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**Desperate Housewives**

#E102

"Pretty Little Picture"

Written by

Oliver Goldstick

10/18/04 CONFORMED

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FADE IN:

1 INT. CREMATORIUM - DAY (DAY 1)

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

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

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

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

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

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

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

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

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

We PUSH through the flames and onto --

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

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

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

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

INT. BREE'S HOUSE - BEDROOM - CONTINUOUS

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

MARY ALICE (V.O.)
Like my friend, Bree Van De Kamp.

OMITTED

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

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

MARY ALICE (V.O.)
I remember the easy confidence of her smile.

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

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

MARY ALICE
The gentle elegance of her hands.

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

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

MARY ALICE (V.O.)
The refined warmth of her voice.

BREE
Bye!

Bree shuts the door.

MARY ALICE (V.O.)
But what I remember most about Bree...

BREE
Rex, wasn't that a lovely...

She turns to Rex, who coldly walks away without acknowledging her. Bree reacts.
MARY ALICE (V.O.)  
... was the look of fear in her eyes.

END OF FLASHBACK

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

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

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

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

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

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

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

BREE
Rex? Rex! You need to get up.

Rex reluctantly wakes up.

REX
It's not even light out.

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

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

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

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

(CONTINUED)
REX
Oh, yeah. Appearances. I keep
forgetting about appearances.

Rex sits up and begins to put on his slippers.

BREE
Oh Rex... you look so tired.

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

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

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

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

REX
I know you do.

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

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

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

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

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

She puts the mattress back down and smiles contentedly.

FADE OUT.

END OF TEASER
ACT ONE

FADE IN:

9 EXT. WISTERIA LANE - MORNING (DAY 2)

Establishing shot -- a PAPERBOY rides down the street.

MARY ALICE (V.O.)
The day on Wisteria Lane began like any other day. With a cup of coffee and the morning paper.

10 INT. Lynette's House - Kitchen - Morning

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

MARY ALICE (V.O.)
While Lynette read the Business section...

11 EXT. Gabrielle’s House - Front Porch - Morning

CAMERA PANS ACROSS: Gabrielle reads the paper. She holds out a coffee cup to be refilled. Her housekeeper, Yao Lin, refills it.

MARY ALICE (V.O.)
... and Gabrielle studied the fall collections...

12 INT. Bree's House - Kitchen - Morning

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

MARY ALICE (V.O.)
... and Bree searched for decorating ideas...

13 INT. Susan's House - Kitchen - Morning

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

MARY ALICE (V.O.)
... Susan scanned the front page and saw something that caught her eye.

Susan sits up in her seat.

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

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

14 EXT. WISTERIA LANE - DAY - LATER

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

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

Suddenly MARY ALICE opens the door.

MARY ALICE
Well, it's about time.

SUSAN
Be nice. I come bearing snacks.

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

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

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

BREE
Lynette, these cards are sticky.

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

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

Susan and Mary Alice take their places at the table.

SUSAN
Hello! Sorry I'm late.

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

Really?

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

BREE
I think it’s a great idea.

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

SUSAN
So when is this shindig?

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

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

BREE
Should we all make something?

MARY ALICE
Oh no, no. This is my party. I’ve been wanting to have everyone over for years.

(then)
Oh, I’m so happy we’re finally doing this. It’s gonna be so much fun.

Mary Alice smiles broadly.

END OF FLASHBACK

17 EXT. LYNETTE’S HOUSE – FRONT PORCH – CONTINUOUS

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

LYNETTE
Hey...

Susan holds up the sticky note.

LYNETTE (CONT’D)
I know. Her dinner.
EXT. WISTERIA LANE - DAY - AN HOUR LATER

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

SUSAN
How could we have all have forgotten about this?

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

BREE
Lynette!

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

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

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

SUSAN
I think we should go through with it.

BREE
Really? Wouldn't that be in poor taste?

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

GABRIELLE
We could all use a fun night.

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

SUSAN
Lynette?

LYNETTE
I'm in.

(CONTINUED)
BREE
I'll make braised lamb shanks.

LYNETTE
I'm still in.

BREE
So, how many will I be cooking for?

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

SUSAN
No, it sounds very very wrong.

GABRIELLE
Oh...

BREE
Is there somebody you'd like to invite?

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

SUSAN
I have an idea...

INT. GABRIELLE'S HOUSE - FOYER - MORNING

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

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

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

He crosses past her.

