

Desperate Housewives

"Pilot"

Written by

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SHOOTING SCRIPT

3/12/04 DOUBLE BLUE REVISION

REVISED PAGES:

31,31A,31B,47,48

REVISION HISTORY:

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Desperate Housewives "Pilot"
3/12/04 DOUBLE BLUE REVISION
Changes Summary

Page	Scene	Change
31	A60	SCENE RE-INSERTED -- Ext. Wisteria Lane - Morning, CAST: Susan, Lynette, Bree, Gabrielle, Edie
31A	A60	BUMPED A-PAGE
31B	A60	BUMPED B-PAGE
47	86	PORTION OF SCENE OMITTED -- Action begins on page 48
48	86	NEW START OF SCENE

DESPERATE HOUSEWIVES “Pilot”
3/05/04 - Goldenrod Revision - Character List

Mary Alice Young
Susan Mayer
Gabrielle Solis
Bree Van De Kamp
Lynette Scavo
Julie Mayer (formerly Jenna Mayer) (Minor-12, 10 in flashback)
Carlos Solis
Mike Delfino
Martha Huber
Edie Britt
Rex Van De Kamp
John (Minor-16)
Andrew Van De Kamp (Minor-16)
Danielle Van De Kamp (Minor-14)
Tom Scavo
Paul Young
Zach Young (Minor-16) (NON-SPEAKING ROLE)
Penny Scavo (Minor-Infant) (NON-SPEAKING ROLE)
Preston Scavo (Minor-6)
Porter Scavo (Minor-6)
Parker Scavo (Minor-5)
Wendy
CHARACTER OMITTED -- Denise
Karl Mayer (NON-SPEAKING ROLE)
Baby Jenna Mayer (Minor-Infant) (NON-SPEAKING ROLE)
Young Jenna Mayer (Minor-6) (NON-SPEAKING ROLE)
Natalie Klein
Woman #1
Waiter
Counter Person

DESPERATE HOUSEWIVES "Pilot"
3/05/04 - Goldenrod Revision - Set List page 1

EXTERIORS:

BRITT HOME

BACK YARD - NIGHT

FRONT YARD - NIGHT

CHANG HOUSE

BACKYARD - DAY

FRONT YARD - DAY

DELFINO HOUSE

FRONT YARD / FRONT DOOR – MORNING / NIGHT

MEYER HOUSE - FRONT YARD – DAY / NIGHT

SOLIS HOUSE - FRONT YARD – DAY / NIGHT

VAN DE KAMP HOUSE - GARDEN - DAY

WISTERIA LANE (STREET) - MORNING / DAY / NIGHT

YOUNG HOUSE

BACK YARD – DAY / NIGHT

FRONT YARD / DRIVEWAY – MORNING / DAY

SIDEWALK - DAY

INTERIORS:

BRITT HOME - LIVING ROOM - DAY

CHANG HOUSE - KITCHEN - DAY

COWBOY BOB'S STEAKHOUSE - NIGHT

DOCTOR'S OFFICE - DAY

HOSPITAL BATHROOM - NIGHT

HOSPITAL ROOM - NIGHT

MANHATTAN RESTAURANT - NIGHT

MEYER HOUSE - KITCHEN - NIGHT

OFFICE - DAY

SCAVO HOUSE

BEDROOM - DAY

KITCHEN – MORNING / DAY

LIVING ROOM – DAY

DESPERATE HOUSEWIVES "Pilot"
3/05/04 - Goldenrod Revision - Set List page 2

INTERIORS (CONT.):

SOLIS HOUSE

LIVING ROOM - MORNING / DAY

KITCHEN - MORNING / DAY

SUPERMARKET - DAY

TANAKA HOUSE

ENTRY HALL - NIGHT

LIVING ROOM - NIGHT

VAN DE KAMP HOUSE

DINING ROOM - NIGHT

BATHROOM - MORNING

LIVING ROOM - DAY

SEWING ROOM - DAY

YOUNG HOUSE

BEDROOM - NIGHT

HALLWAY CLOSET - DAY

DINING ROOM - DAY

KITCHEN - DAY / NIGHT

LAUNDRY ROOM - DAY

LIVING ROOM - DAY

INTERIOR / EXTERIOR:

GABRIELLE'S CAR (MOVING - STREET) - NIGHT

DRY CLEANERS - DAY

TEASER

FADE IN:

1 EXT. SUBURB - DAY 1

An establishing shot of a picturesque suburb.

2 EXT. WISTERIA LANE - DAY 2

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

MARY ALICE (V.O.)

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

CLOSE-UP - MARY ALICE YOUNG

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

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

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

3 INT. YOUNG HOUSE - KITCHEN - DAY 3

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

MARY ALICE (V.O.)

Of course everything seemed quite normal at first.

4 INT. YOUNG HOUSE - LAUNDRY ROOM - DAY 4

Mary Alice puts some clothes into the WASHING MACHINE.

MARY ALICE (V.O.)

I performed my chores.

A5 EXT. YOUNG HOUSE - DRIVEWAY - DAY A5

Mary Alice paints some LAWN FURNITURE.

MARY ALICE

I completed my projects.

5 INT/EXT. DRY CLEANERS - DAY 5

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

MARY ALICE (V.O.)
I ran my errands.

6 OMITTED 6

7 EXT. YOUNG HOUSE - FRONT YARD - DAY 7

Mary Alice walks to the mailbox and retrieves some LETTERS.

MARY ALICE (V.O.)
In truth, I spent the day as I spent every other day.

8 INT. YOUNG HOUSE - LIVING ROOM - DAY 8

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

MARY ALICE (V.O.)
Quietly polishing the routine of my life until it gleamed with perfection.

9 INT. YOUNG HOUSE - LIVING ROOM - A LITTLE LATER 9

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

MARY ALICE (V.O.)
That's why it was so astonishing when late last Thursday afternoon...

10 INT. YOUNG HOUSE - HALLWAY CLOSET - DAY 10

Mary Alice pulls a shoe box off the top shelf. She carefully removes the lid and reaches inside.

MARY ALICE (V.O.)
... I decided to go to my hallway closet and retrieve a revolver...

11 INT. YOUNG HOUSE - KITCHEN 11

Mary Alice stands in the middle of the IMMACULATE kitchen holding a gun. She SLOWLY brings the gun to her forehead.

