stops)
Oh?

SUSAN
I was wondering... if you wanted to have dinner with me.

MIKE
(smiling)
Just the two of us?

SUSAN
(chickening out)
... and... and Julie. It's a thing we do when a new neighbor moves in. We invite them over and make 'em a home-cooked meal. It's sort of a tradition.

MIKE
Didn't you tell me you're a lousy cook?

SUSAN
Well... I order take-out.

MIKE
You invite people over for a home-cooked meal, then give them take-out?

SUSAN
It's a fairly new tradition. I'm still working out the kinks.

MIKE
Tell you what. How about I make dinner, and you and Julie come over to my place?

SUSAN
Great.

MIKE
Friday night? We'll eat around six?

SUSAN
We'll be there.
(leans down to dog)
Bye, Bongo.

(CONTINUED)
35 CONTINUED: (2)

Bongo lunges at Susan, barking. Susan reacts as Mike pulls the dog away.

36 INT. MAYER HOUSE - KITCHEN - MOMENTS LATER

Julie is having breakfast. Susan enters.

SUSAN
Mike Delfino just invited us to dinner on Friday night.

JULIE
He did? Cool.

SUSAN
But only I'm going. You'll be coming down with something semi-serious that requires bed rest and fluids.

They share a smile as Susan exits.

37 INT. DR. GOLDFINE'S OFFICE - DAY

We start on a wall filled with diplomas and certificates of achievement. We tilt down to see an accomplished-looking man, DR. ALBERT GOLDFINE, working at a desk.

MARY ALICE (V.O.)
Dr. Albert Goldfine was the most accomplished marriage counselor in the city.

38 INT. DR. GOLDFINE'S OFFICE - DAY (FLASHBACK)

Dr. Goldfine slides a box of Kleenex to a weeping, fresh faced young woman. She takes a tissue. Next to her sits her dazed husband, in a heroin nod.

MARY ALICE (V.O.)
He had dealt with problems ranging from substance abuse...

39 INT. DR. GOLDFINE'S OFFICE - DAY (FLASHBACK)

Dr. Goldfine slides a box of Kleenex to a bald man with glasses. The man takes a tissue. Next to him sits his sluttily-dressed wife.

MARY ALICE (V.O.)
... to infidelity...
Dr. Goldfine slides a box of Kleenex to an elderly woman. She takes the box and smashes it into the side of her husband's head.

MARY ALICE (V.O.)
... to domestic violence.

She continues to pound on him, forcing Goldfine to physically intervene.

END OF FLASHBACK

Dr. Goldfine gets up and crosses to the door.

MARY ALICE (V.O.)
Yes, Dr. Goldfine thought he had seen it all.

He opens the door to reveal Bree and Rex. Bree is holding a bag festooned with ribbons.

MARY ALICE (V.O.) (CONT'D)
And then he met the Van De Kamps.

BREE
Hello. I'm Bree. This is my husband, Rex. I brought you homemade potpourri.

Bree hands the bags to Dr. Goldfine, then proceeds into the room. Stunned, Dr. Goldfine locks to Rex.

REX
The answer is yes. You're about to make a fortune off us.

Rex proceeds into the room. Dr. Goldfine looks down at the potpourri. He's not sure what to do with it.

An exhausted Lynette drives. Patsy is in a car seat directly behind her. Parker is in the passenger seat; the twins are in the back behind him. All three boys are jumping up and down, fighting, screaming, bouncing off the walls.
LYNETTE
Boys, I'm not going to tell you again! Buckle up!! So help me, I will duct tape you into those car seats if I have to! *

Lynette suddenly sees a MOTORCYCLE COP in her rear-view mirror. The siren is flashing.

LYNETTE (CONT'D)
Oh, crap...

EXT. STREET – DAY – MOMENTS LATER

Lynette is parked on the side of the road. The policeman leans into her window.

COP
License and registration, please.

An annoyed Lynette hands them over.

COP (CONT'D)
Ma'am, do you know why I pulled you over?

LYNETTE
I have a theory.

COP
Your kids were jumping up and down. They should be sitting, wearing their seat belts.

LYNETTE
I yelled at them to sit. But they never listen to me. It's very frustrating.

COP
Well, you're gonna have to find a way to control them. After all, that's your job.

The cop crosses back to his car, and begins to fill out a citation. Lynette is stunned.

MARY ALICE (V.O.)
Though he'd been a policeman for six years, Officer Hayes had never found himself in a truly dangerous situation. Then again, he had never before told a woman how to raise her children.

Suddenly, Lynette gets out of her car. She starts towards the cop. The cop looks up.

(CONTINUED)
LYNETTE
Are you saying I'm a bad mother?

COP
Ma'am, you need to get back in your car.

Lynette keeps approaching the officer.

LYNETTE
I have no help. My husband's always away on business...

COP
I'm gonna have to ask you to step back.

LYNETTE
My baby-sitter's joined the witness relocation program. I haven't slept through the night in six years.

CLOSE on the cop's hand as he surreptitiously unbuckles his holster.

LYNETTE (CONT'D)
And for you to stand there and judge me --

Lynette shakes with rage. The cop realizes he's dealing with a woman on the edge. He has a choice to make. Finally...

COP
Okay. I'm not gonna give you a ticket. I'm just gonna let you off with a warning.

LYNETTE
I accept your apology.

Lynette summons whatever strength she has left, turns, walks back to her car and drives off.

