

COLLATED

Desperate Housewives

"Ah, But Underneath"

Episode #101

Written by

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Directed by

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SHOOTING SCRIPT

7/19/04 YELLOW REVISION

Revised Pages:

18, 21, 31, 40  
41, 42, 42A, 43

Revision History:

WHITE FULL 07/06/04  
BLUE FULL 07/08/04  
PINK FULL 07/14/04

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**Desperate Housewives - #101 "Ah, But Underneath"**  
**7/14/04 PINK FULL REVISION**  
**Changes Summary**

**PLEASE NOTE: The script has been RE-PAGINATED**

Page	Scene	Change
2	6	PROPS/DIALOGUE: DIAMOND watch
6	17	ACTION changes
7	20	DIALOGUE (V.O.) changes
7	21	<b>SCENE OMITTED</b>
7	23	SET DRESSING: the sofa is a SOFABED
8	24	<b>SCENE OMITTED</b>
9	25	PROPS/DIALOGUE: the bracelet is WHITE GOLD
12	34	<b>LOCATION CLARIFIED: Burnt ROOM</b>
13	34	DIALOGUE changes
19	43	DIALOGUE changes
21	46	PROPS/DIALOGUE: changed Xbox to CONTROLLER (rumblepad)
23	48	PROPS: rose in GLASS, ACTION changes
24	48	ACTION changes
28	50	DIALOGUE changes
29	50	DIALOGUE changes
30	52	ACTION and DIALOGUE changes
30-31	53	DIALOGUE (V.O.) changes
37-38	61	<b>LOCATION CHANGE: Mayer LIVING ROOM, PROPS: Laundry,</b> ACTION and DIALOGUE changes
43	67	ACTION changes
44	69	<b>LOCATION CHANGE: EXT. Delfino FRONT PORCH, ACTION</b> and DIALOGUE changes
46	71	DIALOGUE changes
47	71	DIALOGUE changes
50	75	<b>TIME OF DAY = NIGHT</b> (start of Night 3)
51	76	(no longer start of Night 3)

**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

**DESPERATE HOUSEWIVES      Episode 101 - "Ah, But Underneath"**

**7/14/04 - Pink Full Revision - Set List page 1**

**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) 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 2

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 3

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) 4

Gabrielle models an expensive outfit for CARLOS.

(CONTINUED)

4 CONTINUED:

4

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

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

5

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

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

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

6

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.

\*

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

7

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

8 INT. SOLIS HOUSE - BATHROOM - DAY

8

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.

9 EXT. SOLIS HOUSE - FRONT YARD - DAY - CONTINUOUS

9

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.

10 INT. SOLIS HOUSE - BATHROOM - CONTINUOUS 10

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.

11 EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS 11

As Carlos walks to the front door, he spots John's truck. Looks for John. He's not in the yard.

12 INT. SOLIS HOUSE - DINING ROOM - CONTINUOUS 12

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.

(CONTINUED)

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.

13 EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS 13

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



ACT ONE

FADE IN:

14 EXT. WISTERIA LANE - NIGHT (NIGHT 1)

14

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

15

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 til 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?

16 EXT. YOUNG HOUSE - BACKYARD - NIGHT 16

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.

17 INT. YOUNG HOUSE - GARAGE - NIGHT 17

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. \*

18 EXT. MAYER HOUSE - FRONT YARD - LATER THAT NIGHT 18

Susan says good night to Bree, Gabrielle, and Lynette. She goes inside and the three women head to their homes.

(CONTINUED)

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 19

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 20

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 21 \*

22 INT. VAN DE KAMP HOUSE - BEDROOM - LATER 22

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 23

REX is lying on the sofa bed. 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.

24 OMITTED

24 \*

25, INT. SOLIS HOUSE - BEDROOM - NIGHT

25

Gabrielle lays in her bed. She glances at the empty spot in the bed next to her.

(CONTINUED)

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.

26 INT. MAYER HOUSE - BEDROOM - NIGHT 26

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.

27 INT. MAYER HOUSE - KITCHEN - CONTINUOUS 27

JULIE is rummaging through the kitchen pantry. Susan enters.

SUSAN  
Julie, do you know what time it is?

(CONTINUED)

JULIE  
I forgot I have to make brownies for the  
Chess Club tomorrow.

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

SUSAN  
Do you want some help?

JULIE  
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.

JULIE (CONT'D)  
Dear Diary: Mike doesn't even know I'm  
alive.

