

Desperate Housewives
"The Beginning of the End"
by
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DESPERATE HOUSEWIVES
"THE BEGINNING OF THE END"

TEASER

FADE IN:

INT. THE CHURCH- DAY

The church is packed with familiar faces.

JULIE, who was bent over fixing her shoe, SITS UP.

Everyone waits expectantly.

PRIEST
You may kiss the bride.

Church bells begin RINGING a happy chorus.

MARY ALICE (V.O.)
Many great stories end with a
wedding...

Mike LIFTS THE BRIDE'S VEIL:

Susan is the bride, and she is smiling up at Mike as he leans to kiss her.

MARY ALICE (CONT'D)
...but marriage is really the
beginning, isn't it?

MIKE
Susan, I have always loved you.

The WEDDING RECESSIONAL sounds.

Everyone STANDS.

Mike and Susan begin walking back down the aisle together.

M.J., who is sitting in the front row with the Scavo family, is leaning down, playing with a toy car on the smooth wood of the pew.

Mike scoops M.J. up and the family walks back down the aisle together.

EXT. THE CHURCH - DAY

The crowd of guests wait for the bride and groom. It is a perfect, sunny day.

Bree passes out little white BOXES, wrapped with gold RIBBON, to every guest.

MARY ALICE (V.O.)
 Marriage is a beginning... The
 exciting start of a new life
 combined, with two people working
 as a team.

CLOSE-UP -- Lynette nudges Tom to stop horsing around with Porter and Preston.

MARY ALICE (CONT'D)
 The joy of merging families and
 gaining new family members.

CLOSE-UP -- Gaby holds Carlos' arm lovingly, her other arm around her daughters Celia and Juanita.

Ana, her back to Gaby, flirts with THE HANDSOME MAN FROM THE FRONT ROW.

Gaby DISENGAGES herself from her husband and daughters to CONFRONT Ana.

Bree coyly hands a box to Karl, who is standing with his and Susan's daughter Julie.

CLOSE-UP -- Karl mouths "later?" to Bree. She cocks her eyebrow sexily, not affirming his request, but certainly not rejecting it.

MARY ALICE (CONT'D)
 And there's the opportunity to get
 to know the object of your
 affection more intimately.

Karl CHECKS OUT Bree's ass as she walks through the crowd.

MARY ALICE (CONT'D)
 Marriage signifies the beginning of
 never having to fear growing old
 alone.

CLOSE-UP -- Orson stands alone playing with the RIBBON on the box.

MARY ALICE (CONT'D)
 And marriage fills the empty place
 in your heart.

CLOSE-UP -- Mrs. McCluskey turns from the crowd and takes a
 nip from her silver flask.

MARY ALICE (CONT'D)
 Marriage is the beginning of a life
 full of loving one another, without
 question.

INT. - CATHERINE'S HOUSE - CONTINUOUS

Catherine is having a glass of wine, in a dim room, with a
 framed PICTURE of herself and Mike smiling happily together
 on the table.

EXT. THE CHURCH

Susan, Mike and M.J. present themselves at the door of the
 church. Susan is smiling and as happy as a woman can
 possibly be.

Everyone PULLS THE RIBBON from their BOXES.

MARY ALICE
 Facades drop...

BUTTERFLIES stream out of everyone's BOX, filling the air
 with vibrant colors.

MARY ALICE (CONT'D)
 And love fills each other freely.

Everyone CLAPS, HOOTS AND HOLLERS.

MARY ALICE (CONT'D)
 Yes, marriage is a beginning...

Susan TURNS her back to the crowd for the BOUQUET TOSS.

A CROWD OF UNMARRIED WOMEN pile to the front of the church
 and begin jockeying for the best spot in the crowd, pushing
 and shoving each other out of the way.

MARY ALICE (CONT'D)
 But the thing with beginnings is,
 you never know what's going to
 happen next.

SUSAN
 O.K. girls! Get ready! Who wants
 to be next to get lucky in love?

Susan THROWS HER BOUQUET.

END OF TEASER

CUT TO TITLE

ACT 1

EXT. THE CHURCH

Susan's bouquet SOARS over the heads of all the guests.

The unmarried women REACH for it.

MARY ALICE

Marriage is a chance at a new
beginning that every woman wants.

The bouquet gets CROWD SURFED over the hands of the women.
Popping UP, shifting OVER, moved AROUND the hands without
engagement rings.

TWO DESPERATE WOMEN PUSH EACH OTHER OVER for a chance to grab
the bouquet.

One of The Desperate Women begins FALLING. Her arm FLAILS.

THE BOUQUET GETS FLUNG INTO THE STREET.

A truck drives by and RUNS OVER THE BOUQUET.

The wedding crowd GASPS at this terrible portend.

MARY ALICE (CONT'D)

Even though things aren't always
going to be perfect.

Susan's smile FADES, then BRIGHTENS again.

SUSAN

It's O.K.! I bought an extra
bouquet to throw so I could save my
real one! Looks like anyone could
still get lucky!

The crowd claps again.

MIKE

So everyone meet us over at the reception for some food and drinks - and luck!

M.J.

Except the kids, we're not allowed!

Mike and Susan LAUGH and ruffle M.J.'s hair.

The wedding crowd begins streaming apart, everyone to their respective cars in the parking lot.

Bree, who is standing with Orson, but not at all "with Orson", begins STROLLING AWAY from the church. Orson follows.

BREE

Well, it's good to know Susan was prepared with a decoy bouquet to throw.

ORSON

Of course she was Bree, you planned the wedding for her.

BREE

Well I fully expected her to forget the flowers, or something of the like. You know Susan.

ORSON

Always thinking the best of people, aren't we?

BREE

Well, everyone but you.

ORSON

Now tsk tsk. Not a very nice way to speak to your husband. I thought we were turning over a new leaf, a new beginning, a new chapter. Me the loving husband, and you the loving, not in jail, wife.

BREE

Of course, Orson. Of course.

They reach their car and Orson, lovingly, opens the car door for her.

ORSON

You see darling, everything is perfect. I am the perfect gentleman, and you the perfect lady you were when we first got married.

Bree is taken aback.

BREE

I have always behaved as a lady.

Orson LAUGHS, teasing his wife relentlessly.

ORSON

Yeah. Like Bonnie Parker.

Unseen by Orson, Karl is STARING at Bree from across the parking lot.

She slides into the car without saying another word.

EXT. THE PARKING LOT - CONTINUOUS

Lynette and Tom are surrounded by Porter, Preston, Parker and Penny. Lynette is holding M.J. Delfino's hand.