CARLOS
I'll try. But I can't guarantee anything.

(off her look)
This is business.

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

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

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

JOHN answers his cell phone.

JOHN
Hello?

GABRIELLE
Where are you?

JOHN
Algebra.

GABRIELLE
You free at four?

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

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

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

GABRIELLE
(smiling)
If you would. Please.

Gabrielle hangs up.

INT. LYNETTE'S HOUSE - KITCHEN - DAY

During the following, Lynette finishes unloading the
dishwasher, wipes down the counter, and begins to fold
laundry. Tom is there, eating a banana.
TOM
(annoyed)
A dinner party?

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

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

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

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

LYNETTE
Have you heard anything I just said?

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

LYNETTE
I already got a sitter.

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

He kisses her.

TOM (CONT'D)
That's all.
LYNETTE
(caves)
I was looking so forward to a night out.

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

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

INT. BREE'S HOUSE - KITCHEN - DAY

Rex is packing his briefcase. Bree prepares his lunch.

REX
A dinner party? Do I have to go?

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

REX
Why is that?

BREE
Because when you drink, you get chatty.
(off his look)
No one needs to know that we're seeing Dr. Goldfine.

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

BREE
Not a drop.

REX
You know, this... this is ridiculous. And this whole thing about us taking tennis lessons --
BREE
Well, the nurses at your office may
start wondering why you're
disappearing three times a week.
Tennis lessons are a plausible alibi.

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

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

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

REX
Of course.

He exits.

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

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

KARL
A dinner party?

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

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

SUSAN
What cabin?

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

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

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

KARL
The check is in the mail.

Susan flips open the mailbox. It's empty.

SUSAN
Ah... no it's not.

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

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

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

JULIE
Like I said, stop fighting.

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

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

BRANDI
Oh. Okay.

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

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

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

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

No!

JULIE
I can pick it up.

SUSAN
Honey, stay out of this.

Susan looks defiantly at Karl.

KARL
(sighs)
Fine. This is so typical.

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

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

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

Karl turns and starts back for the car.

SUSAN
Yeah, well you just go to hell!

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

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

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

Off Susan, dying inside.

INT. YOUNG HOUSE - KITCHEN - DAY

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

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

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

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

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

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

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

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

Beat.

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

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

INT. GABRIELLE'S HOUSE - LIVING ROOM - LATER

Gabrielle is on the phone.

GABRIELLE
(into phone)
... Mom, it's no big deal. Carlos and 
I are driving in for the baptism. 
Problem solved.
There is a KNOCK at the door. Gabrielle opens it, revealing John, looking hot in his PE. shorts. Gabrielle motions him inside.

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

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

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

JOHN
I got an A minus on my biology exam.

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

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

JOHN
Who's that?

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

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

FADE OUT.

END OF ACT ONE
ACT TWO

FADE IN:

26-33 OMITTED

34 EXT. SUSAN'S HOUSE - CONTINUOUS

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

LYNETTE
So did Mike say anything?

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

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

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

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

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

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

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

LYNETTE
(flipping through pictures)
Honey, get a pet. See ya.

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

She FREEZES on a snapshot.

LYNETTE (CONT'D)
Son of a ---!

CLOSE ON THE PHOTO:

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

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

OMITTED

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

Tom takes in the photo.

TOM
It's a business meeting.

LYNETTE
It's a frat party.

TOM
(pointing)
Regional manager, corporate manager, head of sales.

LYNETTE
(pointing)
Margarita, cigars, sombrero.

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

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

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

LYNETTE
Can't. I already cancelled the sitter.

Tom pulls a Jello container from the fridge.

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

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

TOM
Fine. I can handle that.

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

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

AA37 EXT. GABRIELLE'S HOUSE - DAY

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

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

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

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

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

GABRIELLE
Hey. What's going on?
CARLOS
(re: Moon Faced Girl)
Have you met Ashley?

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

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

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

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

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

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

Ashley just stares at Gabrielle blankly.

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

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

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

MRS. BUKOWSKI
(crossing away)
Nice meeting you!

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

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

They exit. Off Gabrielle, worried...
A37  INT. YOUNG HOUSE - GARAGE - DAY

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

He stares at it for a beat.

37  INT. DR. GOLDFINE'S OFFICE - DAY

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

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

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

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

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

BREE
Why? I'm your wife. You can say
anything in front of me.
      (turning to Goldfine)
All we need is a few more sessions,
and I'm sure we can...

