

Executive Producer: Marc Cherry
Executive Producer: Tom Spezialy
Co-Executive Producer: Kevin Murphy
Co-Executive Producer: John Pardee
Co-Executive Producer: Joey Murphy
Co-Executive Producer: Chris Black
Co-Executive Producer: George W. Perkins
Consulting Producer: Chuck Pratt
Supervising Producer: Larry Shaw
Supervising Producer: David Grossman
Supervising Producer: Bruce Zimmerman
Producer: Alexandra Cunningham
Producer: Charlie Skouras
Producer: Sabrina Wind
Co-Producer: Kevin Etten
Co-Producer: Stephanie Hagen
Story Editor: Jenna Bans
Story Editor: Josh Senter
Staff Writer: Dahvi Waller
Director: Pam Thomas

Desperate Housewives

#E217

"Could I Leave You?"

Written by

Scott Sanford Tobis

©2005, Touchstone Television Productions, LLC. All rights reserved. This material is the exclusive property of Touchstone Television Productions, LLC, and is intended solely for the use of its personnel. Distribution to unauthorized persons or reproduction, in whole or in part, without the written consent of Touchstone Television Productions, LLC, is strictly prohibited.

FIRST DRAFT

Rev. White February 2, 2006 (FULL)

Prep Dates: 1/27/06 - 2/6/06
Shoot Dates: 2/7/06 - 2/16/06

DESPERATE HOUSEWIVES

"Could I Leave You?"

TEASER

FADE IN:

1 INT. GABRIELLE'S HOUSE - LIVING ROOM - DAY (DAY 1) 1

START ON GABRIELLE, seated, smoothing out the beautiful new blouse she's wearing.

MARY ALICE (V. O.)
When it came to shopping, Gabrielle Solis considered herself a professional.

PULL BACK to find Gabrielle is flanked on the sofa by CARLOS and their lawyer, MR. BEALE.

MARY ALICE (V. O.) (CONT'D)
So when the time arrived to purchase her first baby, Gabrielle felt more than up for the task.

Mr. Beale hands Gabrielle a folder.

MR. BEALE
... You're going to love her. She's healthy, she's got a bubbly personality, and she's smart as a whip. Went to grad school, in fact.

CARLOS
Terrific. Where do we sign?

Gabrielle looks at Carlos warily.

MARY ALICE (V. O.)
But her husband, Carlos, tended to be more of an impulse buyer. *

2 INT. GABRIELLE'S HOUSE - DAY (FLASHBACK) 2

CLOSE ON a CLOSET DOOR opening.

MARY ALICE (V. O.)
There was the work out equipment he never used...

Gabrielle places a THIGH-MASTER in the closet, closes the door.

3 INT. GABRIELLE'S HOUSE - DAY (FLASHBACK) 3

CLOSE ON a CLOSET DOOR opening.

MARY ALICE (V.O.)
... the guitar he never learned to
play...

Gabrielle places a GUITAR in the closet, closes the door.

4 INT. GABRIELLE'S HOUSE - DAY (FLASHBACK) 4

CLOSE ON a CLOSET DOOR opening.

MARY ALICE (V.O.)
... and the rhinestone cowboy boots he
never wore.

Gabrielle places a pair of COWBOY BOOTS in the closet, closes
the door.

END OF FLASHBACKS.

5 INT. GABRIELLE'S HOUSE - DAY 5

Back to Gabrielle, Carlos and Mr. Beale.

MARY ALICE (V.O.)
So Gabrielle worried that when it came
to buying a baby, Carlos wouldn't be
any different.

The DOORBELL RINGS.

CARLOS
That must be her.

They all cross to the door. Before Carlos opens it...

CARLOS (CONT'D)
(to Gaby)
Honey, this is a big moment for us.
When I open this door, we're going to
be looking directly at our future.

Gabrielle smiles. Carlos opens the door to reveal DEANA, an
extremely unattractive pregnant woman. Gabrielle's smile
freezes in horror.

6 INT. GABRIELLE'S HOUSE - LIVING ROOM - A WHILE LATER

6

Gabrielle and Carlos sit across from Mr. Beale and Deana. Gabrielle's horrified smile is still frozen in place.

DEANA

... and I just love your home. I know it'll be a wonderful place for my baby to grow up.

*

CARLOS

Thank you. And you won't find two other people who have more love to give a child than Gaby and me. Isn't that right, honey?

Carlos turns to Gabrielle for a response, but at the moment she's too fixated on Deana. He nudges her.

CARLOS (CONT'D)

Gaby?

GABRIELLE

Right, right. Lot's of love.
(then)

You know, I'm a little parched. Anybody else care for some iced tea?

They all ad-lib "Sure, I'd love some," etc.

GABRIELLE (CONT'D)

Great. Carlos, will you help me in the kitchen, please?

Carlos follows Gabrielle into the...

7 INT. GABRIELLE'S HOUSE - KITCHEN - MOMENTS LATER

7

Gabrielle and Carlos enter. Her smile has disappeared.

CARLOS

Gaby, I can feel it -- that woman is going to give us her baby! Don't you just wanna scream?!

GABRIELLE

Yeah, sorta...

(then)

Listen, Carlos... I don't think we should be hasty here.

(CONTINUED)

CARLOS

What do you mean?

GABRIELLE

Well... she's the first woman we've met. I think we should slow down, meet some other women.