CLOSE on the cop's face: a single bead of sweat drips down the side of his face.

COP
Buckle up...

EXT. RESIDENTIAL STREET - DAY

Gabrielle, dressed in sunglasses, sits in her car. She checks her watch. She looks out the window and sees a middle-aged woman emerge from a house.

(CONTINUED)
Gabrielle watches intently as the woman gets in a car and drives away. Once she's satisfied the woman is gone, Gabrielle emerges from her own car.


    JOHN
    Mrs. Solis?

Gabrielle smiles.

OMITTED

INT. JOHN'S BEDROOM — A FEW MOMENTS LATER

John and Gabrielle walk into his bedroom. It's a typically messy teenage boy’s room.

    JOHN
    This is my room. Sorry about the mess.

    GABRIELLE
    Don't worry about it.

Gabrielle removes a plate with a half-eaten sandwich from his bed before sitting.

    JOHN
    You just missed my mom. Fridays she coaches my little sister's soccer team.

    GABRIELLE
    Yes, I'd heard that. John, we need to talk about what happened the other day.

She motions for John to join her on the bed. He does.

    JOHN
    Mr. Solis isn't starting to catch on, is he?

    GABRIELLE
    No. He doesn't have a clue. God love him. But I'm thinking from now on when you come over to garden, you're actually going to have to garden.

    JOHN
    Dammit.

    GABRIELLE
    What?

(CONTINUED)
JOHN
You're dumping me? In my own bedroom?

GABRIELLE
No, I'm not dumping you. Lately, you're the only thing keeping me going. I'm saying we can't do it at my house anymore.

JOHN
Oh. So where are we gonna do it then?

Gabrielle smiles at his naiveté.

GABRIELLE
So how long does your sister's soccer practice usually last?

JOHN
(grins)
Mrs. Solis...

GABRIELLE
Come on. We don't have much time.

John rips off his shirt, as Gabrielle lays back on the bed. Just as she does...

GABRIELLE (CONT'D)
Ow, ow...

Gabrielle reaches behind her, and pulls out an electronic gizmo.

JOHN
Sorry 'bout that. It's my triggerpad. (taking it from her)
Wanna play later?

GABRIELLE
No thanks.

John throws the controller to the side and lays down on top of Gabrielle. As he kisses her neck, Gabrielle looks over and notices a framed picture of John, as a young boy, in a baseball outfit holding a Little League trophy. As John kisses her, she turns the picture away so the boy can't see what's about to happen.
Rex and Dr. Goldfine listen as Bree speaks. A tape recorder on the coffee table records their conversation.

BREE
... so there's just the four of us. My son, Andrew is sixteen and my daughter, Danielle is fifteen.

Bree begins to reach into her purse.

DR. GOLDFINE
I don't need to see pictures.

Bree pulls back her hand.

DR. GOLDFINE (CONT'D)
Bree, you've spent most of the hour engaging in small talk.

BREE
Have I?

DR. GOLDFINE
Yes. Rex has been very vocal about his issues. Don't you want to discuss your feelings about your marriage?

Bree looks down, unable to open up.

REX
This is the thing you gotta know about Bree. She doesn't like to talk about her feelings. To be honest, it's hard to know if she has any.

Bree looks at Rex, hurt.

REX (CONT'D)
Does she feel anger? Rage? Ecstasy? Who knows? Whatever she feels, it's so far beneath the surface, no one can see it. She's always... pleasant. And I can't tell you how annoying that is.

BREE'S POV: REX'S LIPS, which begin moving in SLOW MOTION. Bree hears nothing but the sound of her own HEART BEAT. She looks over at Dr. Goldfine, who listens intently to Rex.

Suddenly Bree goes from looking at Dr. Goldfine's face to a loose button on his coat. Bree looks at it suspiciously.

(Continued)
It just hangs there. Bree's eyes narrow. She picks up her purse and reaches inside.

Suddenly we're BACK TO SPEED as Bree notices that Rex and Dr. Goldfine are staring at her.

BREE
I'm sorry. What?

DR. GOLDFINE
Would you like to respond to what Rex just said?

BREE
Uh, I'm not sure.

DR. GOLDFINE
Is there some truth there? Do you use housework as a way to disengage emotionally?

Bree looks down and is surprised to see she has taken her SEWING KIT out of her purse. She looks back up at the doctor.

BREE
Of course not.

Bree lets the kit drop back in her purse.

48 INT. JOHN'S BEDROOM - DAY

John is lying in bed completely relaxed. Gabrielle is getting dressed.

JOHN
This is great. I got tons of homework tonight. And it's always easier to concentrate after sex.

GABRIELLE
Glad I could help. Education is so important.

John remembers something and jumps out of bed.

JOHN
Oh, wait. I got something for you.

John retrieves a glass with a rose and gives it to her.

JOHN (CONT'D)
I was gonna give it to you next time I mowed your lawn, but since you're here...

(CONTINUED)
GABRIELLE
You got me a rose?

JOHN
Not just any rose. Look at all the petals. There are no flaws. It's perfect.

GABRIELLE
Oh, John...

JOHN
Just like you.

Gabrielle looks at John. His face is lit up with an emotion she's never seen before.

MARY ALICE (V.O.)
The truth hit her like a thunderbolt.

JOHN
I spent days looking for the right one. I finally found it.

MARY ALICE (V.O.)
For John this was no longer a meaningless, little affair. Gabrielle could now clearly see he was falling in love with her.