MARY ALICE (V.O.)
... which I calmly brought up to my head and pulled the trigger.

(CONTINUED)

CLOSE on A GUN FIRING.

MARY ALICE falls to the floor.

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

12 INT. HUBER HOUSE - KITCHEN - CONTINUOUS 12

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

MARY ALICE (V.O.)

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

13 EXT. HUBER HOUSE - BACKYARD - DAY 13

Mrs. Huber crosses to the FENCE and JUMPS up twice trying to PEER OVER. Seeing nothing, she goes back inside her home.

MARY ALICE (V.O.)

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

14 INT. HUBER HOUSE - KITCHEN - DAY 14

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

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

MARY ALICE (V.O.)

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

15 EXT. HUBER HOUSE - FRONT YARD - DAY 15

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

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

16 INT. HUBER HOUSE - KITCHEN - CONTINUOUS

16

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

MRS. HUBER

Hello?! You've got to send an ambulance!
To 4352 Wisteria Lane. It's my neighbor -
I think she's been shot! There's blood
everywhere. Yes! You've got to send an
ambulance. You've got to send one right
now!

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

MARY ALICE (V.O.)

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

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

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

17 EXT. YOUNG HOUSE - FRONT YARD - DAY 17

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

MARY ALICE (V.O.)

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

18 EXT. YOUNG HOUSE - SIDEWALK - DAY 18

CLOSE ON LYNETTE SCAVO.

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

MARY ALICE (V.O.)

Lynette Scavo, who lives three houses down, brought fried chicken. Lynette had a great family recipe for fried chicken.

19 INT. CONFERENCE ROOM - DAY (FLASHBACK) 19

An intense, yet CAPABLE-LOOKING Lynette is taking board members through a power-point presentation.

MARY ALICE (V.O.)

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

20 INT. DOCTOR'S OFFICE - DAY (FLASHBACK) 20

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

MARY ALICE (V.O.)

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

CLOSE ON LYNETTE'S HUSBAND MOUTHING THE FOLLOWING WORDS:

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

"Why not quit your job? Kids do better with stay-at-home moms. And it would be so much less stressful."

*

(CONTINUED)

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

END OF FLASHBACK

21 EXT. YOUNG HOUSE - FRONT YARD - CONTINUOUS 21

The worn-down Lynette carries her PLATTER of chicken.

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

We PULL BACK even farther to reveal she also pushes a stroller
with PENNY, 9 months. PRESTON and PORTER, both 6, and PARKER,
5, walk on the sidewalk in front of her.

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

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

MARY ALICE (V.O.) (CONT'D)
Lynette would've appreciated the irony if she
stopped to think about it. But she couldn't.

LYNETTE
Boys, knock it off!

MARY ALICE (V.O.)
She didn't have the time.

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

LYNETTE
Did you hear me?! I said knock it off!

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

PRESTON
But Mom...!

*
*

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

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

(CONTINUED)

PRESTON
What's that?

LYNETTE
This is Santa's cell phone number.

PORTER
How did you get that?

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

The boys SHAKE their heads nervously.

LYNETTE (CONT'D)
Good. Now let's get this over with. *

As Lynette stands up, Mrs. Huber suddenly crosses by. *

MRS. HUBER
Hello, Lynette. I see you've brought the
children. *

LYNETTE
My baby-sitter won't return my phone calls
and I'm on my last nerve. You might wanna
back off.

22 EXT. SOLIS HOUSE - FRONT YARD - DAY 22

GABRIELLE SOLIS, a glamorous woman in her late 20's, emerges
from the front door carrying a large casserole dish.

MARY ALICE (V.O.)
Gabrielle Solis, who lives down the block,
brought a spicy paella.

CLOSE ON GABRIELLE STRUTTING DOWN HER FRONT WALK.

23 INT. MANHATTAN FASHION SHOW (FLASHBACK) 23

CLOSE ON GABRIELLE STRUTTING DOWN A RUNWAY.

MARY ALICE
Since her modeling days in New York,
Gabrielle had developed a taste for rich
food and rich men.

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

24 INT. MANHATTAN RESTAURANT - NIGHT (FLASHBACK) 24

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

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

Gabrielle NODS. Tears well up in Carlos' eyes.

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

END OF FLASHBACK

25 EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS 25

GABRIELLE struts down her front walk.

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

She joins CARLOS who has obviously been WAITING for her.

MARY ALICE (V.O.) (CONT'D)
The dish was piping hot. Gabrielle's
current relationship with her husband was
considerably cooler.

They start to cross the STREET.

(CONTINUED)

CARLOS

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

GABRIELLE

Why don't I just pin the receipt to my chest?

CARLOS

Hey, he let me know how much he paid for his wife's new convertible. Just work it into the conversation. *

GABRIELLE

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

CARLOS

Why not? At the Donahues' party, everyone was talking about mutual funds. And you found a way to mention you slept with half the cast of 'Cirque Du Soleil'. *

GABRIELLE

I keep telling you, it came up in the context of the conversation! *

Carlos notices passers-by can hear them.

CARLOS

Hey, people are starting to stare. Can you keep your voice down?

GABRIELLE

Absolutely. We wouldn't want them to think we're not happy.

Gabrielle and Carlos walk toward the YOUNG HOUSE.

26 INT. YOUNG HOUSE - LIVING ROOM - DAY 26

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

MARY ALICE (V.O.)

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

27 INT. VAN DE KAMP HOUSE - SEWING ROOM - DAY (FLASHBACK) 27

Bree is at a SEWING machine.

MARY ALICE (V.O.)
And for making her own clothes.

28 EXT. VAN DE KAMP HOUSE - GARDEN - DAY (FLASHBACK) 28

Bree pots a small tree.

MARY ALICE (V.O.)
And for doing her own gardening.

29 INT. VAN DE KAMP HOUSE - GARAGE - DAY (FLASHBACK) 29

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

MARY ALICE (V.O.)
And for reupholstering her own furniture.

END OF FLASHBACK

30 INT. YOUNG HOUSE - LIVING ROOM - CONTINUOUS 30

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

MARY ALICE (V.O.)
Yes, Bree's many talents were known
throughout the neighborhood. And everyone
thought of her as the perfect wife and
mother.

*
*

(then)
Everyone, that is, except her family.