CARLOS

Why? What's the point?

GABRIELLE

(beat)

Okay, there's no easy way to say this, so I'm just gonna say it. Did you happen to get a good look at her?

CARLOS

Omigod. Are you saying you don't want Deana's baby because she happens to be a little plain looking?

GABRIELLE

Plain looking I could live with. What's in my living room right now I know has done time working in a carnival.

CARLOS

Gaby!

GABRIELLE

I know, I didn't mean that. It's just... someone has to be realistic here. That woman's genes are going to pass down to her child and I don't think we're prepared for that.

CARLOS

You are so shallow.

GABRIELLE

I'm just thinking about the baby.

CARLOS

And how do you figure that?

GABRIELLE

They've done studies on this, Carlos. Ugly people have a harder time in life. Especially kids.

(MORE)

(CONTINUED)

GABRIELLE (CONT' D)

They tend to be ostracized, they don't develop social skills... We're just not equipped to handle a special needs child. And you've seen Deana. Her baby's road is not going to be easy. That kid deserves better than us.

Carlos takes this in. As much as he doesn't like to hear it, he knows there's a bit of truth to what she's saying.

CARLOS

But... wait. Shouldn't we find out what the father looks like first?

GABRIELLE

It's not gonna be any better.

CARLOS

How do you know?

GABRIELLE

Trust me, any man who slept with that woman did not have options.

Off Carlos...

8 INT. GABRIELLE'S HOUSE - LIVING ROOM - A LITTLE WHILE LATER 8

Gabrielle and Carlos stand at the front door waving as Mr. Beale and Deana drive off.

MARY ALICE (V.O.)

As much as Carlos hated to agree with his wife, he also knew...

They shut the door, heaving sighs of relief -- she's gone.

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

... this was one purchase he would not be able to shove in a closet.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

9 INT. HOSPITAL ROOM - DAY (DAY 2) 9

SUSAN, dressed to leave the hospital, sits in a wheelchair. As she flips through the photo album in her wallet, she stops on...

CLOSE ON a BABY PICTURE OF JULIE.

MARY ALICE (V. O.)
Susan Mayer cried the day her daughter
Julie was born.

10 INT. HOSPITAL - CORRIDOR - DAY (FLASHBACK) 10

REVEAL Susan PREGNANT is being wheeled down a corridor on a gurney by a couple NURSES.

MARY ALICE (V. O.)
It wasn't because she'd come to the
end of an exhausting pregnancy...

The nurses push Susan through doors to...

11 INT. HOSPITAL - DELIVERY ROOM - DAY (FLASHBACK) 11

A DOCTOR is helping Susan PUSH... PUSH... PUSH...

MARY ALICE (V. O.)
... or because she went through
nineteen grueling hours of labor.

As Susan continues to PUSH...

12 INT. HOSPITAL - DELIVERY ROOM - MOMENTS LATER (FLASHBACK) 12

We HEAR a BABY CRY as Susan watches something O. S.

MARY ALICE (V. O.)
No. What finally sent her over the
edge was when her doctor cut the
umbilical cord...

SUSAN'S POV of a pair of SURGICAL SCISSORS moving through frame to cut the UMBILICAL CORD O. S.

Suddenly, a tear rolls down Susan's cheek.

(CONTINUED)

MARY ALICE (V. O.) (CONT' D)
... because she knew she would never
again be that close to her daughter.

END OF FLASHBACKS.

13 INT. HOSPITAL ROOM - DAY 13*

SUSAN, dressed to leave the hospital, sits in a wheelchair. *
Dr. Ron appears in the doorway. He looks at Susan coldly. *

DR. RON *
Still need a ride home? *

SUSAN *
If it's not too much trouble. *

DR. RON *
Not at all. I'm just surprised you *
didn't ask Mike to pick you up. *

Susan freezes. *

SUSAN *
Mike? *

DR. RON *
Yeah. Want to tell me who he is? *

Susan stares at Dr. Ron blankly. She has no memory of *
mentioning Mike to Dr. Ron. *

SUSAN *
Why do you ask? *

DR. RON *
No particular reason. Just... before *
you went under, I told you I loved you *
and you said "I love Mike." *

Susan looks shocked, but she covers well. *

SUSAN *
I did? Oh my god. Is that why you *
haven't been by since my surgery? *

DR. RON *
I wanted to give you a chance to *
recover before I... *

SUSAN *
Broke up with me? *

(CONTINUED)

DR. RON

Yes.

SUSAN

But Mike and I dated a long time ago... back in college, actually. We were in Pippin together. I haven't thought about him in years.

That settled, Dr. Ron begins to wheel Susan out, stops --

DR. RON

Then... who's the guy you're married to?

A long beat.

SUSAN

I guess you've been talking to Nurse Hisel.

DR. RON

Are you really married?

SUSAN

(sighs)

Yes. But just to my ex-husband, Karl. And only for his health insurance coverage. Assuming there are no complications from my surgery, we'll be divorced as soon as possible. I shouldn't have kept it a secret, but I was trying to protect you.

DR. RON

You committed insurance fraud?

SUSAN

But that's the extent of our commitment. Would it make you feel better if you met him? We can all have dinner together tomorrow night. You can judge for yourself.

DR. RON

That'd be good.

(beat)

Your husband's not living with you, is he?

SUSAN

No. He lives with his fiancée.