GABRIELLE
(stunned)
Well, it's... beautiful.
(then)
Listen, I've gotta... go.

Gabrielle hurriedly exits his room.

JOHN
Goodbye!

END OF ACT TWO
ACT THREE

FADE IN:

49  OMITTED

50  EXT. WISTERIA LANE – DAY

Susan is sitting on her front porch doing some sketching. She sees Mike Delfino drive up to his house. She puts down her sketch pad and starts heading over.

As she walks she sees Zach Young emerge from his house. He carries a bucket and some towels. He begins washing his front window. Susan takes this in, but continues on to Mike's.

As Mike unloads his groceries, he spots Susan approaching.

SUSAN
Hey, you. So what're we having?

MIKE
Well, I talked with Julie. She suggested rib eye steaks, said it's your favorite.

SUSAN
Oh, yeah. I love my steak.

MIKE
She said when you put your mind to it you can wolf down two at a sitting.

SUSAN
(forcing smile)
Oh... she shouldn't have told you that.

Just then, Edie drives up in her car.

EDIE
Hey, Mike. Susan.

SUSAN
Edie.

MIKE
So sorry about your house. How are you holding up?

EDIE
I'm okay. I lost every stitch of lingerie and make-up I owned. But what doesn't kill us makes us stronger, right?

(MORE)

(CONTINUED)
EDIE (CONT'D)
(then, off groceries)
Ooh, someone having a party?

MIKE
Nah. Susan's just throwing me one of her traditional "Welcome to the neighborhood" dinners. Except I'm cooking. And having it at my house.

EDIE
Traditional? I never got one.

SUSAN
(awkward)
You didn't? Hmm.

Edie shoots Susan a look. Then...

MIKE
Won't be fancy. Just some home cooking.

EDIE
Mmm. That sounds so good.

MARY ALICE (V.O.)
Susan suddenly had an awful feeling in the pit of her stomach.

EDIE
I've been eating nothing but fast food lately.

MARY ALICE (V.O.)
As if she was watching an accident in slow motion.

EDIE
Martha is always on a diet. So I usually eat by myself.

MARY ALICE (V.O.)
She knew it would happen, but was powerless to stop it.

Mike gives Susan a "What do we do?" Look. Susan sighs reluctantly.

SUSAN
Edie, would you like to join us?

EDIE
That's sweet. But I don't want to get in the way. Three's a crowd.
MIKE
Oh, it's not like that. Susan's bringing Julie.

Edie looks at Susan expectantly...

SUSAN
(forcing a smile)
The more, the merrier.

EDIE
Well, this'll be fun.

MIKE
Tomorrow night. We'll eat at six.

EDIE
Great. Oh, and Susan? It'll make up for that dinner you never threw me. Ta!

Edie drives off. Beat.

MIKE
Hey, should I have said we're having steak? She's not like a vegetarian, is she?

SUSAN
Oh, no. Edie is definitely a carnivore.

As Mike and Susan continue talking, a boy on a skateboard whizzes by. WE FOLLOW the boy as he travels onto the street. As he passes the Scavo house, we then push in on Mrs. Huber and Lynette who stand in the front yard. Lynette hands Mrs. Huber a box filled with clothes.

LYNETTE
Here's what I pulled for Edie. I should warn you, most of these clothes aren't that stylish.

MRS. HUBER
Don't worry about it. Edie's a beggar now. Which means she can't be a choosier.
(disdainfully sets aside a blouse)
Of course, we don't have to rub salt in the wound.

LYNETTE
Listen, I'm getting dinner ready...

(CONTINUED)
MRS. HUBER
Say no more. I'll get out of your hair.
(gathering up clothes)
By the way, was that you I saw getting
pulled over by a policeman?

LYNETTE
Yeah. The boys were acting up in the car
and I couldn't get them to sit down.

MRS. HUBER
Young boys can be so willful.

LYNETTE
I try everything. I scream. I threaten. I
beg. Nothing works. And I don't know if
it's because they're young and they don't
understand or if they're just getting
some perverse joy out of testing me.

MRS. HUBER
My mother used to have the worst time
with me in the car. So one time, when I
was acting up, she stopped and left me on
the side of the road. And she drove off.

LYNETTE
You're kidding.

MRS. HUBER
Oh, she came back immediately. But I
never misbehaved in the car again. You
should try that.

LYNETTE
Mrs. Huber, I could never leave my kids
by the side of the road.

MRS. HUBER
When it comes to discipline, sometimes you
must be creative. My mother knew that.
Smart lady. Of course, she's in a home
now. And her mind has just turned to mush.

Mrs. Huber smiles sweetly to Lynette, who stands, appalled.

LYNETTE
Like I said, I'm getting dinner ready.

MRS. HUBER
Oh, right. Well, goodbyes.
Mrs. Huber takes the clothes and exits. As she walks onto the street, she notices Susan, who's returning from Mike's house. In the background we see Mike entering his house carrying bags of groceries.

MRS. HUBER (CONT'D)
Susan! Have you been able to find old clothes for Edie? She has nothing to wear.

*S *
*S *
*S *

SUSAN
I thought that was her look?

*S *

MRS. HUBER
Oh, Susan... you're funny when you're catty. I'll drop by later.

Mrs. Huber continues on her way. As Susan starts to head back up her walkway, she again notices Zach doing yardwork. She thinks for a beat, then crosses towards him.