LYNETTE

Now you boys are sure you'll be O.K. watching M.J.

PARKER

Mom, even if Porter and Preston run away tonight, M.J. will be safe with me.

Porter and Preston EXCHANGE NERVOUS GLANCES.

PENNY

And me.

Lynette PICKS UP M.J. and FACES him toward her children.

M.J. smiles.

LYNETTE

All right. I trust you with this child's life. Do not harm him. And get changed as soon as you get home; hang your nice outfits up, don't just throw them on the floor.

TOM

Hey Lynette. It'll be fine. Our four children, two of which are of legal age, are responsible enough to watch one little boy.

Porter's voice has a shaky edge to it.

PORTER

Yeah, Mom, you need to relax.

PRESTON

You're so uptight.

LYNETTE

(warily)

I know. It seems too easy...God, why is it the nine months when I need a drink the most is the time I'm not allowed? A martini would make pregnancy so much more bearable.

INT. MIKE AND SUSAN'S LIMO - CONTINUOUS

Mike and Susan are sitting close, each holding a glass of champagne. They are blissful.

Susan looks up at Mike.

SUSAN

I am going to make you so happy.

MIKE

You already do.

SUSAN

No, I mean so happy you can't stand it. Like, rainbows everyday happy.

MIKE

Susan, listen to me; it already *is* rainbows every day.

SUSAN

Really?

MIKE

Yes, really. This love is the big one, the one that this whole life is worth living for. And we're going to be a family now: me, you and M.J. No more missing out - no more missing you.

Susan is breathless.

SUSAN
This is a perfect moment.

They KISS.

MIKE
Now it's perfect.

They KISS again.

EXT. THE PARKING LOT

Gaby and Carlos walk hand in hand; Juanita and Celia skip nearby.

GABY
Wasn't the wedding beautiful?
Makes me want to have another one.

CARLOS
What?

GABY
Of course to you, Carlos. The
gown, the flowers, the
attention,...

CARLOS
How about I just buy you a gown and
some flowers? That way you don't
have to fool yourself into wearing
white.

GABY
I never have to fool myself into
wearing Vera Wang. And besides, if
it means that much to you, we can
stop having sex ...

Anna approaches the couple with her most innocent face on.

ANA
Uncle Carlos? Can I drive us home?

CARLOS
Well...

GABY
No.

CARLOS

Gaby, I am more than capable of answering the question.

GABY

Well you were taking too long. No. You are not driving *my* family home in *my* car.

They have reached Gaby's zippy little sports car.

ANA

I was just thinking I could drop you and Uncle Carlos off at the reception and pick you up later...It seems like you never get to have any fun, with Uncle Carlos working so hard all the time.

GABY

There is plenty of fun in our relationship. We always have fun.

JUANITA

Mommy, you always say that we're not allowed to have fun.

GABY

That is different. Your fun is loud and messy. Ana, I do not feel comfortable with you driving with the lives of my children and husband in your underage hands.

ANA

Fine. Just drop me and the girls off at home, drink thirteen martinis and drive yourselves - like that's much safer.

Gaby does not like being spoken to in such a way.

GABY

What!? Who do you think you're talking too...?

Carlos puts his hand on Gaby's shoulder to silence her.

CARLOS

Honey, maybe Ana is right? She can be our designated driver. I don't see what it'll hurt.

GABY
I'll show you what it'll hurt.

END ACT ONE

ACT 2INT. GABY'S CAR - CONTINUOUS

Ana is DRIVING, with Carlos in the passenger seat.

Gaby is sitting in the backseat, SMOOSHED in the middle, between Juanita and Celia. All the girls in the backseat are unhappy.

GABY

Could ya speed up? You're driving like a grandmother.

CARLOS

Gaby, she's driving the speed limit.

GABY

Fine. But by the time we get there, the open bar is going to be closed.

ANA

It's O.K. Uncle Carlos, I guess I could speed up a little.

Ana ACCELERATES.

The SPEEDOMETER reads 40 - 45 - 50 - 65!

GABY

Ana! Slow down right now! Young lady, you are in a school zone!

Even Carlos looks worried.

POLICE FLASHERS and SIRENS begin following them.

INT. THE SCAVO HOUSE - KITCHEN

Penny, Preston and M.J. are all at the kitchen table sitting around a LAPTOP COMPUTER. They never got changed out of their wedding outfits and are still dressed to the nines.

PENNY

Oh my gosh, this is hilarious!

PARKER

I can't believe how many hits these guys website must get! Just for doing goofy skateboard tricks.

PENNY

Yeah, they're really famous.

PARKER

Well, you know, the internet is an amazing advancement tool for the modern entrepreneur.

M.J.

Parker, what's a "mommy more"?

PARKER

Not a "mommy more" M.J., an "entrepreneur". An entrepreneur is someone who starts their own business and becomes their own boss. Bill Gates, Farhad Mohit and Bam Margara - these guys knew the public needed something new and they took the chance. Now they're all considered risk takers AND they're zillionaires!

M.J.

I want to be a risk taker!

PENNY

I want to be a famous internet star!

PARKER

And I want to be an internet entrepreneur.

INT. THE RECEPTION HALL - TABLE 2

The room looks lovely: cloth covered chairs, tall, elegant centerpieces with CANDLES and extravagant PLACE SETTINGS.

Bree and Orson are the first people at the reception. They are alone at their TEN TOP TABLE. They are SILENT in the large, SILENT banquet room. The silence is uncomfortable.

BEAT

Bree GETS UP and begins straightening the PLACE SETTINGS.

Orson buries his head in his hands.

BREE

The wait staff can never get the settings right, no matter how many times I remind them. The silverware should be equidistant from the edge of the table and parallel from the setting directly across from it. I don't understand their lack of concern for detail.

ORSON

Bree, they had to set up ten tables of ten. And they're mostly teenagers.

BREE

So? Teenagers know what equidistant and parallel mean, don't they?

ORSON

Yes, they do. Or they should.

BREE

I think they should be relieved that I'm giving them a practical application for their Geometry lessons.

ORSON

I'm sure they can't wait to thank you.

Bree genuinely SMILES at Orson.

BREE

I know you are being sarcastic, but I also know, deep down inside, you agree with me, don't you, Orson Hodge?

Orson, head leaning on his fist, ELBOW ON THE TABLE, genuinely SMILES back at Bree.

BREE (CONT'D)

Now get your elbow off the table; you're messing up the linens.