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

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

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

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

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

EXT. WISTERIA LANE - DRIVEWAY - DAY

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

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

GABRIELLE
Hi, Ashley. Remember me? We met earlier.

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

GABRIELLE (CONT'D)
Wow, aren't you the little artist? What are those... flamingos?

ASHLEY
No.

Ashley goes back to her drawing. Gabrielle forges on.

GABRIELLE
Well, they're very pretty.
(then; off drawing)
It almost looks like they're kissing.
(beat)
Funny thing about kissing. It's not just for husbands and wives. Sometimes we kiss our mom... or our grandpa... some times we even kiss our dog. Sometimes we even kiss people who are just our friends -- kinda like a... a "high five" on the lips. Right?

No response. Still feeling extremely vulnerable, Gabrielle reveals she's been carrying an EXPENSIVE DOLL.
GABRIELLE (CONT'D)
Uh... hey Ash, I was at the mall and I saw this. I thought you might like it. She's Hawaiian. Her name is Princess Kaha'lua. I think it means "Little Waterfall." Or "Big Pond." Or something.

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

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

Gabrielle starts to cross away.

ASHLEY
What I'd really like is a bike.

Gabrielle stops dead in her tracks.

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

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

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

PAUL
Where did you find that?

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

Paul is silent.

ZACH (CONT'D)

WHY?!

PAUL
(startled)
Because I thought we might need it someday.

ZACH
For what?

(CONTINUED)
PAUL
Protection.

ZACH
I want to talk about mom.

PAUL
You need to take your medication...

ZACH
We are going to talk about mom!

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

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

As Zach and his father exchange looks, we:

FADE OUT.

END OF ACT TWO
ACT THREE

FADE IN:

40 INT. YOUNG HOUSE - CONTINUOUS

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

ZACH
(a bit cold)
What can I do for you, Mrs. Van De Kamp?

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

ZACH
I'm not sure where he is right now.

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

ZACH
(softening)
Really?

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

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

BREE (CONT'D)
Zach, are you okay?

Paul quickly walks over and puts his arm around Zach.

PAUL
Hello, Bree.

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

(CONTINUED)
BREE
Oh, hi Paul. I was just...

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

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

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

ZACH
Thank you, Mrs. Van de Kamp.

BREE
For what, Zach?

ZACH
Remembering my mom.

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

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

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

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

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

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

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

ASHLEY
My eyes are green.

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

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

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

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

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

Ashley shrugs. Then...

ASHLEY
Why can't you show me?

GABRIELLE
Uh... sure. One of these days.

Gabrielle starts to walk back to her car.

ASHLEY
(annoyed)
What's wrong with now?

Gabrielle stops dead in her tracks.

42 INT. SUSAN'S HOUSE - DAY

Susan is looking through a family photo album.

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

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

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

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

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

Beep!

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

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

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

Something catches Susan's eye.

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

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

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

Susan crushes the head between her thumb and forefinger.

INT. LYNETTE'S HOUSE - KITCHEN - DAY

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

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

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

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

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

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

LYNETTE
Preston? Would you come here?

Preston crosses in.

PRESTON
Yeah?

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

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

LYNETTE
Yeah. But tonight... anything goes.

She hands Preston a box of cookies.

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

PRESTON
Thanks, mom!

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

EXT. WISTERIA LANE - DAY

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

(CONTINUED)
GABRIELLE
Don't look at your feet. Don't look at your feet.

Nervous, Ashley looks up at the sky.

GABRIELLE (CONT'D)
Look at the road. Look at the road.
Good. Ow... uh, okay...
(then)
Find your balance... find your balance...
(lets go)
Hey, it's all you! It's all you!
You're doing great!

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

GABRIELLE (CONT'D)
Okay, steer to the right! Watch the car. Watch the car! Watch the car!

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

GABRIELLE (CONT'D)
(to herself)
Oh God...
(then)
You okay?

Gabrielle helps her up.

ASHLEY
Yeah, let's go again!

GABRIELLE
(off her shoes)
Oh, honey, these heels don't have another block in them.

ASHLEY
What about tomorrow?

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

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

(CONTINUED)
MARY ALICE (V.O.)
It was at that moment that Gabrielle realized this ride was far from over.

Gabrielle sighs.

INT. SUSAN'S HOUSE - LIVING ROOM - DAY

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

SUSAN
I'm coming!

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

SUSAN (CONT'D)
Karl? What are you doing here? I asked you to come tomorrow.