SUSAN
Hey, Zach. Is your dad home? I need to talk to him.

OMITTED

INT. YOUNG HOUSE - GARAGE - MOMENTS LATER

Paul is at the work bench. Behind him is an SUV. He's startled by the SOUND of the GARAGE DOOR lifting up. He turns to see Susan standing there.

SUSAN
Hey, Paul. Hope I'm not interrupting.

Paul nonchalantly covers the last bit of the toy chest with the plastic.

PAUL
(abruptly)
Actually, I'm getting ready to go somewhere.

*S *

SUSAN
Just wanted to stop by and say hello... you know, see how things are going.

Paul lifts the toy chest. As he, carries it toward the SUV...

(CONTINUED)
PAUL
Well, we're trying to move on. It's been pretty tough.

SUSAN
I can only imagine. Especially not knowing why Mary Alice...

PAUL
Why what?

SUSAN
... why she did it.

Paul loses his footing and almost drops the toy chest. Susan rushes over to help him.

SUSAN (CONT'D)
Oh, here, let me.

PAUL
No, I've got it.

Paul tenses up as together they load the toy chest onto the SUV. Then...

SUSAN
I'm sorry if I upset you.

PAUL
Can I be frank?

SUSAN
Of course.

PAUL
I don't care what her reasons were. Maybe she was depressed. Maybe she was bored. It doesn't matter. She abandoned her husband and son. And I'll never forgive her.

Paul gets into the SUV. A stunned Susan watches as he pulls out onto the street and drives off.

EXT. WISTERIA LANE - LATE AFTERNOON

Lynette and Susan speak over their common fence. Lynette is picking up toys. Her kids run around in the background.

(CONTINUED)
SUSAN
Lynette, you should have seen him. He's just so filled with rage.

LYNETTE
So how is telling him about the note going to help?

SUSAN
Paul feels betrayed. If he knew she was being threatened... I don't know. Maybe it would help him to understand.

LYNETTE
Or maybe it would blow up in our faces.

SUSAN
Okay. How about this? How about we...

LYNETTE
Susan, I've been talking with Gaby and Bree. We've given it some serious thought and we think it would be better to just drop the whole thing.

PORTER (O.C.)
* Mom!
* LYNETTE
* I'm coming.

Lynette starts walking back to the house.

SUSAN
Drop it? No! Mary Alice was our friend. Don't we want to know what happened? Don't we want the truth?

Susan looks imploring at Lynette.

Lynette gives Susan a look of regret, then exits into the house. Susan stands there, lost in thought.

MARY ALICE (V.O.)
As I watch Susan, I can now see how naive she was.

EXT. BRIDGE – NIGHT (NIGHT 2)

Paul Young gets out of his SUV. He goes around and takes the toy chest out of the back.
MARY ALICE (V.O.)
It's not enough to want the truth. You must know where to look for it. And the truth is elusive.

He carries it to the side of the bridge, checks to see no one is coming and drops the chest into the river below.

MARY ALICE (V.O.) (CONT'D)
Because it knows where to hide.

He watches as it sinks beneath the murky water.

FADE OUT.

END OF ACT THREE
ACT FOUR

FADE IN:

55 OMITTED

56 INT. MAYER HOUSE - KITCHEN - DAY

Julie is busy putting away groceries. There is a knock at the door. Julie crosses and opens the door to reveal Mrs. Huber.

MRS. HUBER
Hello, Julie. I talked to your mom about donating some clothes for Edie.

JULIE
She's at Mrs. Van De Kamp's. But I'll see if she left some stuff upstairs.

Julie exits upstairs. Mrs. Huber enters, sees the grocery bags on the counter. She crosses over and peeks inside. She takes out some grapes. She pops a few into her mouth. She then sees something that piques her interest. She takes a measuring cup out of the bag. She's looking at it, when...

Julie comes down, catches her with the measuring cup.

MRS. HUBER
Julie! I was just admiring your new measuring cup.

JULIE
Yeah. We lost ours.

Julie takes it back from her.

MRS. HUBER
(trying not to seem too interested)
Really?

JULIE
So I can't find the clothes. I'm sorry.

MRS. HUBER
That's okay.

JULIE
If you want me to keep looking...

MRS. HUBER
No. You've done more than enough. Truly.

(CONTINUED)
Mrs. Huber smiles and exits.

EXT. SOLIS HOUSE - FRONT YARD - DAY

John prunes bushes next to the front porch. Gabrielle comes out carrying the rose. She spots John, who smiles.

JOHN
I'm gonna be done here in about thirty minutes if you want to --

GABRIELLE
John, we need to talk.

JOHN
Okay.

John stops working. Gabrielle looks over, notices Mrs. Huber across the street talking to a neighbor. Mrs. Huber glances over at Gabrielle and John. They share a wave.

GABRIELLE
Keep pruning that bush. Mrs. Huber is over there. I don't want her to see us talking.

John turns his back on Gabrielle. As she speaks to him, she can't see his face.

JOHN
Is something wrong?

GABRIELLE
The other day, when you gave me this rose...

JOHN
You didn't like it?

GABRIELLE
No. It's not that. It's just... we need to be clear about something. (off his confusion) What we're doing is... fun. We're just friends, right?

JOHN
Friends who have sex together?

GABRIELLE
Exactly. I was just concerned you might be thinking it's more than it is.

(CONTINUED)
John is devastated, but covers well.