(CONTINUED)

Dr. Ron shakes his head and wheels Susan out of the room Off *
Susan, feeling guilty... *

14- 15 OMITTED 14- 15 *

16 INT. PARCHER & MURPHY - LYNETTE'S OFFICE - DAY 16

LYNETTE and VERONICA KAPLAN, a buxom knockout in an expensive
suit, sit across from one another. There's an open box of
donuts on the desk. Veronica finishes a DONUT. *

LYNETTE
I'm going to be honest. We want you
here. Your experience and contacts
would be invaluable to us.

VERONICA
Thank you.

LYNETTE
That and you'd make my job infinitely *
easier.

VERONICA
It's okay that I'd only be available
part-time?

LYNETTE
Actually, that works perfectly with
our budget.

VERONICA
Then I'll be honest too. I've talked
with several firms, but I've narrowed
it down to you and Zimms.

Suddenly PARKER appears at the door.

PARKER *
Hi, Mommy. *

LYNETTE *
Oh, Parker, honey, I'm in a meeting. *

PARKER
But I wanna be with you.

VERONICA
It's okay. We're moms first,
executives second.

Lynette motions Parker over.

(CONTINUED)

LYNETTE

But just for a little bit, then you have to go back to the daycare room, okay?

*

Parker climbs into Lynette's lap. Veronica splits the last donut and hands half to Parker. She eats the other half.

*

*

VERONICA

Here you go, Sweetie.
(to Lynette)
He's adorable.

*

*

*

*

LYNETTE

Okay, you gotta tell me your secret. How do you eat like that and keep your figure?

*

*

*

*

VERONICA

It's the breastfeeding. Burns 500 calories a pop. It's like having a treadmill strapped to your chest.

*

*

*

*

LYNETTE

(Laughs, then)
How many kids do you have?

*

*

*

VERONICA

Just one - my baby Donovan.

*

*

Lynette sense this might be her "in."

LYNETTE

You know, Veronica, this is very much a "pro-parent" office. When I was promoted, the first thing I insisted on was quality daycare.

*

*

*

*

*

(off of Parker)

I couldn't imagine not being a part of this little guy's life. That's a choice you shouldn't have to make.

VERONICA

I completely agree. What about breastfeeding? That was also a bit of an issue at Powers and Harris.

LYNETTE

We're moms first, executives second, right?

Veronica smiles. Lynette's got her.

*

VERONICA

Ni ce.

*

LYNETTE

Welcome to Parcher & Murphy.

They shake.

Off Lynette, triumphant...

*

17 INT. CHURCH BASEMENT - DAY 17

An AA MEETING is in progress. A table with DONUTS and COFFEE is set up off to the side. Amongst the circle of chairs set up for the meeting is BREE. She's busying herself with knitting while the man next to her, WILLIAM, finishes addressing the group.

WILLIAM

... and when I finally woke up, I was in the back of some alley, my wallet had been stolen, and I was lying in a pool of my own vomit. It was at that moment I knew I'd hit rock bottom. And I decided to never take another drink.

The group, all wearing name tags, claps as William takes his seat. PETER McMILLIAN, a clean cut forty-year-old in khakis and a button down shirt, who appears to be the leader of this group, offers...

PETER

Who's up next? Bree?

BREE

Oh, I couldn't possibly top that. Thank you, though.

PETER

Okay.

(then)

Doris, how about you?

A woman stands. Peter looks back at Bree, who remains stoic.

18 INT. CHURCH BASEMENT - LATER - DAY 18

Bree is at the refreshment table, looking over the donuts with disdain. Peter walks up.

PETER

Don't be shy. Have one.

(CONTINUED)

BREE

Oh... I think I'll pass. I usually make mine from scratch. The trick is to not put in too much gluten.

PETER

I'll keep that in mind.

Bree notices spilled coffee and sugar on the counter, grabs a napkin and starts to clean.

BREE

My goodness, substance abusers can be a messy bunch.

PETER

Well, people who come here tend to have the shakes.

(off her look)

It's a joke. Haven't you heard, drunks are hilarious... when we're not swimming in a pool of our own vomit, that is.

BREE

Good heavens. I don't know how you can all talk about those humiliating things in public.

PETER

It's part of the process. We've all been there. Do you have a sponsor yet?

BREE

A sponsor?

PETER

When you get the urge to drink, it really helps to have someone to talk to. If you like, I could be that someone.

BREE

Thanks, but I'm good.

PETER

The last two guys I sponsored were ex-cons. One had done five years for armed robbery. The other set houses on fire. It would be nice to sponsor someone who makes homemade donuts.

(CONTINUED)

BREE

Well, aren't you sweet?

PETER

Go ahead. Take the card. Just in case.

Bree, gazing into his eyes, suddenly feels guilty. She looks around to make sure they can't be heard, then leans in.

BREE

Can you keep a secret?

PETER

Sure.

BREE

I shouldn't really be here.

PETER

Really? And why is that?

BREE

Because I'm not an alcoholic.

PETER

You don't say.

BREE

It's true. I'm only here because of my son. He's trying to take me to court so he can become an emancipated minor. And he's planning on lying to the judge and saying I'm some dreadful lush. So I'm coming to these meetings to give the impression I've changed.

PETER

Ah. So... you don't want to give up drinking?

BREE

Well, I have. Basically. That's why I know I'm not an alcoholic. When it comes to liquor, I really can take it or leave it.