REX VAN DE KAMP, 40, ANDREW VAN DE KAMP, 15, and DANIELLE VAN DE KAMP, 16, suddenly appear in the door frame. They all wear a WEARY expression. They follow Bree into the wake.

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

BREE
(gravely)
Paul. Zachary.

ZACH
Hey, Mrs. Van De Kamp.

(CONTINUED)

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

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

MR. YOUNG
Thank you.

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

MR. YOUNG
Yes, we are.

They all stand there SILENTLY for a beat. Then:

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

MR. YOUNG
Of course.

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

31 EXT. MAYER HOUSE - FRONT YARD - DAY

31

CLOSE ON SUSAN MAYER.

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

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

32 INT. MAYER HOUSE - KITCHEN - EVENING (FLASHBACK) 32

CLOSE ON A HALF-EATEN CASSEROLE.

We PULL BACK to see the casserole is on a table. A BEAMING Susan and her husband, KARL are seated on either side. A two-year old Julie in a high chair. Moving boxes are in the background. *

MARY ALICE (V.O.)

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

33 INT. MAYER HOUSE - KITCHEN - EVENING (FLASHBACK) 33

CLOSE ON A HALF-EATEN CASSEROLE.

We PULL BACK to see the casserole is on a table. Karl is seated on one side. An ENRAGED Susan is standing on the other yelling at him. She holds a dress shirt in her hand. She flings the dress shirt in his face and exits. A six-year old Julie sits at the table watching this. *

MARY ALICE (V.O.)

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

34 INT. MAYER HOUSE - KITCHEN - EVENING (FLASHBACK) 34

CLOSE ON A HALF-EATEN CASSEROLE.

We PULL BACK to see the casserole is on a table. A DEVASTATED Susan sits on one side. A ten-year old Julie sits beside her. Karl stands on the other. He carries two suitcases. After a beat, he exits. *

MARY ALICE (V.O.)

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

Susan DISSOLVES into TEARS. Julie reaches over to comfort her. *

END OF FLASHBACK

35 EXT. YOUNG FRONT YARD - DAY - CONTINUOUS 35

Susan and Julie head up the sidewalk. *

(CONTINUED)

MARY ALICE (V.O.)

A year had passed since the divorce. And though she was content, Susan had started to think how nice it would be to have a man in her life. Even one who'd make fun of her cooking.

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

JULIE *

Mom? Why would someone kill themselves?

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

SUSAN

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

JULIE *

But Mrs. Young always seemed happy.

SUSAN

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

JULIE *

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

SUSAN

I don't like that word, Julie. *

(then)

But, yes, that is a great example.

36 INT. YOUNG HOUSE - LIVING ROOM - MOMENTS LATER 36

There is a large crush of MOURNERS. Susan and Julie ENTER. Susan takes the foil off the macaroni and cheese and hands the dish to Julie. Susan crosses to the kitchen to throw the foil away. Julie places the MACARONI AND CHEESE on the buffet table. Standing next to the table are a group of teenagers. Danielle and Andrew Van De Kamp, John, a handsome 16 year-old, and Wendy, a pretty 15 year-old. Julie turns to Andrew. *

JULIE *

Hey, what's going on?

ANDREW

We gotta go hang out with Zach.

(CONTINUED)

DANIELLE
He's such a dweeb. But our dad said we
have to be 'supportive'.

JOHN
God, what do you say to someone who's Mom
just offed herself?

DANIELLE
I don't know.

Long beat.

WENDY
Do you think he got to see the body?

ANDREW
That would be so cool.

The older kids begin to walk over. Julie watches them as they
go. *

37 INT. YOUNG HOUSE - KITCHEN - CONTINUOUS 37

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

Susan ENTERS. She crosses to the trash and throws the tin
foil inside. She then crosses to the table and SITS. The four
women are SILENT, lost in their own thoughts. Susan reaches
over and picks a COFFEE CUP off the table. She STARES at it.

CLOSE on the CUP. COFFEE is poured into it. We pull back to
find we are in...

38 INT. YOUNG HOUSE - KITCHEN - 2 YEARS EARLIER (FLASHBACK) 38

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

MARY ALICE
So what did Karl say when you confronted
him?

SUSAN
You'll love this. He said "It doesn't mean
anything. It's just sex."

All the women GROAN.

(CONTINUED)

BREE

Ah, yes. Page one of the philanderer's handbook.

SUSAN

Then he got this Zen look on his face and said, "You know, Susan, most men lead lives of quiet desperation."

LYNETTE

Please tell me you punched him.

SUSAN

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

MARY ALICE

Good for you.

SUSAN

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

GABRIELLE

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

LYNETTE

Even the flaccid ones aren't that ethical.

BREE

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

MARY ALICE

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

LYNETTE

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

BREE

So Susan, is Karl going to stop seeing this woman?

(CONTINUED)

SUSAN
I don't know.
(starts to cry)
I'm sorry, you guys. It's just... I don't
know how I'm going to survive this.

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

MARY ALICE
Listen to me. We all have moments of
desperation. But if we face them head on -
that's when we find out just how strong we
really are.

*
*

Mary Alice gives Susan a KNOWING smile. Susan looks around
and sees all of her friends nodding in agreement.

She BASKS for a moment in the warm glow of their FRIENDSHIP.

BREE (PRE-LAP)
Susan!

END OF FLASHBACK

39 INT. YOUNG HOUSE - KITCHEN - CONTINUOUS 39

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

BREE
Susan, I was just saying Paul asked if we
could come over Friday. He needs us to go
through Mary Alice's closet and pack up her
clothes. He can't face doing it himself.

SUSAN
Oh. Sure. That's fine.

BREE
Are you okay?

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

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

Gabrielle STRUGGLES for the word. Finally:

(CONTINUED)

LYNETTE

Our life.

GABRIELLE

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

SUSAN

Gabby, the woman killed herself. Something must have been going on.

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

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

40 INT. YOUNG HOUSE - DINING ROOM - MOMENTS LATER 40

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

SUSAN

I wouldn't eat that if I were you.

MIKE

Why?

SUSAN

I made it. Trust me.

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

SUSAN (CONT'D)

Hey! Do you have a death wish?

MIKE

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

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

MIKE (CONT'D)

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

(CONTINUED)

SUSAN

When you think about it, it's really sort of impressive. Here you go.

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

MIKE

Thanks. I'm Mike Delfino. I just started renting the Sims house next door.