JOHN
(trying to be cool)
Hey. We're just hooking up, that's all.

GABRIELLE
I'm so glad.

John watches as Gabrielle exits into the house.

Gabrielle enters with the rose. She stops by a vase of mixed flowers. She places the rose in the vase. She considers it for a moment before lifting the rose out and placing it in an empty vase all by itself. She's pleased with this decision.

Bree sits in the waiting room. Dr. Goldfine enters.

DR. GOLDFINE
Bree? Rex just called. He won't be able to meet you here today. Apparently, there was an emergency at the hospital.

BREE
Oh. I wish he'd called me.

DR. GOLDFINE
He suggested perhaps you'd like to talk to me by yourself. You've been very quiet in our joint sessions.

Bree looks down at Dr. Goldfine's coat. The same button is still dangling. She focuses on it for a beat. Then...

BREE
(looks up)
What? Oh! No, thank you. I have some things I need to get done anyway.

DR. GOLDFINE
Okay.

Dr. Goldfine goes back in his office. Bree gets up to leave. Just as she reaches the door, she stops. She turns back and goes into Dr. Goldfine's office.
59 INT. DR. GOLDFINE'S OFFICE - CONTINUOUS

Dr. Goldfine is at his desk. Bree pokes her head in.

BREE
Dr. Goldfine? There is something you could do for me.

DR. GOLDFINE
What's that?

BREE
Take off your coat.

Bree shuts the door in a definitive manner. Dr. Goldfine's eyes widen in a concerned manner.

60 INT. DR. GOLDFINE'S OFFICE - MINUTES LATER

Bree sits, sewing a new button onto the doctor's coat. Dr. Goldfine leans against his desk, a bit uncomfortable.

DR. GOLDFINE
I'm sure Freud would not approve of this.

BREE
Who cares what he thinks? I took psychology in college. We learned all about Freud. A miserable human being.

DR. GOLDFINE
What makes you say that?

BREE
Think about it. He grew up in the late Eighteen Hundreds. There were no appliances back then. His mother had to do everything by hand. Just back-breaking work from sun up to sun down. Not to mention the countless other sacrifices she probably had to make to raise her family. So what does he do? He grows up and becomes famous peddling a theory that the problems of most adults can be traced to something awful their mother has done. (finishes button) She must have felt so betrayed.

DR. GOLDFINE
I never thought of it that way.

(CONTINUED)
BREE
He saw how hard she worked. He saw what she went through for him. Did he remember to say 'thank you' once in a while? I doubt it.

Dr. Goldfine looks at Bree. He gets what she's saying.

BREE (CONT'D)
(handing back jacket)
Here you go.

Bree rises. Dr. Goldfine escorts her to the door, opens it.

DR. GOLDFINE
Just so you know, many of Freud's theories have been discredited.

BREE
Good.

Bree leaves and closes the door behind her.

61 INT. MAYER HOUSE - LIVING ROOM - DAY

Susan heads down the stairs with laundry, Julie on her heels.

JULIE
... so, now I am going to dinner?

SUSAN
If Edie's gonna be there, I'm gonna need some emotional support.

JULIE
I can't believe she wormed her way in. How could you let that happen?

SUSAN
(joking)
Julie, I think you're now old enough to know the truth: Your mother's a loser.

JULIE
No, you're not.

SUSAN
This whole dinner's a disaster.

JULIE
At least you get to hang out with him.

(CONTINUED)
SUSAN
As a friend. Once men think of you as a friend it's all over.

JULIE
Well, same goes for Edie. She'll just be hanging out with Mike too.

SUSAN
Luckily for Edie, there's nothing "friendly" about her. I can't compete.

JULIE
(a thought)
You know what you could do? Go early so you can have some alone time with Mike.

SUSAN
That's a great idea. Edie will be arriving at five forty-five. Which means her breasts will get there about five thirty. So I'll shoot for five.

INT. LYNETTE'S CAR - TRAVELING - DAY

Lynette drives. She looks in her rearview mirror to see THE BOYS are again out of their seat belts and bouncing off the walls.

LYNETTE
How many times do I have to tell you?!
Sit!

The boys ignore her.

LYNETTE (CONT'D)
I'm serious! You are going to be in so much trouble if you don't get back in those seats.

SLOW MOTION. Lynette's POV: as the boys continue to jump up and down, they look at her, an evil glint in their eyes.

MARY ALICE (V.O.)
For the first time, Lynette could see this was not the innocent play of children. She was being challenged. So she decided it was time to get creative.

Lynette quickly pulls over to the side of the road. She gets out, marches around the car and opens the rear door.
LYNETTE
Out!
The boys stare at her.

LYNETTE (CONT'D)
You heard me! Get out of the car! If you can't behave, then you can't ride.

The three boys share an incredulous look, then quietly file out. Lynette slams the door shut, gets back in the car and takes off. The boys watch, stunned, as she drives off.

EXT. RESIDENTIAL STREET -- CONTINUOUS

Lynette pulls around the corner and stops the car. For a few moments she taps her fingers and checks her watch. Finally she takes a deep breath, does a U-turn, and drives back down the street.

Suddenly panic washes over her face. Her boys are gone. She quickly parks the car and jumps out.

LYNETTE
Boys?!
(screaming)
Boys?!!

No response. Lynette stands looking around nervously at the empty sidewalk.

END OF ACT FOUR
ACT FIVE

FADE IN:

64 EXT. RESIDENTIAL STREET - DAY - A FEW MINUTES LATER

A frantic Lynette runs from house to house searching for her sons.