(then)

Why are you smiling?

PETER

Nothing. It's just... for someone who's not a drunk, you sure talk like one.

(CONTINUED)

A woman crosses by and grabs a donut and walks away.

BREE

I'm sorry, but you're going to have to trust me on this. I'm not like the rest of you. I just don't have a compulsive personality.

Bree quickly wipes a few sprinkles that fell from the woman's donut.

A19 INT. BEALE'S OFFICE - DAY A19 *

Gaby and Carlos sit with Mr. Beale. *

MR. BEALE *

So, I've taken into account your priorities and adjusted my search. I think I've found someone you'll be happy with. She's very attractive. *

GABRIELLE *

(thinks, then) *

Are you married, Mr. Beale? *

MR. BEALE *

(taken aback) *

For twenty years. Why? *

GABRIELLE *

Could I take a peek at a picture of your wife? Just to see what you consider attractive. *

CARLOS *

Gaby. *

GABRIELLE *

Beauty is subjective. I just want to make sure we're all on the same page. *

MR. BEALE *

(sighs tiredly) *

Mrs. Solis, I'm doing my best to meet your standards, but you have to understand -- we're working in a grey area of the law here. *

GABRIELLE *

So? *

(CONTINUED)

MR. BEALE

So finding a gorgeous pregnant woman willing to give her baby to a couple with a criminal record isn't exactly a walk in the park.

GABRIELLE

Isn't that why we're hemorrhaging money into your bank account?

Suddenly Mr. Beale's INTERCOM buzzes to life.

RECEPTIONIST'S VOICE (O. S.)

Sir, a Libby Collins here for you.

MR. BEALE

I'll be right there.
(then, to Gaby and Carlos)
I took the liberty of inviting this girl down to meet you. If you don't respond, well... I'm out of ideas.

Mr. Beale gets up and exits. Carlos turns to Gaby.

CARLOS

Stop being so picky, will you? You're gonna blow this for us!

GABRIELLE

We have to look at this kid's face for the next eighteen years, Carlos. It's not the time to skimp on quality.

MR. BEALE (O. S.)

Mr. and Mrs. Solis, this is Libby.

Gaby's POV -- starts on a sexy pair of stilettos, moves up past long, toned legs barely covered in denim shorts, over a very pregnant stomach and big boobs, to finally land on a very pretty face -- this is 25 yr old Libby, trashy but hot.

Gabrielle smiles, pleased.

GABRIELLE

(sotto to Carlos)
Now this I can work with.

As Gabrielle rises to greet Libby...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

B19 INT. BEALE'S OFFICE - DAY

B19 *

Libby shows baby pics to a rapt Gaby and Carlos. Beale sits. *

LIBBY (O. C.) *

... And this is me when I was five. I thought I was a mermaid. That's why my thighs are tied together. *

GABRIELLE *

Aw... *

LIBBY *

Yeah. Who woulda thought I'd end up catching dollar bills in 'em? *

Libby laughs. Gaby and Carlos look surprised. Libby turns to Beale. *

LIBBY (CONT'D) *

You didn't tell them? *

MR. BEALE *

I guess I forgot to mention it. Libby's an exotic dancer. *

LIBBY *

You guys don't have a problem with that, right? *

Carlos looks unsure. Gaby quickly jumps in. *

GABRIELLE *

Oh, no. God, no. Good for you. So how'd you get interested in that line of work? *

LIBBY *

Well, I always used to dance in the state fair talent show and I was awesome on the monkey bars as a kid, so all the swinging around we do on stage comes real naturally to me. But now that I got the big belly, I've been doing more behind the scenes work at the club. Like costume design, music selection, choreography... *

(CONTINUED)

GABRIELLE
That's wonderful.

LIBBY
Thank you.

GABRIELLE
(to Beale, enthusiastic)
She's great. We're sold.

LIBBY
Then I guess we should talk about how
much money I want for my baby.

MR. BEALE
Whoa, whoa, whoa. Nobody's "buying" a
baby here, okay? That's illegal. You
will make a list of expenses which the
Solises will pay. They can also buy
you gifts, that's perfectly legal.

CARLOS
(to Libby)
Money won't be a problem

LIBBY
That's good to know. I definitely want
my daughter to have every opportunity.

Beat. Gabrielle and Carlos exchange an emotional look.

CARLOS
It's a... girl?

LIBBY
(nods, smiles)
I just found out last week.

GABRIELLE
Oh, Libby. That's perfect.

LIBBY
Good. Well, my lunch break is almost
over. I gotta get back to the club.

They all stand up. Libby shakes their hand.

LIBBY (CONT'D)
It was really nice to meet you, Mr.
and Mrs. Soulless.

GABRIELLE
Oh -- actually, it's pronounced Solis.

LIBBY
What kind of name is that?

CARLOS
Mexican. Both our families come from
Guadalajara.

LIBBY
Huh. I figured you were Italian.

Libby smiles politely and exits.

OFF an elated Gaby and Carlos...

19 INT. PARCHER & MURPHY - LYNETTE'S OFFICE - DAY 19

Lynette is going over files with Veronica, who's eating a pop
tart.

LYNETTE
Great work on this Esposito proposal.
We may actually get out of here while
it's still light out.

Lynette's cell phone rings. She checks the caller I.D.