The sweet look on Orson's face slides off and he ROLLS HIS EYES at Bree.

BREE (CONT'D)

You're better than a teenager, aren't you, Orson?

INT. - GABY'S CAR

POLICE SIRENS and LIGHTS are right behind the sports car now.

GABY

Now you've done it. I hope you have money to pay for your ticket.

ANA

It's always about money with you, isn't it?

Gaby LEANS UP, practically in the front seat with Ana and Carlos.

GABY

This is not about me! Now stop the car!

Ana is still driving 60 m.p.h. in a residential area.

The police issue a warning.

POLICEMAN

PULL OVER! THIS IS THE POLICE.

CARLOS

Ana, honey, pull over, please.

ANA

Sure thing, Uncle Carlos.

Ana pulls over immediately, SCREECHING the breaks.

GABY

You are in for it this time, girl. You're gonna get it from all sides.

Ana DOES NOT RESPOND to Gaby because she is busy dabbing on some lipgloss.

THE POLICEMAN approaches the car. He is an overweight man in his mid 40's.

The Policeman peers into the car. Gaby gives an uncomfortable WAVE from her tight position in the back seat.

POLICEMAN

License, registration and insurance card please, ma'm.

ANA

Yes, of course, sir.

Carlos grabs the insurance and registration out of the glove compartment and gives them to the officer.

Ana hands over her license.

POLICEMAN

Do you realize how fast you were going?

Ana bats those big blue eyes up at the policeman; she's an angel.

ANA

No. Officer. To tell you the truth, I was very concerned with getting Little Juanita in the backseat home; she is in danger of having, well, you know, an accident.

Gaby is incredulous. She lets out an exasperated SIGH.

POLICEMAN

(To Gaby)

Is there a problem ma'm?

GABY

No, not with you officer. My problem is with the little speed demon behind the wheel.

POLICEMAN

Well, no one likes law breakers.

The Policeman leans into the car to address Juanita.

JUANITA

Are you having a potty emergency?

Juanita nods her head "yes".

Gaby struggles to stay calm.

GABY

Juanita, remember how the nice policeman just said that no one likes law breakers? Well that includes liars.

JUANITA

But mommy, I really do really, really have to go to the bathroom.

ANA
 You see officer? I have to get
 Little Juanita to a restroom as
 soon as possible.

The Policeman SMILES at Ana; he is softening to her.

POLICEMAN
 I never doubted you, Miss. Just
 following procedure.

Gaby SNORTS rudely.

The Policeman examines the documents.

POLICEMAN (CONT'D)
 Whose car is this?

GABY
 It's mine, sir.

POLICEMAN
 And your daughter is driving with
 your permission?

Gaby is perplexed for a moment, then WHAM she realizes the
 Policeman's thoughts. She is irate.

GABY
 My daughter...You mean my niece?!

The Policeman takes a step back.

POLICEMAN
 Ma'am, do not yell at me like that.

GABY
 I've had about all I can take!
 Ana, you are not lying your way out
 of this! You're not teaching my
 daughters- not my granddaughters- !

POLICEMAN
 (to Gaby)
 Ma'm, I'm going to have to ask you
 to step out of the car.

INT. THE RECEPTION HALL- TABLE 2

Bree, Orson, Tom and Lynette are at the table. There are SIX
 EMPTY SEATS still semi-circling Table 2.

Lynette and Bree are drinking soda, Orson has a glass of wine
 and are at least 5 EMPTY COCKTAIL GLASSES in front of Tom.

LYNETTE

I wonder what's keeping Gaby.

Tom is slightly intoxicated and keeps sipping his drink.

TOM

I know. You usually have to pry her away from the bar.

LYNETTE

You should talk.

Bree senses Lynette's rising anger with Tom's pre-mature boozing and interrupts.

BREE

Did you notice who else besides Gaby and Carlos were supposed to be at this table? I didn't check the place cards, but I remember Susan saying Mrs. McCluskey would be sitting with us...

Karl and Julie walk over to the table.

KARL

Hey Table 2! You ready to get this party started?

Karl pulls Julie's chair out for her.

Bree tries to hide her uncomfortable shock when Karl, sitting, CATCHES BREE'S EYE AND WINKS AT HER.

Orson - LIFTING HIS GLASS TO "CHEERS" KARL - TAKES A SIP OF HIS WINE and DOES NOT NOTICE the connection between his wife and Karl.

Tom, oblivious, DOWNS THE REST OF HIS DRINK.

Bree and Lynette look, full of disdain, at their club sodas.

LYNETTE

Club soda is't gonna cut it tonight.

BREE

I know Lynette. I know.

There are still THREE EMPTY CHAIRS at Table 2.

END OF ACT 2

ACT 3INT. THE SCAVO HOUSE - KITCHEN

PARKER

To be a good entrepreneur, you need to find a hole in the market and do what no one else is doing.

M.J.

I thought you said we were going to do skateboarding tricks? Or my daddy got me a bike; I can do some tricks on that or ...

PENNY

And I want to be a beautiful internet sensation!

PARKER

Eew. Gross. But whatever. You're a girl, and businesses need a girl to sell the image. Guys like girls.

M.J.

Eew! Gross!

PARKER

So I'm the brains, Penny is the "beauty" and M.J.'s bravery is what we're working with.

Parker takes a moment to think.

PARKER (CONT'D)

I know! It'll be different because we're kids! All the other stunt-guy types are adults, or at least 20. M.J. is a little boy in a suit doing stunts; people will eat it up!

PENNY

Ooh yeah. People love watching little kids do dangerous stuff.

A devilish, greedy look passes over Parker's face.

PARKER

So, M.J.... How far are you willing to go?

M.J. CONTEMPLATES. His face begins to take on a much more mature, SERIOUS air. The little boy innocence is gone.

INT./EXT. GABY'S CAR/THE SIDE OF THE ROAD

Gaby's hands are on the outside of the car; she is being FRISKED by The Policeman.

Juanita and Celia sit huddled together and terrified in the backseat. Celia is crying.

JUANITA

Daddy? Is mommy going to go to jail?

CARLOS

Not if she keeps her mouth shut.

JUANITA

BOOHOOHOOO! Mommy's going to jail!

Ana, still in the driver's seat, is quiet.

GABY

Officer, I don't have any weapons. Unless you count my rage.

POLICEMAN

I can never be too careful. Hot headed women like you are liable to do crazy things...

Gaby gestures in agreement.

GABY

Well, I'm not going to do anything to you, Officer...