SUSAN

Susan Mayer. I live across the street.

MIKE

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

SUSAN

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

MIKE

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

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

SUSAN

Well... now that everyone has seen I brought something, I should probably throw this out.

Susan picks up the macaroni and crosses away. She looks back and is THRILLED to see Mike is watching her leave. Across the room we see Julie watching this scene with great interest. *

41 INT. YOUNG HOUSE - LIVING ROOM - CONTINUOUS 41

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

LYNETTE

Ow! Ease up, you little vampire!

Mrs. Huber suddenly crosses over.

MRS. HUBER

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

(CONTINUED)

A look of PANIC crosses Lynette's face.

42 OMITTED 42

43 EXT. YOUNG BACKYARD - DAY 43

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

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

LYNETTE

What are you doing? We are at a wake!

PRESTON

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

LYNETTE

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

PRESTON

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

LYNETTE

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

PORTER

No!

LYNETTE

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

PORTER

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

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

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

(CONTINUED)

LYNETTE suddenly thrusts her toddler into a stranger's arms. She begins to DESCEND into the POOL and starts to WADE over to her ASTONISHED sons, who begin backing away from her.

Paul, hearing the commotion, emerges from the house and is stunned to see Lynette in the pool.

Lynette GRABS Preston and Porter by their ears and FORCES them out of the pool. She throws a look at Parker, who quickly SCURRIES out.

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

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

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

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

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

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

44 EXT. WISTERIA LANE - EARLY MORNING 44

A paper boy on a bike rides down the empty street tossing out papers.

MARY ALICE (V.O.)
The morning after my funeral my friends
and neighbors quietly went back to their
busy, busy lives.

45 INT. SCAVO HOUSE - KITCHEN - MORNING 45

An EXHAUSTED Lynette makes her rambunctious kids breakfast.

MARY ALICE (V.O.)
While some did their cooking...

46 INT. VAN DE KAMP HOUSE - BATHROOM - MORNING 46

Bree scrubs a toilet. She wears a HAIR NET and latex GLOVES.

MARY ALICE (V.O.)
... and some did their cleaning...

47 INT. SOLIS HOUSE - LIVING ROOM - MORNING 47

Gabrielle is in an awkward position STRETCHING.

MARY ALICE (V.O.)
... and some did their yoga...

48 EXT. WISTERIA LANE - MORNING 48

We see a soccer ball sail over a fence.

MARY ALICE (V.O.)
... others...

49 EXT. DELFINO HOUSE - MORNING 49

Julie knocks on the front door. *

MARY ALICE (V.O.)
... did their homework.

Mike opens the door. Beside him is a German Shepherd. The dog
begins barking. Mike hushes the animal.

(CONTINUED)

JULIE *
Hi. I'm Julie. I kicked my soccer ball *
into your back yard.

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

Mike opens the screen door, and Julie heads inside. *

50 INT. MAYER HOUSE - KITCHEN - A LITTLE LATER 50

Susan and Julie are there. Susan is doing some illustrating *
on a white canvas. The canvas sits atop an artist's easel.

JULIE *
... his wife died a year ago. He wanted to
stay in L.A., but there were too many
memories. He's renting for tax purposes,
but he hopes to buy a place real soon.

SUSAN
I can't believe you went over there.

JULIE *
Hey, I saw you both flirting at the wake.
There was obvious chemistry. Now that you
know he's single, you can ask him out.

SUSAN *
Julie, I like Mr. Delfino. I do. But I
don't even know if I'm ready to start
dating again.

JULIE *
You need to get back out there. Come on.
How long's it been since you've had sex?

Susan turns and stares at Julie. *

JULIE (CONT'D) *
Are you mad that I asked you that?

SUSAN
No, I'm trying to remember. Okay, I don't
want to talk about my love life with you
anymore. It weirds me out.

JULIE *
I wouldn't have said anything. It's
just...

(CONTINUED)

SUSAN

What?

JULIE

I heard Dad's girlfriend ask if you'd dated anyone since the divorce and Dad said he doubted it.

Susan looks at Julie, stunned.

JULIE (CONT'D)

And then they both laughed.

Susan looks over at the plant next to her.

51 EXT. DELFINO HOUSE - FRONT YARD - LATE MORNING

51

SUSAN, with the plant in hand, strides determinedly down the sidewalk. She walks up to Mike's front door and knocks. Mike OPENS the door.

MIKE

Hey, Susan.

SUSAN

Hi. Got you a little housewarming gift. I know I should have come by sooner.

MIKE

Actually, you're the first in the neighborhood to drop by.

Mike TAKES the plant. Susan smiles.

MARY ALICE (V.O.)

Susan knew she was lucky. An eligible bachelor had moved onto Wisteria Lane and she was the first to find out. But she also knew that good news...

A WOMAN'S VOICE (O.S.)

Hello there!

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

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

MARY ALICE (V.O.)

... travels quickly.

(CONTINUED)

CLOSE ON EDIE BRITT STRUTTING UP THE WALKWAY.

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

52 INT. BRITT HOME - LIVING ROOM - AFTERNOON (FLASHBACK) 52

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

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

53 INT. BRITT HOME - LIVING ROOM - AFTERNOON (FLASHBACK) 53

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

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

54 INT. BRITT HOME - LIVING ROOM - AFTERNOON (FLASHBACK) 54

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

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

END OF FLASHBACK

55 EXT. DELFINO HOUSE - FRONT DOOR - CONTINUOUS 55

Edie WALKS up and joins Mike and Susan.

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

Susan FORCES a smile.

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

Edie EXTENDS her hand to Mike.

EDIE
You must be Mike Delfino. I'm Edie Britt.
I live over there.
(handing him the dish)
Welcome to Wisteria Lane.

(CONTINUED)

GABRIELLE
I am not going!

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

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

CARLOS
I made over two hundred thousand doing business with him last year. If he wants to grab your ass, let him!

Carlos EXITS as Gabrielle SMOLDERS.

57 EXT. SOLIS HOUSE - FRONT YARD - CONTINUOUS 57

JOHN is doing YARD WORK. Carlos emerges from the house.

CARLOS
John!

STARTLED, JOHN catches his hand on a THORN.

JOHN
Ow! Mr. Solis, you scared me.

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

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

CARLOS
I don't want to hear your excuses. Just take care of it!