LYNETTE (CONT'D)
(re: cell)
Sorry.
(answers phone)
Hey, honey! How's the big apple? The
guys like our pitch?

Veronica notices something out the window. She rises.

VERONICA
(whispers to Lynette)
My nanny is here with my son. I need
to go breast feed.

LYNETTE
Sure, sure. Go. Take your time.

As Veronica exits...

LYNETTE (CONT'D)
(into phone)
Really? You need to stay a couple more
days?
(MORE)

(CONTINUED)

LYNETTE (CONT' D)

(then)
No, I just didn't think it would take
this long.

*
*
*

As Lynette listens to Tom, she casually looks over to see Veronica meeting up with her NANNY and her "baby" -- a five year old boy, DONOVAN, who gives Veronica a big hug. Lynette's looks on puzzled.

As the Nanny gets back on the elevator, Veronica picks up the BOY and they disappear into a nearby office. Before they enter WE SEE Veronica UNBUTTONING the top button of her blouse. Lynette's eyes go wide.

LYNETTE (CONT' D)

Uh... Tom? I'm gonna have to call you back.

Lynette hangs up. In disbelief, she stealthily makes her way out into the BULLPEN, and to the office where Veronica disappeared. At first she can't see inside -- the blinds are shut. But as she moves across the window, she finds a large GAP in the blinds.

Lynette's POV: Veronica's blouse is open; the only thing obstructing the view of her bosom is the kid standing in front of her, having lunch.

Lynette is mortified. As she looks on, PAT walks by and notices Lynette peering into the office. When she looks in, she reacts, surprised.

From the other direction, Ed also walks up, curious as to what they're looking at. When he looks in...

ED

Omi god!

With that, Veronica looks up. Lynette, Pat and Ed immediately disperse in opposite directions.

*

20 OMTTED 20*

21 INT. SUSAN'S HOUSE - FAMILY ROOM - NIGHT (NIGHT 2) 21*

Lynette, Bree and Gabrielle are all gathered around Susan who sits on her couch in her pajamas. On the coffee table between them are Bree's signature basket of muffins. The women all pass around a PHOTO OF LIBBY.

*
*
*
*

SUSAN

She's gorgeous.

*
*

LYNETTE

And, that bone structure... Wow.

GABRIELLE

It's all natural from her straight teeth to her C cup.

BREE

What about the father?

GABRIELLE

Apparently, he's out of the picture. He was abusive and a bit bi-polar but luckily, he was also handsome as hell.

BREE

And, she's healthy? No inherited defects?

GABRIELLE

I didn't ask, but she dances on a pole, so she must be naturally athletic.

Before more can be said...

KARL (O. S.)

(calling)

Susie, baby?

All the women turn to see Karl enter.

KARL (CONT'D)

Oh, I uh... I got your call and thought I'd drop by. I didn't know you had company. Hey ladies.

They all AD-LIB surprised hellos.

SUSAN

Girls, can you give us a second?

BREE

Sure.

(picking up her basket of muffins)

We'll go put these muffins on a plate.

All the women quickly hurry out as Karl takes a seat next to Susan.

KARL *
So, what's up? *

SUSAN *
I need you to have dinner with me and *
Dr. Ron. See, there was a little snafu *
at the hospital -- *

A22 INT. SUSAN'S HOUSE - LIVING ROOM - CONTINUOUS A22 *

Bree, Lynette and Gabrielle are all talking in hushed tones, *
trying to get a look into the FAMILY ROOM.. *

GABRIELLE *
What is Karl doing here? *

LYNETTE *
Yeah. It's odd. But, I've noticed *
lately they've been getting kind of *
chummy. *

BREE *
And, if I'm not mistaken, he just *
called her baby. *

B22 INT. SUSAN'S HOUSE - FAMILY ROOM - CONTINUOUS B22 *

Susan and Karl...

SUSAN *
Basically, we just have to show Dr. *
Ron, this is a marriage of *
convenience. *

KARL *
Alright. I think I can swing that. *

SUSAN *
Really? Oh, thank you. This is just a *
life saver. He was so upset after the *
whole Mike thing and -- *

KARL *
What Mike thing? *

SUSAN *
Oh... nothing. *

KARL *
Susan. *

C22 INT. SUSAN'S HOUSE - LIVING ROOM - CONTINUOUS

C22 *

Gabrielle, Lynette, and Bree all vying for an eye or an ear-full...

*
*

BREE

Did you notice he didn't knock when he came in?

*
*
*

LYNETTE

Yeah. I think that's a little odd even if he is your ex-husband.

*
*
*

GABRIELLE

What do you think that means?

*
*

LYNETTE

I don't know, but their body language is telling me Susan's been hiding something.

*
*
*
*

D22 INT. SUSAN'S HOUSE - FAMILY ROOM - CONTINUOUS

D22 *

Susan and Karl...

*

KARL

You lied to him about Mike?

*
*

SUSAN

I said I loved another man, I had no choice.

*
*
*

KARL

I guess.

*
*

SUSAN

But, Mike and I are over. I mean, it's ridiculous of me to even entertain the idea of loving him, especially now that I'm dating Dr. Ron who is sweet and kind and smart and... doesn't carry a gun.

*
*
*
*
*
*

KARL

Stop worrying so much. Whoever you're meant to be with, you'll end up with.

*
*
*

Karl stands to his feet.