Gaby YELLS TOWARD THE DRIVER'S SIDE WINDOW.

GABY (CONT'D)

Now my niece, on the other hand!

Ana's still hands are on the steering wheel.

Carlos LEANS BACK to comfort the girls.

CARLOS

It's o.k. honey. Daddy'll talk to the nice policeman. We'll be home soon.

Carlos begins to GET OUT OF THE CAR.

CARLOS (CONT'D)
Officer, I think you've made a
mistake. My wife didn't mean...

POLICEMAN
Sir, get back in the car!

Carlos does not get back in the car. He placidly tries to
speak with the Policeman.

CARLOS
...any harm. She is frustrated
with our niece's disregard for the
law and feels Ana needs to take
responsibility...

POLICEMAN
SIR! I SAID GET BACK IN THE CAR!

CUT TO:

INT. THE RECEPTION HALL - TABLE 2

Tom keeps putting the drinks back. He's having a
conversation with Karl, who is only half listening - he's too
busy pretending not to be STARING AT BREE.

TOM
...So it should only be two years
and I'll be practically fluent in
Chinese.

KARL
Chinese, huh?

LYNETTE
Yeah, he can teach it to our
children...Oh wait, he won't be
around; he'll be on business trips
in China. Or talking to Chinese
diplomats.

TOM
And making tons of money for our
ever growing family.

KARL
Speaking of which, Lynette, where
are you going to fit two more
people in your house? Aren't you
filled to the brim as it is?

(MORE)

KARL (CONT'D)
 You're going to have to put a
 trailer on the front yard.

TOM
 Actually, I tried to buy an RV to
 fulfill my life's dreams, but
 Lynette shot me down.

Lynette pointedly IGNORES Tom's comments and replies.

LYNETTE
 Preston and Porter will be going
 away to college next year, so we'll
 have their room for the babies.

KARL
 Oh yeah? Tom and the boys all in
 college together. HA! Lynette,
 you've formed your own fraternity!

Lynette's EYES FILL WITH TEARS of FRUSTRATION.

LYNETTE
 Well, with your uber-masochist
 attitude, I'd say you were all
 ready to get back into the dude on
 dude world of treating women rudely
 from your frat days.

Tom keeps on drinking and DOES NOT NOTICE Lynette's
 overwhelming distress and CHUCKLES at Lynette's joke.

THE D.J. COMES ONTO THE MICROPHONE.

D.J.
 Will you all please rise?

Everyone RISES.

D.J. (CONT'D)
 It is my great pleasure to
 introduce, for the first time...

EVERYONE
 SECOND TIME!!!!

D.J.
 Mr. and Mrs. Mike Delfino

Susan and Mike enter the room.

Everyone CLAPS, HOOTS AND HOLLERS.

The lights dim. The room is now CANDLELIT.

Susan and Mike take to the dance floor and begin their first dance to "At Last" by Etta James.

They are the only people in the universe.

Orson reaches for Bree's hand, which she regretfully offers.

Karl's arm is around Julie.

Tom and Lynette sit apart.

CLOSE UP -- LYNETTE IS NOT WEARING HER WEDDING RING.

In the back of the room, behind all the guests, TWO PEOPLE, A TALL MAN AND A SHORTER WOMAN, SLOW DANCE IN THE SHADOWS.

It is Karen McCluskey nestled into the chest of RON SEYMORE. He is a tall, handsome, man in his 60's.

He holds her tight.

EXT. WISTERIA LANE

The normal bustling on Wisteria Lane is NOT happening today: no lawn mowing, gardening or porch riding. There is no traffic of everyone coming and going on their Saturday errands this fine, sunny afternoon.

There is nary an adult; the three kids: Parker, Penny and M.J. are the only people outside today.

Parker swings open the garage door of the Scavo house.

INT. THE SCAVO HOUSE - GARAGE

The garage is jam packed with stuff: various types of sporting equipment, lawn care implements, camping stuff, a stack of wood planks and plywood, as well as power and hand tools. Many of the things in the garage are DANGEROUS, and shouldn't be played with by children.

PARKER

I'm sure we'll be able to build something with the junk in here.

INT. THE RECEPTION HALL - TABLE 2

Lynette and Julie are chatting.

JULIE

Well, school is going good. I should be finished soon.

LYNETTE

Then what? My advice to you - get a great job and become established before starting a family. You're so much better off alone, free, without responsibilities ...

JULIE

Well, actually Lynette, ...

Bree HANGS UP HER CELL PHONE and interrupts Julie and Lynette's conversation.

BREE

Gaby's not answering. And neither is Carlos.

LYNETTE

They probably stopped at a motel to get a quick one in.

KARL

That's my type of girl.

BREE

Ugh. Karl. Why do you always have to be such a barbarian.

ORSON

Bree, that's no way to speak to Karl. You hardly know him.

BREE

Well, Orson, Karl's rough comments have dotted out conversation all afternoon. I'm merely drawing attention to the inappropriateness of his topic choice.

ORSON

Well you have no right to do that. I am your husband and should be the only man you publicly humiliate.

Lynette titters at Orson's honesty about the situation. Tom guffaws.

Bree is furious.

BREE

Orson!

Karl interjects, overconfident and manly.

KARL

(To Orson)

Now it's O.K. Orson; I didn't know
I was in such sensitive company.

Bree feels victorious at Karl's successful jab at Orson.

D.J.

Can I please have everyone's
attention? The daughter of the
bride has prepared a speech.

Julie walks to the middle of the dance floor.

Susan and Mike are sitting at their very own sweetheart
table. The cut crystal champagne bucket and perfect stemware
glint beautifully in the candle-lit room.

The D.J. hands Julie the microphone.

JULIE

Some words to describe my mother
would be: good, kind, beautiful...
certainly goofy, clumsy and
accident prone. But, when it comes
down to it, the best way to
describe my mom is to call her
loving. Love is the one thing she
believes in. It's who she is. And
Mike is the man of my mom's lofty,
crazy, dreams of love. My mom
always believed in 'happily ever
after', and tonight she is the
queen of her fairytale. Mom, I
love you so much. Thank you for
making me believe in love. Because
of you, I know it's real.

There is not a dry eye in the house.

Karen McCluskey approaches Table 2 with Ron Seymore, the man
with whom she was dancing.

MRS. MCCLUSKY

Hello everyone, I'd like to
introduce you to my DATE, Mr. Ron
Seymore.