KARL
You said you wanted to talk. It sounded important.

SUSAN
Tomorrow. I'm in a towel.

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

Karl laughs and shoves past Susan.

INT. SUSAN'S HOUSE - KITCHEN - DAY

They cross to the kitchen table and sit.

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

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

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

(MORE)

(CONTINUED)
SUSAN (CONT'D)
I don't want to live like that -- I
don't want to be the kind of person,
and... and I just thought that if the
two of us... you know, if we had a
nice calm...
(then blurs out)
I need an apology, Karl.

KARL
A what?

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

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

SUSAN
What does that mean?

KARL
I fell in love.

SUSAN
While you were married. To someone
else.

KARL
(making utter sense to
himself)
The heart wants what it wants.

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

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

Karl walks out on her. Again.

47 EXT. SUSAN'S HOUSE - DAY

Susan stays on Karl's heels, following him to the car.
SUSAN
You know what? I don't need an
apology! I don't need anything from
you!

KARL
You're humiliating yourself.

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

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

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

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

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

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

FADE OUT.

END OF ACT THREE
FADE IN:

48 EXT. WISTERIA LANE - DAY

The street is quiet.

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

A49 EXT. SUSAN'S HOUSE - CONTINUOUS

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

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

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

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

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

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

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

MIKE (O.S.)
Susan?

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

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

MIKE
Uh, whatcha doing?

(continued)
SUSAN
Locked myself out.
(beat)
Naked.

MIKE
Oh.

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

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

SUSAN
(soldiering on)
It's a date.
A beat. Mike can't suppress a grin.

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

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

Off Susan. Dying inside.

50-55 OMITTED

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

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

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

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

(MORE)
MIKE (CONT'D)
(beat)
Or pants. Pants wouldn't hurt.

Susan stops in her tracks, with a nervous smile.

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

Before Mike can respond, Bree opens the door.

BREE
Hey! Where have you two been?

MIKE
Susan had a problem finding something to wear.

(then)
Oh, is that the kind of thing you meant?

SUSAN
Pretty much.

Mike gives a knowing smile to Susan.

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

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

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

SUSAN
Hey.
(re: limp)
Are you okay?

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

(CONTINUED)
SUSAN
Well, you're probably not wearing the right shoes.

GABRIELLE
Yeah... that thought did cross my mind.

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

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

rex
Um-hm.

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

rex
Mmm... that it is.

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

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

CARLOS
Well, what club does he work out of?

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

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

CARLOS
You're not?

rex
That's a story Bree concocted to cover the fact that we're seeing a marriage counselor.
CRASH! Rex spins around and sees Bree, who has just dropped a tray of appetizers, standing behind him. She stares at him, shock and betrayal written on her face.

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

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

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

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

Bree crosses into the kitchen.

57 OMITTED

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

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

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

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

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

ON THE TV: The toy chest sits on the ground near the lake, cordoned off by police tape. Several officers and a police photographer survey the scene.
TV ANNOUNCER (CONT'D)
Investigators recovered a wooden chest
containing what appears to be human
remains. Now, a police spokesman says
the body was --

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

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

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

SUSAN
(lightening the moment)
Okay, I gotta break the ice here.
(to Bree)
So you're in counseling. Big deal. You
want humiliation? I'll give you
humiliation. I locked myself out of my
house stark naked, and got caught by
Mike.

GABRIELLE
Omigod! When did this happen?!

SUSAN
Today. Right before the party.
A beat. All heads turn to Mike.

MIKE
What can I say? Right place, right
time.

He gives Susan a warm look. Beat.

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

SUSAN
What? When was this?

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

(CONTINUED)
REX
You're kidding.

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

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

MIKE
How'd you manage that?

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

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

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

BREE
Rex cries after he ejaculates.

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

A59 INT. BREE'S HOUSE - FOYER - CONTINUOUS

Follow Rex as he grabs his keys off the table.

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

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

FADE OUT.

END OF ACT FOUR
ACT FIVE

FADE IN:

59 EXT. WISTERIA LANE - NIGHT

Susan and Mike walk home from the party.

MIKE
You think we left too early?

SUSAN
I was thinking we left too late.

MIKE
So is, uh, Rex gone for good?

SUSAN
I don't know... God, I hope not. I mean, they've always been wound a little tight, but I've never seen 'em like that.
(then)
Then again, who am I to judge?