*

KARL (CONT'D)

See you for dinner tomorrow.

*
*

He kisses her on the forehead and exits. *

E22 INT. SUSAN'S HOUSE - LIVING ROOM - CONTINUOUS E22 *

Bree motions to Gabrielle and Lynette, Karl is coming. They scatter to the kitchen, Bree with her muffins in tow. *

F22 INT. SUSAN'S HOUSE - KITCHEN - CONTINUOUS F22 *

Karl rounds the corner to the kitchen, finds the women busying themselves with the muffins, as though they weren't paying attention to him and Susan at all. *

KARL

Ladies. *

The women watch him go. Then, they all exchange a look. *

22 INT. PARCHER & MURPHY - BOARD ROOM - DAY (DAY 3) 22

Lynette, Ed, Veronica and a few other people are having a meeting as they eat lunch. Veronica is eating a large double cheeseburger and fries.

LYNETTE

I don't know if everyone heard, but the people at Esposito loved Veronica's proposal. *

We hear, "Nice job." "Good work." "That's huge."

Donovan enters and walks over to Veronica. He tugs on her skirt.

DONOVAN

I'm thirsty!

VERONICA

(to Donovan)

Shhh honey, you have to be quiet. *

(to room)

Could you guys excuse me? I'll just be a second. *

Lynette and Ed nod politely. Veronica and Donovan leave the room. The minute they're gone, Ed shoves his food aside.

ED

There goes my appetite.

(to Lynette)

Okay. That needs to stop. It's freaking me out. *

(CONTINUED)

LYNETTE

Well, I know it's weird, but what can we do?

*
*

ED

I don't know. Why don't you talk to her.

*
*
*

LYNETTE

Me?

ED

You're a mother. You speak her language.

*

LYNETTE

Ed, like it or not, it's her choice. We have to respect that.

*
*
*

ED

No. I can't and I won't.

*
*

LYNETTE

But it's none of my business. It's an unspoken rule -- women do not tell other women how to raise their kids.

*

PAT

Well I'm a woman, and I think you should tell her to knock it the hell off.

LYNETTE

Thank you, Pat.

ED

Look. Either the breastfeeding stops or I'm going to have to get rid of her. It's that simple.

LYNETTE

Get rid of her? But she's great. And anyway we can't fire her. She could sue us into early retirement.

*
*
*
*

ED

Then we'll transfer her to Lyndale.

*

LYNETTE

Okay. What if we made sure she kept the blinds closed all the way?

*

(CONTINUED)

ED
Wouldn't help. Because every time she goes in there, I can picture what's going on. So unless you can go into my brain and **erase** that mental image, no dice. *

Lynette says nothing. Ed gets up...

ED (CONT'D)
You hired her, Lynette. This is on you.

With that Ed drops his food in the garbage and exits.

Off Lynette, stuck...

23 INT. BREE'S HOUSE - HALLWAY/ANDREW'S ROOM - DAY 23

Bree walks down the hallway carrying a TRAY OF FOOD. She stops in front of Andrew's closed door, smooths her skirt with her free hand and knocks.

ANDREW (O. S.)
I'm busy.

BREE
(calling)
I thought you and your little friend might like some snacks.

A beat. Andrew answers the door with a scowl and Bree pushes past him all smiles, heads for MR. BORMANIS who sits on Andrew's bed, papers spread out before him. She sets down the tray of finger sandwiches and fruit punch next to him.

MR. BORMANIS
Wow. Thank you for the refreshments, Mrs. Van de Kamp. That's very kind of you under the circumstances.

BREE
Don't mistake my politeness for approval. I'm appalled you're helping my son with this ridiculous emancipation scheme. But, you're also a guest in my home, and guests get sandwiches.

(CONTINUED)

ANDREW

You could have saved yourself some work if you'd let me meet my lawyer at his office.

BREE

You're grounded. You're lucky I'm letting you have a guest at all.

ANDREW

Once I'm emancipated, you'll never be able to ground me again.

BREE

And if you lose, I'll ground you forever, in which case you won't be seeing anyone for a very long time.

Bree turns and leaves. As soon as the door is closed, Mr. Bormanis reaches for one of the sandwiches.

MR. BORMANIS

She's tough.

ANDREW

(worried)

We're not going to lose, are we?

MR. BORMANIS

I certainly hope not.

ANDREW

If we do, she'll own me.

MR. BORMANIS

Well unfortunately, she presents herself well. She's smart, articulate, and dresses great. The judge will love that. And since she joined AA, the drinking isn't quite the silver bullet it was. So, it's gonna be tough, but maybe something else will drop into our lap.

ANDREW

(thinking)

I'll see what I can come up with.

*

A beat. Then...

(CONTINUED)

MR. BORMANIS

I know you don't like your mom, but
she sure makes one hell of a sandwich.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. PARCHER & MURPHY - BULLPEN - DAY

24

Lynette walks up to Veronica, who ushers Donovan into the DAY CARE ROOM

*
*

LYNETTE
Can I talk to you for a sec?

*
*

VERONICA
Sure, what's up?

*
*

LYNETTE
Okay, there's no easy way for me to say this, so... People in the office, well, they're starting to whisper about you breastfeeding Donovan.

*
*
*
*
*

Veronica isn't totally surprised. She gathers herself...

*

VERONICA
Let them. I'll take care of my child my way.