EXT. WISTERIA LANE

Parker and M.J. are still in their suits, which are dusty, dirty and wrinkled; M.J. is holding his BIKE and Parker has a hand-held VIDEO CAMERA.

Penny struts out of the Scavo house; she has changed from her "little girl" party dress into her version of a scandalous outfit. She's wearing a bikini top and a short denim skirt with wedge flip-flops, as well as what seems to be all Lynette's jewelry, including A DIAMOND RING on her thumb. Her face is sloppily painted with make-up.

They have built a MINI RAMP from stuff in the garage.

It's a sloppy, rickety, DANGEROUS mess. There are nails sticking out and pieces of it are made of warped cardboard. It is not strong enough to hold a person, even if it was smooth enough to skate or skate on.

Two TRASH CANS are in front of the ramp, lined up like cars if this was an Evil Kneaval stunt.

THE WIND BLOWS. A PIECE FALLS OFF of the mini ramp.

Parker, faking confidence, smacks M.J. on the back.

PARKER

O.K. buddy! Ready to give 'er the first trial run?

PARKER (CONT'D)

(To Penny)

Ready. Go.

Parker lifts the video camera; THE RED LIGHT COMES ON - he begins RECORDING.

Penny swaggers over to the ramp and does a little "Barker's Beautie's/Vanna White" production of the ramp.

PENNY

I'd like to introduce M.J. 'The Mad Man' Delfino. Only 5 years old, and The Mad Man has gotten rid of all his fears. Watch him shred up the ramp and jump over TWO trashcans!

Penny steps away from the mini ramp.

PENNY (CONT'D)

Go! Mad Man! Go!

M.J. RIDES FULL SPEED at the MINI RAMP

CLOSE UP -- RUSTY NAILS protrude the outside of the ramp.

END ACT 3

ACT 4EXT. WISTERIA LANE - SUNSET

M.J. RIDES HIS BIKE as fast as he can toward the mini ramp.

Parker and Penny are on the curb video taping M.J.'s upcoming "stunt".

M.J. is almost to the edge of the ramp.

PORTER RUNS TO THE STREET.

PORTER

M.J. STOP THAT BIKE RIGHT NOW!

Parker, startled, JUMPS. He fumbles with the video camera and almost drops it.

Penny SCREAMS and FLAILS HER ARMS. The DIAMOND RING on her thumb FLIES OFF AND LANDS ON THE SCAVO LAWN.

M.J., just centimeters from the ramp, SCREECHES HIS BIKE to a STOP.

Porter runs into the street and GRABS M.J.

PORTER (CONT'D)

What the hell are you doing?!

Parker and Penny come to M.J.'s side.

PARKER

Let go of him. We're internet entrepreneurs and we're making a movie.

Porter still has a hold of M.J. as he addresses Parker.

PORTER

So I should be trying to kill you?
This was all your idea, of course.

M.J.

No Porter. I want to prove that I'm not scared of anything.

PORTER

By jumping a ramp over trashcans when I'm supposed to be in charge?
No way. Not now.

PARKER

Mom didn't just leave you in charge, she left Preston in charge too. Where is he? I want to tell him how you're acting like a wimp.

Porter looks extremely guilty.

PORTER

Uummm...He walked to the store.

PENNY

Call him. I want an iced tea.

PARKER

(To Penny)

You're an annoying diva.

PORTER

Stop changing the subject. M.J. you could've really hurt yourself.

M.J. is not phased.

M.J.

I saw a car explode.

INT. THE RECEPTION HALL - SWEETHEART TABLE

Everything is perfect at Susan and Mike's table.

SUSAN

Mike, I'm a little worried about how perfect everything is going. Do I have steak between my teeth?

She shows her teeth.

MIKE

Nope.

SUSAN

Is my dress tucked into my pantyhose, or did my boob fall out?

She scans her chest.

SUSAN (CONT'D)

Everything is good. O.K. Nothing crazy going on here.

MIKE

Susan, relax. It's natural for everything to be going smooth.

(MORE)

MIKE (CONT'D)

This is where you're supposed to be. Here with me.

SUSAN

Oh Mike!

She REACHES FOR HIM and KNOCKS HER CHAMPAGNE OVER. Her dinner is in a PUDDLE.

SUSAN (CONT'D)

Oh no!

A WAITER COMES UP IMMEDIATELY.

WAITER

It's o.k. Mrs. Delfino We're missing guests at Table 2, so ...

He replaces Susan's wet dish with a fresh dinner.

MIKE

See, Susan, perfect.

INT/EXT. POLICE CAR/SIDE OF THE ROAD - SUNSET

Gaby and Carlos are in the back of the POLICE CAR.

GABY

I told you she shouldn't be allowed to drive.

CARLOS

I didn't think this would happen. Besides, Gaby, you're the one who told her to speed up.

GABY

I did not tell her to get us into a high speed chase!

CARLOS

Well, whatever, the details are in material now. How are we going to get out of this?

GABY

We can drop some names? Don't you play golf with ...

CARLOS

Gaby, we are in the back of the police car because the officer thought we were threats to his safety, dropping names ...

The Policeman approaches the car window.

POLICEMAN

Mr. and Mrs. Solis. I am letting you go on your own recognizance. Your niece has assured me of your character and that she will be escorting you to and from your event today.

CARLOS

Thank you very much Officer...

GABY

What!? Our character!? She's the one who was speeding! What did that little harpie say to you?

POLICEMAN

She said that you made her drive faster than the speed limit to get your daughter, and leather interior, home accident free. Ana, quite a girl really, has spoken very highly on your behalf.

GABY

On our behalf?

Gaby speaks low to Carlos.

GABY (CONT'D)

No way, Carlos. No way is she going to get to be the good guy in this. I'm not...

CARLOS

Gaby, get out of the car.

GABY

No, Carlos, no. She was wrong. She should be punished.

POLICEMAN

Is there a problem, Mrs. Solis?

GABY

Yes, actually...

CARLOS

No, sir, there's no problem. My wife is just so happy that you've made this decision.

The Policeman OPENS THE DOOR on Gaby's side.

Carlos NUDGES Gaby over until she FALLS out of the police car. She lands on her feet.

GABY
Yeah, Officer, thanks.

They walk back over to Gaby's car.

Gaby YANKS OPEN the driver side door and SNARLS at Ana between clenched teeth.

GABY (CONT'D)
GET IN THE BACK, LITTLE GIRL.

INT. THE RECEPTION HALL - TABLE 2

The dinner dishes are being cleared.