LYNETTE
(calling out)
Porter! Preston! Parker! If you're hiding, you gotta stop now! 'Cause Mommy doesn't think it's funny!

Lynette sees a BEEFY MIDDLE-AGED WOMAN staring at her through a screen door.

LYNETTE (CONT'D)
Excuse me! I'm looking for my kids. Three boys with red hair. Have you seen them?

The beefy woman steps out of her house.

MIDDLE-AGED WOMAN
Yeah. I also saw you drive off and leave 'em.

LYNETTE
I was just trying to scare them into behaving. Did you see where they went?

MIDDLE-AGED WOMAN
It seems to me you have some anger management issues.

LYNETTE
I have four kids under the age of six. I absolutely have anger-management issues.

MIDDLE-AGED WOMAN
Well, I think you need to talk to somebody. Abandoning your children...

LYNETTE
I didn't abandon them. I came back.

MIDDLE-AGED WOMAN
I'm just saying it's not normal.

(CONTINUED)
LYNETTE
Well, my kids aren't normal. Now I don't have time for this, lady. Did you see my kids or not?

MIDDLE-AGED WOMAN
They're in my kitchen.

LYNETTE
What?! Boys! Get out here!

Lynette starts towards the house.

MIDDLE-AGED WOMAN
But I don't think they should go anywhere until you've calmed down.

The three boys suddenly appear at the screen door.

LYNETTE
Boys, get in the car!

PORTER
She's got cookies.

LYNETTE
Bring 'em. We're leaving.

The boys emerge from the house. The beefy woman grabs Lynette's arm.

MIDDLE-AGED WOMAN
You boys stay put.
    (to Lynette)
    Now you and I are gonna have a little talk.

Lynette tries to wrestle herself free.

LYNETTE
Let go of me!

MIDDLE-AGED WOMAN
You shouldn't scare children into behaving. It's not right.

LYNETTE
You're hurting my arm!!

The beefy woman holds on. The boys see Lynette struggling. Porter comes out of the house.
PORTER
Leave my mommy alone!

MIDDLE-AGED WOMAN
You stay where you're safe.

Porter runs over and bites the woman on the leg.

MIDDLE-AGED WOMAN (CONT'D)
Son of a....!!

As Lynette frees herself from the woman's grip, Preston shoves the woman away. The beefy woman stumbles back and falls down. Lynette, horrified, turns to the boys.

LYNETTE
Run, boys, run!!

Lynette and the boys race to the car. The beefy woman picks herself off the ground.

MIDDLE-AGED WOMAN
You get back here or I'm calling social services!

As Lynette and the boys reach the car...

LYNETTE
Are you guys all right?

Porter and Preston give her a thumbs up. Lynette breathes a sigh of relief. They all get in the car.

As Lynette fumbles for the keys to the ignition, she sees the beefy woman lumbering toward the car.

LYNETTE (CONT'D)
Aw crap...
(to the boys)
Boys, you need to put on your...!

As Lynette is speaking, she turns and sees the boys have already put on their SEAT BELTS. Lynette smiles ironically. She then turns back and peels out, leaving the beefy woman standing in the middle of the road.
Gabrielle is staring intently at something. At first we don't see what it is, but then the camera pans over and we see she's staring at the vase containing John's perfect rose.

SFX: CAR HORN

Snapped out of her reverie, Gabrielle crosses to the window. Her eyes widen.
Carlos stands in the driveway alongside a brand new Maserati. Atop it is a huge ribbon. Gabrielle emerges from the house.

GABRIELLE
Omigod, what have you done?!

CARLOS
I saw it when I drove by the dealership. I thought, 'Gabrielle would look so beautiful in this.'

GABRIELLE
(stunned)
... Carlos.

CARLOS
It cost me an arm and a leg. It's got GPS navigation. A 200 watt sound system. Rear parking sensors...

GABRIELLE
It's just beautiful.

Carlos leans in close. Whispers in her ear.

CARLOS
So... did I take your breath away?

GABRIELLE
Absolutely.

CARLOS
Is is the best gift you've ever gotten?

Gabrielle hesitates.

MARY ALICE (V.O.)
Gabrielle knew she could never tell Carlos the truth. She also knew that it's the rare man who understands the value of a single perfect rose.

Gabrielle answers Carlos with a kiss. They embrace.

Across the street, WE SEE John in Mrs. Huber's front yard doing yard work. He looks up and sees Gabrielle and Carlos embracing. He just stares at them.
69 EXT. MIKE DELFINO'S HOUSE - FRONT PORCH - DAY

Susan approaches Mike's door - past Mike's dog Bongo, who GROWLS. She presses the doorbell.

Mike opens the door.

MIKE
Susan!

SUSAN
I hope you don't mind. I came early to help you set up.

Just then, Edie emerges from the kitchen.

SUSAN (CONT'D)
Edie...

EDIE
Hey, Susan. Don't worry. Mike and I have everything under control.

SUSAN
Oh. Okay...

MIKE
Come on in.

Susan begins to enter. Bongo begins BARKING fiercely.

MIKE (CONT'D)
Quiet, Bongo!
(then)
I don't know why he barks at you.

Edie crosses and kneels next to Bongo.

EDIE
I wouldn't take it personally, Susan. Dogs are very sensitive. Who knows what freaks them out? Strange noises. Weird smells.
(then)
But he loves me. Right, Bongo?