*
*
*

LYNETTE
Of course. And, y' know, I hate that I even have to bring this up, because I know how much it irks me when other people tell me how to raise my children...

*
*
*
*
*
*

VERONICA
(smile)
There's nothing worse.

*
*
*

LYNETTE
But I do have to ask.
(beat)
Is there anyway you could breastfeed at home from now on?

*
*
*
*
*

VERONICA
What?

*
*

LYNETTE
He could still have your milk, it would just be from a bottle.

*
*
*

VERONICA

It's not the same. The act of breastfeeding nurtures an attachment that a bottle just can't provide.

LYNETTE

I know. I breastfed every one of my kids.

VERONICA

Yeah, because we're "Mothers first" right?

Lynette says nothing.

VERONICA (CONT' D)

Now, am I crazy or did you not specifically promise me that this wouldn't be an issue?

LYNETTE

Well yeah, but I didn't know your son was so... old.

VERONICA

No! No I will not sit here and be judged. I breastfeed because it is the right to do. Breast milk boosts the immune system, it's easier to digest and it's loaded with vitamins. You know in the Third World, it's not unusual to nurse babies up to age six or seven.

LYNETTE

Yeah, well in the Third World, the kids are trying not to starve.

VERONICA

Donovan, and Donovan alone, will tell me when he's ready to stop nursing. End of discussion.

LYNETTE

And what if he's still nursing at eighteen?

Veronica says nothing.

LYNETTE (CONT' D)

Baby birds don't jump out of the nest. They have to be pushed.

(MORE)

LYNETTE (CONT' D)

We're the parents. It's our
responsibility to cut the cord.

VERONICA

Did you know that breast-milk is also
thought to raise IQ scores? Yeah.
(off Lynette)
Maybe if you'd weaned your kids later,
they'd be a bit more civilized.

LYNETTE

Okay, that's out of line.

VERONICA

Is it?

She indicates Porter and Preston pulling toys out of a toy
box and throwing them at Parker, who hides behind a desk. She
indicates Donovan, who sits reading quietly.

VERONICA (CONT' D)

Now, if you'll excuse me, I'm going to
exercise my legal right and breastfeed
my son.

Off Lynette...

A25 INT. APPLEWHITE HOUSE - CALEB'S ROOM - DAY A25 *

An OVER THE SHOULDER SHOT, looking out the window, down onto
DANIELLE and MATTHEW in the Applewhite yard, arguing. Matthew
gives a frustrated gesture and walks away.

REVEAL it is CALEB who has been at the window, secretly
watching the argument. Concern etched on his face.

B25 INT. APPLEWHITE HOUSE - KITCHEN - MOMENTS LATER B25 *

Matthew, fresh from his fight with Danielle, is angrily
rummaging through the fridge when Caleb creeps down.

CALEB

You okay Matty?

MATTHEW

Oh, yeah. I'm great. Even though
Danielle's mad because I'm not rich
enough to buy her something fancy for
her birthday.

CALEB

It's her birthday?

(CONTINUED)

MATTHEW
Yep. And going to see a movie together
isn't special enough for her all of a
sudden. See ya.

Matthew, ticked off, grabs a soft drink from the fridge and
exits. Off Caleb, thinking about this...

C25 INT. APPLEWHITE HOUSE - KITCHEN - LATER C25 *

Betty is distractedly fixing dinner while Caleb sits at the
table and watches her.

BETTY
I haven't seen your brother all day.
You know where he went, Caleb?

CALEB
(shakes head)
He got mad at Danielle.

BETTY
Well, I'm gonna get mad at him if he's
late for dinner.

CALEB
It's her birthday.

BETTY
(not paying attention)
Go wash up. Dinner'll be on in five
minutes.

Caleb nods and shuffles upstairs.

D25 INT. APPLEWHITE HOUSE - BETTY'S ROOM - DAY D25 *

CLOSE ON an opened jewelry box, filled with nice but not
extravagant jewelry. A HAND enters FRAME and gently, almost
reverentially, picks up a necklace.

REVEAL it is Caleb handling the necklace. He glances at the
door, towards the SOUNDS of Betty cooking in the kitchen
downstairs, then slips the necklace into his pocket.

25 OMITTED 25 *

26 INT. GABRIELLE'S HOUSE - LIVING ROOM - NIGHT (NIGHT 3) 26 *

Gaby happily enters with several shopping BAGS of baby stuff.
Carlos is on the phone.

CARLOS
(flatly, into phone)
Uh-huh... wow.
(a beat, then, sighs)
Okay. Well, thank you, Mr. Beale.

Carlos hangs up. He looks shocked.

CARLOS (CONT'D)
That was the lawyer. Libby rejected us.

GABRIELLE
What? Why?

CARLOS
We're Mexican.

GABRIELLE
But... but that's the stupidest thing I've ever heard!

CARLOS
(shrugs)
Hey, it's her baby. If she doesn't want us to have it...

GABRIELLE
I'm sorry, that woman can not judge us based on how we look! It's wrong!

Carlos shoots her a dry look.

CARLOS
Please tell me you're being ironic.

GABRIELLE
Oh, c'mon. Not wanting to adopt from an ugly birth mother is totally different.

CARLOS
I don't see how.

GABRIELLE
One is blatant racism and the other is plain old common sense!

Carlos rolls his eyes.

(CONTINUED)

CARLOS
Look, it's not the end of the world.
They'll be plenty of other babies
coming down the pike.