BREE
So, Mrs. McCluskey, where did you and Mr. Seymore meet?

MRS. MCCLUSKEY
Call me Karen, please, and he's Ron.

RON
My father was Mr. Seymore. HaHaHa!

Everyone PRETENDS TO LAUGH except Karl.

BREE
O.K...Karen...Where did you and Ron meet?

MRS. MCCLUSKEY
We met at a yard sale.

RON
Yeah, ya see, I'm a collector of fine art and antiques...

KARL
And you found old Karen here and had to take her home?!

Tom and Karl CRACK UP at Karl's tasteless joke.

ORSON
Oh, really Ron? Fine art and antiques? What's the pièce de résistance in your collection?

RON

I have a first edition by William Blake, owned by that author, that has little hand drawn sketches on the margins.

LYNETTE

Oh really? Wow! I love Blake's "Songs of Innocence and Experience".

KARL

Been a long time since you knew innocence, huh Orson? With that jail time under your belt.

Bree is extremely happy when she pretends to reprimand Karl.

BREE

Karl, you are acting like an ass.

ORSON

Bree, like I said before, I can handle my own arguments.

RON

(To Lynette)

It's nice to hear someone else has an interest in Blake. Do you have a background in literature.

LYNETTE

Well, professionally, I've been in advertising between squeezing out babies for the past 17 years, my "song of experience", I guess. I've always been very passionate about poetry. One of my eldest sons has been showing an interest lately, as well.

RON

How wonderful. I'll have to meet the young chap someday.

MRS. MCCLUSKEY

Ron, my drink is empty, do you mind running up to the bar for a refill?

RON

Oh course, my dear. Another vodka tonic?

MRS. MCCLUSKEY
You know it, big boy.

Ron LAUGHS, seemingly charmed by Mrs. McCluskey's candor. He EXITS to the bar.

BREE
Karen, it seems that you've found yourself a rather cultured man.

MRS. MCCLUSKEY
Yeah, you think he's cultured now, you should see him in the bedroom.

No one responds positively to this.

MRS. MCCLUSKEY (CONT'D)
What!?! I'm a woman too!

INT. THE RECEPTION HALL - THE BAR

Ron is waiting in line at the bar.

BARTENDER
What can I get for ya?

RON
May I please have a vodka soda, heavy on the vodka. And a scotch and water, heavy on the water.

BARTENDER
Sure thing.

Ron takes out his WALLET and extracts a few one dollar bills for the tip jar.

CLOSE UP -- Ron has THE SAME PHOTOGRAPH THAT MRS. MCCLUSKEY HAS HUNG IN HER STAIRWELL OF HER DECEASED SON IN HIS WALLET.

Ron stares at the familiar PHOTOGRAPH.

END ACT 4

ACT 5INT. THE RECEPTION HALL - THE BAR

Ron stares at THE PHOTOGRAPH IN HIS WALLET.

BARTENDER
Hey buddy, your drinks.

Ron stashes the photo guiltily and takes his drinks.

RON
Thank you very much, my good man,
wouldn't want the vodka to get
watered down.

He WINKS at The Bartender and walks away.

INT. THE RECEPTION HALL - TABLE 2

Susan has joined Table 2, and is sitting in Ron's seat.

Ron approaches the table and hands Mrs. McCluskey her drink.

SUSAN
Oh, I'm sorry. I'm in your seat.

Susan starts to get up.

RON
Please. What kind of gentleman
would I be if I asked the bride to
get up? May I please introduce
myself? I am Ron Seymore.

Susan is taken in by his charm.

SUSAN
Pleased to meet you. I am Mrs.
Susan Delfino... It sounds so
great to say that again!

Ron kisses Susan's hand.

RON
You are a breathtaking bride.

Ron advances around the table while addressing Karen McCluskey.

RON (CONT'D)
If it's O.K. with you, Karen, I'll
just take this empty seat over here
next to, Julie, you say?

JULIE
Yes, Julie.

SUSAN
That's my daughter. Isn't she beautiful.

RON
Quite.

SUSAN
Julie, I thought you were bringing a "very special" guest? Where is he?

JULIE
He'll be here mom, don't worry. He was tied up all afternoon.

SUSAN
Well I can't imagine what could be more important than being here for your beautiful speech...

KARL
Or to meet your dear old dad.

JULIE
He'll be here when he gets here. O.K.?

KARL
Sure thing, sweetheart, but I can't wait to hear his excuse.

INT. GABY'S CAR

Ana is now in the backseat, smooshed in the middle. She's got her arms around Juanita and Celia, and is hugging them protectively.

Gaby and Carlos are quiet and look angry.

JUANITA
Mommy. I have to go to the bathroom.

GABY
Too bad.

Juanita starts CRYING and huddles her face into Ana for comfort. Ana rubs her back lovingly.

INT/EXT. GABY'S CAR/WISTERIA LANE - EVENING

They pull onto Wisteria Lane and SEE M.J., Parker and Penny DRAGGING THE MINI RAMP up the driveway of the Scavo house. Pieces of the mini ramp FALL TO THE GROUND as it crumbles apart. Porter watches from the porch.

Gaby PULLS OVER and GETS OUT OF THE CAR.

Carlos yells after his wife.

CARLOS

Honey! Juanita has to go to the bathroom.

GABY

We live two houses away! Walk home! And I want everyone in their bedrooms! Even you Carlos!

Carlos gets out of the car and puts the seat up for Juanita, Celia, and Ana to get out.

They file out and walk home.

EXT. WISTERIA LANE

Gaby stomps over to the three children and supervisory teenager in her four-inch heels.

GABY

What is happening here? Did you let these children use this ramp? When did everyone become dare-devils?

M.J.

I want to be a daredevil!

PORTER

You see Mrs. Solis! I did my best to watch them, but the minute I turned my back, they made that ramp! These kids today think they can just do whatever they want.

GABY

HA! Well if it ain't the kettle calling the pot a jackass! It's a good thing you caught them in time, I'll tell you that. If anything happened to M.J. ...

Gaby stomps over to the driveway and GRABS M.J.

GABY (CONT'D)
 You're coming with Aunt Gaby until
 your Mommy and Daddy get home,
 sweetie.

Gaby SEES the way Penny is dressed.

GABY (CONT'D)
 And you two are coming with me too.

PORTER
 Mrs. Solis! I CAN handle the
 responsibility.

GABY
 I'm sure you can Porter, but you
 didn't, so...

Gaby and the kids walk to her house.

INT. THE RECEPTION HALL

Susan and Mike are CUTTING THE CAKE.