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

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

MIKE
Well, maybe he did you a big favor.

SUSAN
What do you mean?

MIKE
Just look at Karl as a "starter marriage," you know, boot camp.
(flirting)
Preparing you for something better next time.

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

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

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

SUSAN
Oh.
(flustered)
Goodnight.

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

Susan smiles sweetly, flattered.

INT. LYNETTE'S HOUSE - LIVING ROOM - NIGHT

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

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

TOM
Hi.

LYNETTE
How was your night?

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

LYNETTE
Oh. You didn't have a good time?

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

LYNETTE
Doh. Who cracked anyway?

TOM
Porter.

(CONTINUED)
They share a smile.

TOM (CONT'D)
Yeah. So, how was your, uh, dinner party?

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

TOM
Uh oh. What happened?

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

TOM
Honestly, I'm not that surprised.

LYNETTE
Why not?

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

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

LYNETTE
Are we happy?

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

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

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

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

(CONTINUED)
Carlos picks up a combs and starts grooming his goatee.

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

Carlos lumbers out. Off Gabrielle, frozen in fear.

A62 INT. BREE'S HOUSE - BEDROOM - DAY

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

BREE
So, uh, where are you going?

Rex
I'll be staying at the motor lodge.

Bree goes to the drawer.

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

Rex
Fine.

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

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

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

Rex glares at her.

BREE (CONT'D)
That was a joke.

(CONTINUED)
REX
Yeah. I got it.

Bree closes the suitcase.

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

REX
Well... I'll call you.

Rex heads for the door.

BREE
Rex?

He stops.

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

(choking up)
Why is this happening?

Rex searches for a beat, then;

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

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

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

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

KARL
All right, see ya. Have fun.

Susan heads down the driveway, passing Julie.

JULIE
Hey -- where you going?

(CONTINUED)
SUSAN
Just be a sec.

JULIE
Mom...

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

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

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

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

INT. KARL'S CAR - CONTINUOUS

Brandi is now sandwiched between Karl and Susan.

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

KARL
What are you doing?

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

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

BRANDI
Mrs. Mayer?

KARL
Brandi? Brandi, get in the car!

Brandi ignores him and approaches Susan.

BRANDI
Mrs. Mayer?
SUSAN
(turns around)
Please... call me Susan.

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

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

SUSAN
Thank you.

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

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

64-65 OMITTED

A65 INT. LYNETTE'S HOUSE - LIVING ROOM - NIGHT (NIGHT 4)

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

TOM
Hey, let me take those.

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

LYNETTE
You're wearing a really big hat.

TOM
Yes, I am.

Tom rushes over to the stereo and tunes in some SLOW MEXICAN
BALLAD.
TOM (CONT'D)
Listen, the kids are watching a video,
which means we've got only about 45
minutes before they actually find
Nemo, so I suggest that we...

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

TOM (CONT'D)
... make the most of it.

LYNETTE
By reliving your night out with the
... guys?

TOM
(sincere)
Lynette, I'm trying.

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

LYNETTE
(off his sombrero)
You look ridiculous in that thing.

TOM
Sexy ridiculous?

LYNETTE
Maybe...

He sets down their drinks.

TOM
I can live with maybe.

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

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

TOM
I know.

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

TOM (CONT'D)
Ah. Looks like we've got an audience.

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

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

Tom smiles and pulls her tighter.

66 INT. DR. GOLDFINE'S OFFICE - NIGHT

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

BREE
Dr. Goldfine --

DR. GOLDFINE
Bree? We're not scheduled now, are we?

BREE
I didn't have time to make an appointment.
(beat)
Rex moved out today.

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

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

DR. GOLDFINE
Bree, we can't talk now.

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

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

A BUTTON lights up near his desk.

(CONTINUED)
BREE
Well why can't you --

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

BREE
(trembling)
Dr. Goldfine, please.

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

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

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

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

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

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

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

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

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

(-cont)
Tape in hand, Bree shuffles out, leaving an incredulous Dr. Goldfine.

AA74 EXT. WISTERIA LANE - NIGHT

The camera FLOATS down the empty street.

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

A74 INT. BREE'S HOUSE - BEDROOM - NIGHT

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

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

Bree is startled by a POUNDING sound.

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

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

C74 INT. GABRIELLE'S HOUSE - BEDROOM - NIGHT

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

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

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

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

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

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

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

74  EXT, WISTERIA LANE - NIGHT

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

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

FADE OUT.

THE END