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

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

(CONTINUED)

CARLOS
And I really hate that I spent fifteen
thousand dollars on your diamond necklace
that you couldn't live without. But I'm
learning to deal with it.
(then)
Can I tell Tanaka we'll be there tomorrow
night?

*
*
*

GABRIELLE sees that John is BLEEDING.

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

JOHN
Thanks, Mrs. Solis.

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

GABRIELLE
Okay, I'll go. But I'm keeping my back
pressed against the wall the entire time.

CARLOS
(suddenly smiling)
See? This is what marriage is all about.
Compromise.

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

58 INT. SOLIS HOUSE - KITCHEN - MOMENTS LATER 58

John wraps a BANDAGE on his finger. GABRIELLE enters.

GABRIELLE
Is your finger okay?

JOHN
Yeah. It was just a small cut.

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

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

JOHN (CONT'D)
You know, Mrs. Solis, I really like it
when we hook up, but...
(MORE)

(CONTINUED)

JOHN (CONT'D)
you know, I gotta get my work done. I
can't afford to lose this job and --

Gabrielle REMOVES her top and lets it DROP to the floor.
John, overcome by the sight of her BODY, can't finish his
sentence.

Gabrielle takes John and LEADS him into the DINING ROOM.

GABRIELLE
(indicates table)
This is hand-carved. Carlos had it
imported from Italy. It cost him twenty-
three thousand dollars.

JOHN
Want to do it on the table this time?

GABRIELLE
Absolutely.

John PICKS Gabrielle up and LAYS her on top of the TABLE. He
pulls his SHIRT off, then GETS on the table with her.

As they begin to embrace the camera jibs down to the side of
the table top. All we see is black.

59 INT. VAN DE KAMP HOUSE - DINING ROOM - NIGHT 59

The camera jibs back up and we find that we're now in the VAN
DE KAMP dining room. BREE and REX sit at opposite ends of the
table. In the middle are ANDREW and DANIELLE. They're all
QUIETLY eating dinner at an ELEGANTLY set table.

DANIELLE looks up from her BOWL.

DANIELLE
Why can't we ever have normal soup?

BREE
Danielle, there is nothing abnormal about
basil puree.

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

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

(CONTINUED)

BREE (CONT'D)
(then, cheerily)
So does everyone like their Osso Buco?

ANDREW
(indifferent)
It's okay.

Bree GENTLY places her fork on her plate.

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

ANDREW
Well, who asked you to spend three hours on dinner?

BREE
Excuse me?

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

Bree stares COLDLY at her son. Beat.

DANIELLE
(sotto, to Andrew)
Apologize now. I'm begging.

BREE
You'd rather I serve pork and beans?!

ANDREW
I'm saying do you always have to serve cuisine? Can't we ever just have food?

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

BREE
Are you doing drugs?!

ANDREW
What?!

BREE
Change in behavior is one of the warning signs and you've been as fresh as paint for the past six months.
(MORE)

(CONTINUED)

BREE (CONT'D)

That would explain why you're always
locked in the bathroom.

DANIELLE

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

ANDREW

Shut up!

(to Bree)

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

BREE

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

ANDREW

Whatever.

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

BREE

Rex, you're head of this household, I'd
really appreciate you saying something.

Rex LOOKS UP from his food.

REX

Pass the salt.

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

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN: *

A60 EXT. WISTERIA LANE - LATE MORNING A60 *

All the women stand on the sidewalk in front of Bree's house. *

MARY ALICE (V.O.) *
Two days after my funeral, my friends *
decided it was time to bury their grief. *

They watch as Edie waters her front lawn. *

MARY ALICE (V.O.) (CONT'D) *
And, of course, any decent burial... *
requires a little dirt. *

SUSAN *
... and for a housewarming gift Edie *
brought him sausage puttenesca! *

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

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

GABRIELLE *
Well, you didn't know she was going to use *
it for evil. *

LYNETTE *
You know, I saw her at the salon *
yesterday. She was getting a bikini wax. *

GABRIELLE *
So it's official. She's open for business. *

BREE *
Someone should warn Mike she's coming for *
him. *

LYNETTE *
Or least make sure he's had his shots. *

GABRIELLE *
So Susan, what are you going to do now? *

(CONTINUED)

SUSAN

I don't know. You should have seen how she was acting with him. Totally obvious. Completely predatory. I never thought I'd say this about another woman but she has no redeeming qualities whatsoever.

All the women nod in agreement. Then:

BREE

Although I do love what she's done with her lawn.

As the women look at Bree in amazement, we...

CUT TO:

60 INT. SUPERMARKET - AFTERNOON

60

A suburban supermarket. Various shoppers walk about.

MARY ALICE (V.O.)

Two days after my funeral, my friends returned to their lives and thoughts of my death were pushed aside.

An exhausted Lynette is pushing one cart filled with groceries. Penny sits in the front. Behind her is another cart she pulls that contains Preston, Porter, and Parker.

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

Of course, I don't blame them. Who has the time to think about the dead...

Lynette steps away from the carts to talk on her cell phone.

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

... when you're busy fighting for your own survival?

LYNETTE

(into phone)

... Tom? This is my fifth message. You must be having a lot of fun on this business trip. Well, guess what? The kids and I want to have some fun, too. If you don't call me back before noon, we're getting on a plane and joining you.

PARKER (O.S.)

Mom!

LYNETTE

Not now, honey. Mommy's threatening Daddy.

(CONTINUED)

Lynette turns and sees that the second shopping cart has vanished. And so have Preston and Porter.

LYNETTE (CONT'D)
Where are your brothers? Where's the shopping cart?

Parker shrugs.

LYNETTE (CONT'D)
Oh, crap.
(into phone)
Tom, call me.

(CONTINUED)

Lynette begins to go off in search of her sons, when suddenly she hears:

WOMAN (O.S.)
Lynette Scavo! Is that you?

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

LYNETTE
Natalie Klein? I don't believe it.

NATALIE
Lynette! How long has it been?

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

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

LYNETTE
Yeah, well...

NATALIE
So... how's domestic life? Do you just love being a mom?

MARY ALICE (V.O.)
And there it was. The question that Lynette always dreaded.

LYNETTE
Well, to be honest...

MARY ALICE (V.O.)
For the people who asked it, only one answer was acceptable. Any other and she'd be found lacking as a woman. So Lynette responded as she always did. She lied.