Everyone is crowded around them. The tables are empty.

Bree detaches herself from Orson and heads OUT of the
 reception hall.

Karl, who was standing with his arm around Julie, FOLLOWS.

NO ONE TAKES NOTICE OF THEIR LEAVING THE ROOM TOGETHER.

Mike gently feeds Susan a mouthful of cake.

Julie, standing alone now, is watching her Mom and Mike
 happily. She opens her handbag; her PHONE is ringing. Julie
 turns from the crowd and ANSWERS.

JULIE
 Hello?

MAN'S VOICE
 Is it a good time for me to come
 in?

JULIE
 I don't know when a good time is
 going to be...But my dad just
 walked away and we're going to be
 having dessert, so give it like
 twenty minutes.

MAN'S VOICE

All right. But I can't wait to see you.

JULIE

I know. I love you.

MAN'S VOICE

I love you too.

INT. THE COAT ROOM

There are no coats hanging in the coat room.

Bree is sitting on the hat shelf with her legs spread, with Karl tightly between. They are both fully clothed, but it's heating up fast.

BREE

Oh Karl. You're such a man. I love how you're so...so...manly.

She rips his coat down off his shoulders; it drops.

KARL

Yeah? Why's that?

He slowly unbuttons Bree's blouse.

BREE

The way you handle Orson. You're so blunt and straightforward. How you just dive right in. He's such a ninny.

KARL

A man is what you need to make you feel like a woman.

BREE

I think you may be right.

INT. THE SOLIS HOUSE - LIVING ROOM

Gaby ENTERS first and SLAMS the door shut behind the kids.

Juanita comes to the stairs.

JUANITA

Mommy! Mommy! Mommy!

When she SEES M.J., her face FALLS.

JUANITA (CONT'D)

Oh. What's he doing here?

GABY

He's here because these three all need adult supervision. Juanita, I want you to stay away from M.J. Don't come near him and don't you dare bully him.

M.J.

I can stick up for myself! I know how to fight.

GABY

I'm sure you can honey. Why don't you three all come in here and watch some T.V.?

Parker puts the VIDEO CAMERA on the table. The red "RECORD" light is still glowing.

INT. THE RECEPTION HALL - TABLE 2

Bree is sitting at the table, flushed, her hair loose.

Karl sits back down.

KARL

Sorry. Important business call.

TOM

I can't wait until that's me again.

LYNETTE

Oh, great, Karl is Tom's new role model.

BREE

Now, Lynette, Karl is a high powered attorney. You should be proud if he's Tom's new role model.

ORSON

Oh, really? An attorney? What kind of law do you practice?

KARL

I'm a divorce lawyer.

ORSON

Oh? Divorce, huh? Wouldn't know anything about those nasty procedures, would we, honey?

Bree uncomfortably is about to answer when a man walks up behind Julie and puts his hands on her shoulders.

MAN'S VOICE

Hello Julie. Bree. Lynette. Tom.
Mrs. McCluskey.

JULIE

Dad, I'd like you to meet Zach.
ZACH YOUNG.

ZACH YOUNG sits down at Table 2.

END ACT 5

ACT 6INT. THE SOLIS'S HOUSE - LIVING ROOM

Parker, Penny and M.J. lounge on the couch.

PARKER

This sucks. I'm going to check the 'fridge for snacks.

Parker and Penny EXIT the room, leaving M.J. alone on the couch.

INT. THE SOLIS HOUSE - KITCHEN

Parker and Penny take out a tub of ice cream from the freezer.

PARKER

I wonder if they have any pretzels to go with this. Check the cabinets, I'll find us drinks.

INT. THE SOLIS HOUSE - GABY'S BEDROOM

Gaby is holding her WEDDING DRESS up against herself.

Carlos enters and stands behind her.

CARLOS

That was the happiest day of my life.

GABY

More than the day when the girls were born?

CARLOS

If it weren't for our wedding day, there wouldn't be any girls, so yes.

GABY

You don't think I'm an old mess?

CARLOS

I think you're the fantastic, sexy mother of my children, and partner in my life.

They hug, the wedding dress still between them.

O.S. A CLANG and "MRS. SOLIS!" is heard.

GABY

I'm going to kill them if they just cracked our ceramic tile.

Carlos is left holding the wedding dress.

INT. GABY'S HOUSE - LIVING ROOM

M.J. is ON THE GROUND, SHAKING AND IN UNCONTROLLABLE CONVULSIONS.

INT. THE RECEPTION HALL - TABLE 2

Susan SEES Zach Young at Table 2 and comes rushing over.

SUSAN

Zach. What are you doing here? I didn't know Mike invited you.

JULIE

He's here because I invited him Mom. Zach and I have been together for over six months now.

KARL

You know him, Susan? Let me guess, another ex-husband?

SUSAN

No, Karl. He's the mentally deranged boy that used to be obsessed with Julie.

JULIE

Mom, that was years ago, Zach owns his own businesses now.

ZACH

And a chateau in Switzerland.

RON

Switzerland! Lovely!

Mike SEES SUSAN TALKING TO ZACH and HEADS OVER TO TABLE 2.

SUSAN

Mike, Julie and Zach are dating, isn't that romantic?

MIKE

Let's deal with this another time Susan. Would you like to dance?

SUSAN

Now? I'd like to talk to my daughter.

JULIE

Mom, there's nothing to talk about. You're the one who taught me to believe in love and to open my heart.

Susan is about to respond, but Mike DRAGS HER AWAY AND ONTO THE DANCE FLOOR.

D.J.

And if you'll join us now for the last dance.

ZACH

(To Julie)
Shall we?

JULIE

Lets. I've been waiting all night to dance with you.

Julie and Zach begin dancing slowly.

ZACH

I thought you said Gaby would be here.

JULIE

No one knows where Mrs. Solis is.

ZACH

I hope she's o.k.

CUT TO:

Mrs. McCluskey and Ron cut a handsome couple on the dance floor.

CUT TO:

Lynette and Tom dance out of sync. He's extremely drunk.

TOM

Hey? Where's your wedding ring?

LYNETTE

I forgot to put it on.

CUT TO:

Orson holds Bree tight, but her hold on him is lax. TEARS SILENTLY COURSE DOWN HER CHEEKS.

CUT TO:

Susan keeps looking over at Julie and Zach.

MIKE

Hey, Susan, this is the last dance of the night.

SUSAN

You're right, Mike. Sorry. I just...

MIKE

SSSSShhhhhh.