As the dog licks Edie's face, Edie shoots Susan a smug look.

MARY ALICE (V.O.)
In the distance Susan thought she heard a bell ring. Round one had started.
Bree, Rex, and Dr. Goldfine are all in the middle of a heated counseling session.

REX
... I'm just saying the whole 'it takes two to mess up a marriage' theory is bull. The problems we have are cause of her.

BREE
That's not true.

REX
Fine. What have I been doing over the past twenty years that's so awful? Please tell me.

Bree stares angrily at Rex.

REX (CONT'D)
You're not saying anything 'cause I've been a great husband. And it kills you to admit that.

Bree wants to say something, but stops herself. Dr. Goldfine sees this, then glances down and sees he's been absentmindedly playing with the jacket button that Bree repaired.

DR. GOLDFINE
Rex, I'm curious. Do you ever acknowledge the benefits of living with Bree?

REX
Huh?

DR. GOLDFINE
By your own admission, your home is always clean, your clothes are always freshly pressed, she sounds like a wonderful cook. Despite her flaws -- do you ever remember to say... thank you?

REX
Thank you?

, DR. GOLDFINE
Yes.

(CONTINUED)
As Rex ponders this question, a brief, meaningful look passes between Bree and Dr. Goldfine.

INT. MIKE DELFINO'S HOUSE – A WHILE LATER (DAY)

Everyone is seated having dinner. Bongo is up on the table, licking gravy off Edie's plate.

MIKE
Bongo! Down!

Bongo disappears.

MIKE (CONT'D)
Sorry about that.
(then)
So who's the guy who lives across from Mrs. Huber, again?

SUSAN
That's Mr. Mullen. Just know -- if he invites you in you'll have to meet all of his pets.

MIKE
That's ok, I love animals.

SUSAN
He's a taxidermist.

MIKE
(chuckling)
Thanks for the warning.

Edie takes note of the flirtation between Susan and Mike. She decides to take action...

EDIE
(to Susan)
Wasn't Mr. Mullen's brother your divorce attorney?

SUSAN
(slightly uncomfortable)
Yes. Yes, he was.

EDIE
Can I say something? In my heart I still believe you and Karl will get back together.
MIKE

Really?

EDIE

Oh yeah. I've never seen two people more in love. She'll never have that kind of chemistry with another man. Never.

Edie just smiles sweetly at Susan.

MARY ALICE (V.O.)
It was everything Susan could do to keep a smile on her face. Round two was underway, and she was already taking a beating.

JULIE

You know, Mrs. Britt --

MARY ALICE (V.O.)
What Edie hadn't counted on was Susan had someone else in her corner.

JULIE

Do you know who I always liked? Mr. Rothwell. Your fourth husband.

EDIE

He was my second husband. I've only been married twice.

JULIE

Twice? Weren't you married to the guy with the tattoos they took away in handcuffs?

SUSAN

Julie, she wasn't married to Javier. He was just one of her 'special friends'. Now we should probably change the subject...

(to Edie)

... unless you'd like to keep talking about it?

Edie just stares at Susan. Suddenly Bongo jumps up, starts licking Edie's plate again.

MIKE

'Bongo! No!'
EDIE

Oh, Mike, get a load of this. While you were in tossing the salad, I taught him a trick. Bongo - stand up! Up!

Bongo raises up on his hind legs.

MIKE

Wow! I can barely get him to sit!

Edie gets on her knees. Bongo showers her with doggie kisses.

MARY ALICE (V.O.)

Susan was furious with Edie for using a dog to ingratiate herself with its owner. She was also furious with Mike for not seeing through this blatant maneuver.

MIKE

(off Edie & Bongo)

Boy, he just loves you.

MARY ALICE (V.O.)

But mostly, she was furious with herself for not having thought of it first.

Mike watches adoringly as Edie plays with Bongo. Susan notes his affectionate smile towards Edie.

SUSAN

(gets up)

You know what? I'm gonna go get the rest of the desserts.

INT. DELFINO HOUSE - KITCHEN - CONTINUOUS

Susan enters. As she puts the dessert on plates, she hears:

EDIE (O.C.)

Oh, you're just the best dog ever!

MIKE (O.C.)

I've never seen him walk on two legs!

EDIE (O.C.)

Dogs know who to come to! Yes, they do. Yes, they do.

A look of desperation washes over Susan. She looks around, spots the bowl of gravy on the counter. She takes a finger full of gravy and DABS A LITTLE BEHIND HER RIGHT EAR.
73 INT. DELFINO HOUSE - CONTINUOUS

Susan enters carrying three desserts.

SUSAN
Here's dessert!

Susan sets the plates down before Mike, Edie, and Julie.

EDIE
Mike, this looks yummy.

As the other three dig in, Susan inconspicuously lowers her hand and tempts Bongo with the gravy on her finger. Bongo crosses over and immediately begins licking her hand. After a beat, she then gets down on her knees, leans in to Bongo who, smelling more gravy, proceeds to lick the back of her ear.

SUSAN
That's right. Good Bongo.

MIKE
(looking up)
Look at that. Looks like Bongo's finally warming up to Susan.

SUSAN
Yeah, we just got off on the wrong foot. We're best buddies now.

Bongo stops licking and starts making a hacking sound.

SUSAN (CONT'D)
Bongo? You okay?

EDIE
What's the matter with Bongo?