LYNETTE
... it's the best job I've ever had.

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

(CONTINUED)

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

61 INT. SOLIS HOUSE - BEDROOM - AFTERNOON 61

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

JOHN
You know what I don't get?

GABRIELLE
What?

JOHN
Why you married Mr. Solis.

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

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

JOHN
And did he?

GABRIELLE
Yes.

John THINKS about this for a beat.

JOHN
Then why aren't you happy?

GABRIELLE
As it turns out... I wanted the wrong things.

JOHN
So... do you love him?

GABRIELLE
(thinks for a beat)
I do.

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

Gabrielle FIXES John with an INTENSE stare.

(CONTINUED)

GABRIELLE

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

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

JOHN

Hey, can I have a drag?

GABRIELLE

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

Gabrielle SMILES at John and blows smoke in the air.

62 INT. MAYER HOUSE - KITCHEN - EVENING

62

Julie sits at the table and makes a 'Trojan Horse' out of
popsicle sticks. Susan stands beside her and puts on
lipstick. She finishes and turns to Julie.

SUSAN

How would you feel about me using your
child support payments for plastic
surgery?

JULIE

You look fine.

SUSAN

If you'd just cut back to two meals a day,
I could get a chemical peel.

JULIE

Stop being so nervous. You're just asking
him out to dinner. It's no big deal.

SUSAN

Maybe you're right.

(off Julie's 'Trojan Horse')

So is this your project for school? When I
was in fifth grade, I made the White House
out of sugar cubes.

JULIE

Stop stalling and go. Before Mr. Delfino
figures out he can do better.

*

Susan stares at Julie for a beat.

(CONTINUED)

SUSAN
Remind me again why I fought for custody
of you.

JULIE
You were using me to hurt Dad. *

SUSAN
Oh, that's right.

Susan exits. Julie goes back to working on her 'Trojan
Horse'. *

63 EXT. WISTERIA LANE - A FEW MOMENTS LATER 63

A determined Susan approaches Mike's door. She knocks. Mike
opens the door.

MIKE
Hey, Susan.

SUSAN
Hi. Are you busy?

MIKE
Not at all. What's up?

SUSAN
Well, I wanted to ask you if...

Suddenly Edie appears in the doorway behind Mike.

SUSAN (CONT'D)
Edie!

EDIE
Hey, there.

SUSAN
What are you...?

EDIE
I was making 'ambrosia' and I made too
much. I thought I'd bring some over to
Mike. What's going on?

MIKE
Susan was about to ask me something.

They both look at Susan expectantly. Susan STARES at the two
of them with a smile frozen on her face. She's screwed. She
begins thinking FURIOUSLY. Suddenly:

(CONTINUED)

SUSAN
(eureka)
I have a clog.

MIKE
Excuse me?

SUSAN
And you're a plumber. Right?!

MIKE
Yeah.

SUSAN
The clog is in a pipe.

MIKE
Yes. That's usually where they are.

SUSAN
Well, I got one.

MIKE
Okay. Well... I'll go get my tools.

SUSAN
Now? You want to come now?! You have company.

EDIE
(knowingly)
I don't mind.

Susan looks at Edie with LOATHING. She looks back at Mike.

MIKE
So just give me a couple of minutes and I'll be right over.

Mike and Edie exit inside. Susan stands there stunned for a beat, then takes off RUNNING.

64 INT. MAYER HOUSE - KITCHEN

64

Susan is FURIOUSLY pulling HAIR out of three hair BRUSHES. She SHOVES the hair at Julie who is hurriedly stuffing it down the kitchen sink DRAIN.

*

SUSAN
That's it! Just stuff the hair down there!

(CONTINUED)

JULIE
I stuffed it! It's not clogging!

Susan grabs some jars from the cupboard.

SUSAN
Here. Put in this peanut butter. And this
cooking oil!

JULIE
Mom, I'm telling you, it isn't working!

SFX: DOORBELL

SUSAN
Omgod! That's him! How am I gonna stop up
this sink?!

Susan and Julie frantically look around the room. They
suddenly see something.

CLOSE ON JULIE'S POPSICLE TROJAN HORSE.

Susan and Julie slowly look at each other. A look of dismay
crosses Julie's face.

65 INT. MAYER HOUSE - KITCHEN - A LITTLE LATER 65

Mike is working under the sink. Susan is sitting on the floor
next to him.

MIKE
Well, here's the problem. It looks like
someone stuffed a bunch of popsicle sticks
down here.

SUSAN
I've told Julie a million times not to
play in the kitchen. Kids. You know.

Julie, unseen by Mike, pokes her head into the kitchen. She
glares at Susan.

66 OMITTED 66

67 INT. GRANDPA SLIM'S COUNTRY COOKING - A LITTLE WHILE LATER 67

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

(CONTINUED)

WAITER

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

He crosses away. Andrew looks ACROSS the room.

ANDREW

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

BREE

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

REX

(interrupting)
Go ahead and play.

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

BREE

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

Rex STARES at Bree and says nothing.

BREE (CONT'D)

You and the kids wanted a change of pace.

Rex continues to STARE at her.

BREE (CONT'D)

Something fun. I get it.

REX

I want a divorce.

Bree LOOKS at him in shock.

REX (CONT'D)

I just can't live in this... this detergent commercial anymore.

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

WAITER

Salad bar's over there. Help yourself.

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

(CONTINUED)

BREE
Why don't I get your salad for you?

REX
Bree. Did you hear me?

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

MRS. HUBER
Bree Van de Kamp!

BREE
Oh, hello, Mrs. Huber.

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

EXPRESSIONLESS, Bree stares at Mrs. HUBER.

MARY ALICE (V.O.)
Bree longed to share the truth about her husband's painful betrayal. But, sadly for Bree, admitting defeat was not an option. *
*
*

BREE
(with a big smile)
Everything is great. Just great.

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

BREE (CONT'D)
I got you the honey mustard dressing. The ranch looked a little suspect.

Rex takes a bite. After a beat:

REX
Are we gonna talk about what I said?

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

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

(CONTINUED)

REX
(re: salad)
What's in this?

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

REX
With... onions?

BREE
What?

Rex tries to STAND. He is unable to BREATHE.

REX
You put onions in my salad!