He silences her insanity with a KISS.

MIKE (CONT'D)

Everything will always be perfect between us from now on.

She relaxes against her husband's chest and enjoys the dance.

INT. SOLIS HOUSE - LIVING ROOM

M.J. is on the floor CONVULSING.

Penny is ON THE PHONE.

Gaby ENTERS and steps over the disregarded SNACKS.

GABY

What's with all the noise? And the mess? Your mother did not...

Parker is on the floor with M.J., holding his head.

PARKER

Mrs. Solis! We don't know what happened. We were in the kitchen...

Gaby SEES M.J. and rushes over.

GABY

Oh my God! M.J.!

PENNY

I'm on the phone with 9-1-1. They're on their way.

GABY
Good. Good job... CARLOS!

Carlos comes downstairs.

CARLOS
What's happening?

GABY
M.J. is having some type of seizure...

JUANITA
Mommy, what's happening?

GABY
Juanita, did you do something to M.J.?

JUANITA
What? Mommy, no!

GABY
I know you bully him. Did you push him down and make him hit his head?

JUANITA
Mommy, no!

GABY
Well, sadly, now that you're a liar, I can't believe you. We'll talk about this out later.

O.S. The AMBULANCE SIRENS ARE HEARD

EXT. WISTERIA LANE

All the cars, including Mike and Susan's limo, from the reception are pulling into Wisteria Lane at the SAME TIME as THE AMBULANCE AND POLICE CARS.

The EMT's rush into GABY's HOUSE.

INT. THE SOLIS HOUSE - LIVING ROOM

The EMT'S put M.J. on a stretcher.

GABY
I'm going with them.

Ana is wide-eyed on the bottom of the steps.

GABY (CONT'D)

Don't think you're off the hook. I want you up early tomorrow to do all the yard work: mow the lawn, the hedges, EVERYTHING! Don't press me.

Gaby hugs Carlos.

GABY (CONT'D)

Call Susan.

Gaby follows the EMT'S out of the house.

Penny approaches Ana shyly.

PENNY

You're really pretty.

INT. MIKE AND SUSAN'S LIMO

The red and blue flashing lights dance on the white interior.

SUSAN

I wonder what's happening?

Gaby comes out after the stretcher and gets in the ambulance.

SUSAN (CONT'D)

Oh no, Celia and Juanita...

Susan reaches into her silk handbag. Her PHONE IS RINGING. Susan ANSWERS. Her voice is flooded with fear.

SUSAN (CONT'D)

Yes, Carlos.

EXT. WISTERIA LANE

A crowd grows around the Solis house.

EXT. KATHERINE'S HOUSE

Katherine is taking out the trash and doesn't look twice at the ambulance. She's headed back inside when someone addresses her.

ORSON

Hello, Katherine.

KATHERINE

Oh, hello Orson.

ORSON
How are you tonight?

KATHERINE
Been better, been worse.

ORSON
I have a canny understanding of the meaning of that phrase right now.

KATHERINE
Yeah? The reception wasn't as perfect as Bree planned?

ORSON
Nothing is as perfect as Bree wants it to be.

KATHERINE
Truer words have never been spoken.

ORSON
Something's wrong with M.J. He's being taken to the hospital.

KATHERINE
Well, I hope he doesn't ruin the newlyweds night of bliss.

ORSON
So, do you have any plans for the weekend?

KATHERINE
My date planner is empty except for work. And I can't possibly work any harder, so... I'm thinking of getting a roommate; I have all this space, and it's either that or a cat and I'm allergic to cats, sooo...

ORSON
A roommate? You'd let a stranger move into your house?

KATHERINE
Well, they wouldn't necessarily be a stranger... I'd better go inside. Good night Orson.

ORSON
Night Katherine. See you tomorrow?

KATHERINE
You know it.

EXT. WISTERIA LANE

Bree STANDS BETWEEN Orson and Karl and WATCHES as Susan and Mike jump into MIKE'S TRUCK and FOLLOW THE AMBULANCE.

BREE'S FEET ALMOST TRAMPLE LYNETTE'S WEDDING RING, STILL LAYING LOST ON THE LAWN.

MARY ALICE(V.O.)
When a story ends with marriage, it fails to take into account that the blessed union is really the start of a whole new chapter.

The crowd begins to DISPERSE.

A MOVING TRUCK PULLS UP IN FRONT OF EDIE'S HOUSE.

EXT. WISTERIA LANE - THE SOLIS HOUSE

Carlos speaks comfortingly to Julie.

MARY ALICE (V.O.)
The beginning is often scary...

FROM THE STREET, Zach Young STARES INTENSELY.

MARY ALICE (V.O.) (CONT'D)
Because no matter how well you think you know someone, you can never be sure what they're truly capable of.

INT. THE SOLIS HOUSE - ANNA'S ROOM

Anna holds a BUSINESS CARD for "JOHN ROWLAND LANDSCAPES".

MARY ALICE
Or how badly outside influences can affect your perfect happiness.

INT. MRS. MCCLUSKEY'S HOUSE - LIVING ROOM

Ron ENTERS behind Mrs. McCluskey. She EXITS to another room.

MARY ALICE
Common interests are the well spring of intertwined purpose...

Ron ADMIRES THE PHOTO OF MRS.MCCLUSKEY'S SON HANGING IN THE STAIRWELL.

INT. HOSPITAL WAITING ROOM

Susan and Mike are on plastic chairs, comforting each other, still in their wedding regalia. Gaby brings coffee.

MARY ALICE(V.O.) (CONT'D)
But the ties that bind the tightest
are often the ones that are able to
most viciously tear us apart.

INT. THE SCAVO HOUSE - LIVING ROOM

Tom is asleep on the couch.

MARY ALICE (V.O.) (CONT'D)
As the first day passes, the end of
the beginning is marked.

INT. THE SCAVO HOUSE - LYNETTE'S BEDROOM

Lynette's in bed reading "Songs of Innocence and Experience".

MARY ALICE (V.O.) (CONT'D)
And after the beginning is over,
nothing can ever be the same again.

EXT./INT. WISTERIA LANE/THE MOVING TRUCK

A MOVER SWINGS OPEN THE BACK OF THE TRUCK. IT'S FULL.

MARY ALICE(V.O.) (CONT'D)
Though histories, as well as
suspicions, have a way of repeating
themselves.

CLOSE UP -- THE PORTRAIT JACKSON PAINTED OF SUSAN IS IN THE
MOVING TRUCK.

FADE OUT