MIKE
I don't know. He's never made that sound before.

Mike rises and goes to Bongo. As he does, Susan backs away.

MIKE (CONT'D)
What's wrong with you, fella?

Julie looks at Susan. She suddenly becomes alarmed.

JULIE
Mom?

(CONTINUED)
Susan looks over. Julie points to her ear, silently mouthing "Where's your earring?" Susan quickly grabs her ear lobe, realizes the earring is missing. She and Julie share a panicked look.

EXT. DELFINO HOUSE - MOMENTS LATER

A panicked Mike quickly carries a still hacking Bongo to his truck. A concerned Edie, Susan and Julie follow after him.

MIKE
Call the vet! His number's on the fridge. Tell him I'll be right there!

EDIE
Don't you worry about a thing. I'll stay here and clean up.

MIKE
Thanks, Edie.

SUSAN
Is there anything I can do?

MIKE
No!

Mike puts Bongo in the truck and peels off. Susan, forlornly, watches him go. Edie throws Susan a disapproving look, then turns and heads back into the house.

INT. YOUNG HOUSE - KITCHEN - NIGHT (NIGHT 3)

Zach is seated at the kitchen table. He looks at a photo of Mary Alice. Paul enters. He carries an overnight bag and keys. He puts the bag down on the floor and tosses the keys on the counter.

PAUL
It's late. Why aren't you in bed?

ZACH
I couldn't sleep.

PAUL
What about those pills I gave you?

ZACH
I didn't like the way they made me feel.

Paul crosses to Zach and puts his hand on his son's shoulder.

(CONTINUED)
PAUL
I'll be going out of town again in a few days. While I'm gone I want you to make sure the workmen who fix the pool have everything they need.

ZACH
We just buried Mom two weeks ago. And you're leaving me alone again?

PAUL
I think we both know you can take care of yourself.
(off photo)
Be careful with that. It's my favorite photo of your mother.

Paul exits. Zach looks at the photo for a beat, then crumples it up in his hand.

76 INT. VETERINARIAN'S WAITING ROOM - NIGHT

Mike is there. Susan enters.

SUSAN
Hey.

MIKE
Hey.

SUSAN
How's Bongo doing?

MIKE
I'm waiting to see if they'll have to operate.

SUSAN
Oh, God.

Susan sits. There is an awkward moment of silence.

SUSAN (CONT'D)
Mike, I'm so sorry about this.

MIKE
I'm sorry I snapped at you earlier. I was just worried about...

SUSAN
I know. It's okay.

(CONTINUED)
Susan and Mike share a smile. Just then, the VET emerges.

VET
Good news. We won't have to do surgery.

MIKE/SUSAN
Oh, thank God. That's great!

VET
Yeah. We've given Bongo something to help pass the earring.
(to Susan)
When he does, would you like us to retrieve it?

SUSAN
I'm gonna say no.

VET
You'll be able to take him home in about an hour.

The vet exits.

SUSAN
Wow. You must be so relieved. Mike?

Susan notices that Mike has gotten a little emotional.

MIKE
I'm sorry. I was really worried.

SUSAN
Well, he's your dog. I get it.

MIKE
Actually, he was my wife's dog. One of the last things she said to me in the hospital before she died, was to be sure I looked after him. I told her I would.

MARY ALICE (V.O.)
And just like that, Susan could suddenly see something she'd never seen before.

MIKE
He meant so much to her.

MARY ALICE (V.O.)
Mike Delfino was still in love with his ex-wife.

(CONTINUED)
MIKE
If something happened, I'd have felt like
I failed her. I know that sounds dumb.

MARY ALICE (V.O.)
And she knew right then neither she nor
Edie would be laying claim to his heart
anytime soon.

SUSAN
No, it doesn't. Not at all.

MARY ALICE (V.O.)
So she decided, for now, she could settle
for just being his friend.

Susan puts her arm around him. She pats him on the back.

A77 INT. DELFINO HOUSE - KITCHEN - NIGHT

Edie is there, cleaning up. She opens a cupboard. She sees
something odd that catches her attention.

A hand drawn map of Wisteria Lane is tacked in the cupboard, *
with notes and names of the occupants next to the each home. *

She glances at it for a moment, before grabbing paper towels *
and returning to her cleaning. *

77 EXT. WISTERIA LANE - LATER THAT NIGHT

The camera pulls back from the exterior of Mike Delfino's
house and begins to FLOAT DOWN the street. As it did in the
 teaser.

MARY ALICE (V.O.)
Yes, as I look back at the world I left
behind, it's all so clear to me.

Susan arrives home. She gets out of her car.

MARY ALICE (V.O.) (CONT'D)
The beauty that waits to be unveiled. The
mysteries that long to be uncovered...

She sees Paul Young bringing in his trash cans. He sees
Susan.

MARY ALICE (V.O.) (CONT'D)
But people so rarely stop to take a look.

(CONTINUED)
Paul and Susan give each other a little wave, then go inside their homes.

MARY ALICE (V.O.) (CONT'D)
They just keep moving.

The camera PULLS OUT of the window and TILTS UP to show a star-filled sky.

EXT. FOREST - NIGHT

The camera TILTS DOWN to reveal a lake. The water is eerily calm. The surface is as smooth as glass.

MARY ALICE (V.O.)
It's a shame really. There's so much to see.

Suddenly, the toy chest pops up to the surface. And we:

FADE TO BLACK.

THE END