BREE
No, I didn't. *
(then; horrified)
... oh, wait.

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

68 INT. YOUNG HOUSE - BEDROOM - MIDDLE OF THE NIGHT 68

Zachary Young (Mary Alice's son) sits bolt upright in bed.
He's just heard something. A SMASHING sound. He goes to his
window and looks down at something. Something that piques his
interest

69 EXT. YOUNG HOUSE - BACKYARD - CONTINUOUS 69

Paul, is standing at the bottom of the now DRAINED swimming
pool, HACKING away at the plaster with a pick-axe. Drenched
in sweat, he's obviously been working for hours.

Paul stops for a moment. He wipes the sweat off his brow and
gazes up to see his son is standing at the edge of the pool.
They exchange an intense look. After a beat, Paul continues
his work. And Zach stands there, MOTIONLESS, intently
watching his father dig a hole in their swimming pool.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

70 EXT. WISTERIA LANE - LATE AFTERNOON 70

Shadows are starting to form on the TREE-LINED street.

MARY ALICE (V.O.)

Four days had passed since my funeral and
by that Friday everyone thought life had
returned to normal.

*
*
*

71 INT. SCAVO HOUSE - KITCHEN - DAY 71

Lynette feeds strained peaches to Penny at the table.

MARY ALICE (V.O.)

But that was the day everything began to
change. Forever.

*
*

After a beat, Penny FLINGS a handful of peaches at her
mother. A look of utter DEFEAT crosses Lynette's face.

PORTER (O.S.)

Mommy!! Mommy!!

LYNETTE

Now what?

Porter comes rushing in.

PORTER

Daddy's home!

Lynette's eyes widen with DELIGHT.

72 INT. SCAVO HOUSE - LIVING ROOM - CONTINUOUS 72

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

LYNETTE

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

TOM

I still have to go back to Frisco in the
morning. But I got your message. You
sounded pretty frazzled.

LYNETTE

It's been a little rough.

(CONTINUED)

PARKER
Daddy, did you bring us presents?

TOM
I don't know. Let's see.

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

TOM (CONT'D)
But I won't give it to you unless you
promise to go outside right now and
practice throwing for twenty minutes.
Promise?

PORTER
We promise!

Tom hands the boys the FOOTBALL and they RUSH outside.

LYNETTE
I'm so glad you're back.

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

TOM
Here. Come with me.

Tom PULLS Lynette into the BEDROOM.

73 INT. SCAVO HOUSE - BEDROOM - CONTINUOUS 73

Tom immediately starts TAKING off Lynette's CLOTHES.

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

TOM
Sorry, baby. But I gotta have it.

LYNETTE
Is it okay if I just sorta lay there?

TOM
Absolutely.

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

(CONTINUED)

LYNETTE
God, I love you.

TOM
I love you more.

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

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

TOM
A condom? Oh, what's the big deal? Let's risk it.

Lynette stares in DISBELIEF at Tom's SMILING face.

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

74 INT. HOSPITAL ROOM - LATE AFTERNOON

74

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

REX
I can't believe you tried to kill me.

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

REX
Since when do you make mistakes?

BREE
What's that supposed to mean?

REX
It means I'm sick of you being so damned perfect all the time. I'm sick of the bizarre way your hair doesn't move. I'm sick of you making our bed in the morning before I've even used the bathroom.
(MORE)

(CONTINUED)

REX (CONT'D)

You're this plastic suburban housewife with her pearls and her spatula who says things like "We owe the Hendersons a dinner." Where is the woman I fell in love with, who used to burn the toast and drink milk out of the carton? And laugh. I need her. Not this cold, perfect thing you've become.

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

BREE

These need water.

Bree CROSSES into the bathroom.

75 INT. HOSPITAL BATHROOM - CONTINUOUS 75

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

MARY ALICE (V.O.)

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

76 INT. HOSPITAL ROOM - A LITTLE LATER 76

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

MARY ALICE (V.O.)

... she was perfect.

77 EXT. SOLIS HOUSE - FRONT YARD - NIGHT 77

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

GABRIELLE

I found my earrings. We can go now.

CARLOS

Was John here today?

GABRIELLE

Well... sure.

(CONTINUED)

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

CARLOS
This lawn hasn't been mowed. I've had it.
We're getting a real gardener.

GABRIELLE
(alarmed)
Why?

Carlos turns and looks at Gabrielle.

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

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

CARLOS
It hasn't been! Feel this grass.

GABRIELLE
We can talk about this in the morning,
okay? Let's just get going.

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

78 INT. TANAKA HOUSE - ENTRY HALL - A LITTLE LATER 78

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

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

GABRIELLE
Good luck, sweetie.

Carlos heads into the PARTY. Gabrielle WATCHES him cross
away, then GRABS a young waiter as he is PASSING by her.

GABRIELLE (CONT'D)
(to waiter, re: Carlos)
See that man? Make sure he's got a drink
in his hand all night long.

(CONTINUED)

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

79 INT. CAR - MOMENTS LATER 79

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

80 EXT. SOLIS HOUSE - DRIVEWAY - MOMENTS LATER 80

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

81 EXT. SOLIS HOUSE - FRONT YARD - A WHILE LATER 81

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

82 EXT. SOLIS HOUSE - FRONT YARD - A WHILE LATER 82

Gabrielle is FURIOUSLY trimming her hedge.

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

83 INT. TANAKA HOUSE - LIVING ROOM - A LITTLE LATER 83

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

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

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

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

85 EXT. SOLIS HOUSE - FRONT YARD - THE NEXT MORNING 85

Carlos emerges from the front door. He is clearly suffering from a hangover. As he walks to his car, he stares over at the LAWN, which has obviously been MOWED. He bends down to FEEL it. He stands up, thoroughly CONFUSED.

CLOSE on GABRIELLE who is watching from an upstairs window. She SMILES.

86 INT. SUPERMARKET - LATE AFTERNOON

86

She pushes her shopping cart into the next aisle.

*

(CONTINUED)

As she rounds the corner, Susan suddenly spots Mrs. Huber who's busy examining items on the shelf.

SUSAN

Hey, Mrs. Huber. How are you doing?

MRS. HUBER

Not too well, I'm afraid. I'm trying to find something to soothe my stomach.

SUSAN

It's upset?

MRS. HUBER

Yeah. I had the worst macaroni and cheese at the wake. It's been running through me ever since.