SUSAN  
Shut up.

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

SUSAN  
I keep hoping he'll ask me out.

JULIE  
And how's that going?

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

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

This question gives Susan pause. She becomes evasive.

SUSAN  
The measuring cup. Well...

28 EXT. EDIE BRITT'S HOUSE - NIGHT (FLASHBACK) 28

Susan sneaks into the back door, measuring cup in hand.

29 BACK TO SCENE: 29

SUSAN

The last time I saw it...

30 INT. EDIE BRITT'S HOUSE - FLASHBACK 30

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

31 BACK TO SCENE: 31

SUSAN

Uhhh...

32 INT. EDIE BRITT'S HOUSE - NIGHT (FLASHBACK) 32

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

33 BACK TO SCENE: 33

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!

34 INT. BRITT HOUSE - BURNT ROOM - NEXT MORNING (DAY 2) 34 \*

CLOSE on a charred measuring cup.

We pull back to see MARTHA HUBER and an INSURANCE ADJUSTOR 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)



Eddie 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

35

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)

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

36 INT. MAYER HOUSE - KITCHEN - MOMENTS LATER

36

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

37

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)

38

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)

39

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...

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

40

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

41 INT. DR. GOLDFINE'S OFFICE - DAY

41

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 looks 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.

42 INT. LYNETTE'S CAR - DAY

42

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.

(CONTINUED)

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...

43 EXT. STREET - DAY - MOMENTS LATER

43

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...

\*  
\*

44 EXT. RESIDENTIAL STREET - DAY

44

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.

Gabrielle knocks on the front door. Beat. John opens the door.

JOHN  
Mrs. Solis?

Gabrielle smiles.

45 OMITTED 45

46 INT. JOHN'S BEDROOM - A FEW MOMENTS LATER 46

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. \*

A47 INT. DR. GOLDFINE'S OFFICE - DAY - LATER

A47

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

48

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

49

50 EXT. WISTERIA LANE - DAY

50

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.

(CONTINUED)

MIKE

Oh, it's not like that. Susan's bringing Julie.

Eddie 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!

Eddie drives off. Beat.

MIKE

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

SUSAN

Oh, no. Eddie 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 Eddie. I should warn you, most of these clothes aren't that stylish.

MRS. HUBER

Don't worry about it. Eddie's a beggar now. Which means she can't be a chooser.  
(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, goodbye.

(CONTINUED)



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.

\*  
\*  
\*

SUSAN

I thought that was her look?

\*  
\*

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.

51 OMITTED 51

52 INT. YOUNG HOUSE - GARAGE - MOMENTS LATER 52

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.

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.

53 EXT. WISTERIA LANE - LATE AFTERNOON 53

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.

54 EXT. BRIDGE - NIGHT (NIGHT 2)

54

Paul Young gets out of his SUV. He goes around and takes the toy chest out of the back.

(CONTINUED)

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

55

56 INT. MAYER HOUSE - KITCHEN - DAY

56

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.

57 EXT. SOLIS HOUSE - FRONT YARD - DAY 57

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.

A58 INT. SOLIS HOUSE - CONTINUOUS A58

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.

58 INT. DR. GOLDFINE'S WAITING ROOM - DAY 58

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

59

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

60

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

61 \*

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. \*

62 INT. LYNETTE'S CAR - TRAVELING - DAY 62

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.

(CONTINUED)

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.

63 EXT. RESIDENTIAL STREET - CONTINUOUS

63

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

64

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.

(CONTINUED)

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.

66 INT. SOLIS HOUSE - LIVING ROOM - DAY

66

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.

67 EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS

67

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.

68 OMITTED

68



69 EXT. MIKE DELFINO'S HOUSE - FRONT PORCH - DAY

69 \*

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.

70 INT. DR. GOLDFINE'S OFFICE - DAY

70

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.

71 INT. MIKE DELFINO'S HOUSE - A WHILE LATER (DAY) 71

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.

(CONTINUED)

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.

Eddie 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?

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

MIKE

Bongo! No!

(CONTINUED)

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!

Eddie 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.

72 INT. DELFINO HOUSE - KITCHEN - CONTINUOUS

72

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

73

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.

74 EXT. DELFINO HOUSE - MOMENTS LATER

74

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.

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

75 \*

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

76 \*

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

A77

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

77

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.

78 EXT. FOREST - NIGHT

78

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