SUSAN

(mortified)

Oh.

MRS. HUBER

And I need to be at my best. Edie Britt's son is spending the night tonight.

SUSAN

He's spending the night?

MRS. HUBER

Apparently, Edie is having a gentleman friend over for dinner and I think she plans on entertaining into the wee hours if you know what I mean.

(picking up bottle)

Oh, here's some antacid. Have you ever tried this?

Mrs. Huber turns to Susan but suddenly sees she's not there.

MRS. HUBER (CONT'D)

Susan?

As Mrs. Huber looks around in confusion, we:

CUT TO:

87 INT. MAYER HOUSE - KITCHEN - EVENING

87

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

SUSAN
Mike can't possibly like Edie better. He just can't.

JULIE
You don't know what's going on. Maybe they're just having dinner. *

Susan stares Julie down. *

JULIE (CONT'D)
You're right. They're doing it. *

SUSAN
It's my fault. Why didn't I ask him out? Why didn't I tell him how I felt? *

JULIE
There's not much you can do about it now. *

A look suddenly comes over Susan's FACE.

SUSAN
Do we have the stuff to make a cake? *

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

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

88 EXT. BRITT HOME - FRONT YARD - MOMENTS LATER

88

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

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

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

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

(CONTINUED)

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

Beat. Susan gingerly slides the glass door OPEN.

89 INT. BRITT HOME - LIVING ROOM - CONTINUOUS

89

Susan pokes her head INSIDE.

SUSAN
(softly)
Hello? Anybody home? I need to borrow
sugar.

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

EDIE (O.S.)
Omigod! Yes, baby! Yes! Yes!

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

MARY ALICE (V.O.)
And just like that the possibility Susan
had clung to, the maybe of Mike Delfino,
was gone forever. Despite the
precariousness of her situation, Susan
took a moment to mourn her loss.

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

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

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

MARY ALICE (V.O.) (CONT'D)
It didn't take Susan long to realize this
was just not her night.

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

(CONTINUED)

EDIE (O.S.)
(calls off)
Is somebody out there?

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

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

90 EXT. BRITT HOME - BACK YARD - CONTINUOUS 90

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

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

91 EXT. BRITT HOME - FRONT YARD - AN HOUR LATER 91

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

Edie, wrapped in a blanket, talks to some paramedics.

Susan is watching the scene. Mrs. Huber, dressed in a bathrobe, crosses to her. *
*

MRS. HUBER
I just overheard Edie talking to the paramedics. Apparently, she left some candles unattended in the den. They said she was lucky. She could've been killed.

Susan visibly reacts to this news.

MRS. HUBER (CONT'D)
Apparently, she and her gentleman friend were having sex at the time. *
*

SUSAN
(anxiously)
Her friend, where is he? *
*

MRS. HUBER
At the hospital. He suffered some smoke inhalation. *

SUSAN
Oh, God. *

(CONTINUED)

Susan crosses over to Lynette, Bree, and Gabrielle, who are all watching the fire a few feet away. Lynette sees Susan. *

LYNETTE

Susan, are you okay? You look awful.

SUSAN

I'm fine. I just feel so bad for Edie.

GABRIELLE

I wouldn't worry about Edie. She's a strong lady.

LYNETTE

Absolutely. She'll find a way to survive.

BREE

We all do.

The women stare at the FLAMES. The light from the fire FLICKERS on their faces.

MAN'S VOICE (O.S.)

So what happened?

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

MARY ALICE (V.O.)

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

Susan, obviously STUNNED, rises.

SUSAN

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

MIKE

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

SUSAN

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

Mike and Susan share a smile.

MARY ALICE (V.O.)

And just like that, Susan was happy. Life was suddenly full of... possibilities.

92 EXT. DELFINO HOUSE - FRONT YARD - A LITTLE LATER 92

Mike stands on his porch and waves goodbye to Susan. He watches as she exits into her home. He turns and enters his.

93 INT. DELFINO HOUSE - LIVING ROOM - CONTINUOUS 93

Mike goes to his phone and begins dialing.

MARY ALICE (V.O.)
... not to mention a few unexpected surprises.

MIKE
(into phone)
Hey, it's me... no, nothing yet. But don't worry. I'm definitely getting closer. *

Mike pulls back his jacket and reveals that a gun is tucked inside his trousers. *

94 EXT. YOUNG HOUSE - FRONT YARD - MORNING 94

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

MARY ALICE (V.O.)
The next day my friends came together to pack away my clothes, my personal belongings, and what was left of my life.

Bree emerges from the house carrying a box.

BREE
This is the last one.

LYNETTE
So are we good?

SUSAN
Wait. I brought some champagne. It was Mary Alice's favorite. I thought before we took her stuff away we'd have a toast.

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

BREE
Great idea.

Susan pops the cork and begins to pour.

(CONTINUED)

SUSAN
All right, ladies. Lift 'em up.
(they do)
To Mary Alice, a good friend and neighbor.
Wherever you are we hope you've found peace.

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

GABRIELLE
Hey, did you guys check out Mary Alice's dresses? Size eight! Ha! She always told me she was a size six. I guess we found the skeleton in her closet. *

MARY ALICE (V.O.)
Not quite, Gabrielle. Not quite. *

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

GABRIELLE
What's that?

BREE
It's a letter. Addressed to Mary Alice.

MARY ALICE (V.O.)
How ironic. To have something I tried so desperately to keep secret, treated so casually...

Gabrielle takes the letter and starts to OPEN it.

LYNETTE
What are you doing? That's private.

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

MARY ALICE (V.O.)
But keeping secrets is hard. And keeping them from your friends is even harder.

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

MARY ALICE (V.O.) (CONT'D)
I'm so sorry, girls. I never wanted you to be burdened with this.

INSERT LETTER:

(CONTINUED)

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

The women stare at it in STUNNED silence. Then:

SUSAN
What does this mean?

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

BREE
She got it the day she died. *

GABRIELLE
Do you think this is why she...?

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

SUSAN
(whispering)
Oh, Mary Alice. What did you do?

As our women remain FROZEN on the LAWN we PULL BACK. A man JOGS by. Two girls jump rope. PULL BACK further to show another man MOWING his lawn. Cars PASS. A beautiful day in SUBURBIA. And nobody seems to be DESPERATE.

FADE OUT.

THE END