GABRIELLE
Well, I want this one. And I'm not
gonna be **racially discriminated**
against by some backwoods, pole-
humping cracker!

*
*
*

Gabrielle angrily stomps upstairs.

OFF Carlos, sighing...

27 OMITTED

27*

A28 INT. SUSAN'S HOUSE - FAMILY ROOM - NIGHT

A28*

Susan, Dr. Ron, Karl and JULIE are all seated around the
dinner table, having just finished their meal.

*
*

KARL
... and then Edie just took a shot of
her drink, put on her bra and walked
out the door.

*
*
*
*

They all laugh.

*

DR. RON
This Edie sounds like fun.
(to Susan)
Why would she have a problem with Karl
helping you out with your health
insurance?

*
*
*
*
*
*

SUSAN
Well, ever since I burned her house
down, she's kinda copped an attitude.
(off his look)
I'll tell you about it later.

*
*
*
*
*

DR. RON
You know, I never thought I'd have
such a good time hanging out with my
girlfriend and her... husband.

*
*
*
*

JULIE
(sotto to Dr. Ron)
Trust me. Underneath all the love and
laughs, you'll find plenty of
bitterness and resentment.

*
*
*
*
*

Susan starts grabbing plates and stacking them in front of her. *

KARL
Susan, what are you doing? *

SUSAN
Just getting a jump on clearing the table. *

KARL
No. You just had surgery. Just sit there. Tonight, the men will clean up. *

SUSAN
Wow. I should have a major organ removed more often. *

Susan, relieved, sits back as Karl grabs the stack of dishes. *

KARL
(to Dr. Ron)
You with me? *

DR. RON
Absolutely. *

Karl crosses to the living room with the plates. He glances back to see Dr. Ron leaning over the table, whispering and kissing Susan. Karl scowls and heads on into the living room *

28 INT. SUSAN'S HOUSE - KITCHEN - MOMENTS LATER 28 *

The irritated Karl deposits the dirty dishes in the sink. He glances out the window to see MIKE'S TRUCK pulling into Mike's driveway. Karl stops to consider for a moment. He's got an idea. *

Karl looks around to make sure Ron is still in the family room. He then kneels down and opens the cabinet under the sink. He begins to unscrew the fitting between pipes. *

29 INT. DEPARTMENT STORE - NIGHT 29

An upscale store with a BAR situated in the middle of the shopping area. Bree shops with TISH ATHERTON. Tish steps out of the dressing room modeling a dress with tags on it. *

TISH
What do you think?

BREE

Oh, Tish. You look stunning.

Bree sees Andrew and JUSTIN across the store. Her eyes narrow.

30 INT. DEPARTMENT STORE - MOMENTS LATER

30

Bree hurries up to Justin and Andrew. Tish tags along behind.

JUSTIN

Hey, Mrs. Van De Kamp.

BREE

Hello, Justin.

(to Andrew)

You are supposed to be grounded.

ANDREW

Justin wanted to buy me a new belt.

*

BREE

I don't care. As long as you live under my roof, you're going to live by my rules. Come on, we're going home.

ANDREW

Don't think so.

BREE

Wanna bet?

Bree grabs Andrew's arm. Andrew pulls away and shouts.

ANDREW

Don't touch me!

People stop and stare. Bree grabs his arm again.

ANDREW (CONT' D)

I'm serious! Don't come near me.

BREE

Stop making a spectacle of yourself.

Andrew pulls away.

ANDREW

I can't help it. My memories are starting to come back.

(CONTINUED)

BREE

What memories?

ANDREW

The things you used to do to me.

BREE

Huh?

ANDREW

When I was little I remember you and Dad would fight... and then you'd let yourself into my room and get under the covers with me...

BREE

Andrew!

ANDREW

(tearing up)

God, it's no wonder I'm gay.

Justin comforts Andrew.

JUSTIN

Hey, man. It's okay.

BREE

I forbid you to ever repeat that disgusting lie.

Andrew glares defiantly at his mother.

ANDREW

I remember what I remember. And every day more details come back to me. But we can talk about it more in court next week.

(to Justin)

C' mon.

JUSTIN

Nice to see you, Mrs. Van De Kamp.

Justin and Andrew move off. Bree notices Tish staring at her in shock.

BREE

What he's said... you know it's not true.

(CONTINUED)

TISH
(quickly)
Oh, of course not. I believe you.

But Tish looks very uncomfortable.

BREE
If you don't mind... I think I'd like
to be alone right now.

TISH
Sure. I'll see you Friday at golf.

BREE
Yeah.

Tish turns and leaves, a bit too eager to get away. Bree
turns and walks over to the bar.

BARTENDER
What can I get you?

BREE
Single-malt. Leave the bottle.

Off her troubled face...

31 INT. DEPARTMENT STORE - NIGHT 31

It's late, the mall mobs have dwindled and Bree has just
finished her last glass of wine from an empty bottle on her
table. She sets it down forlornly, stands up drunk.

She staggers down an aisle of the WOMEN'S SECTION, leans
against the RACK OF GOWNS from earlier to try and stop her
spinning head.

Then, she grabs one of the gowns and staggers towards the
WOMEN'S DRESSING ROOMS.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

32 INT. SUSAN'S HOUSE - KITCHEN - NIGHT

32 *

Karl puts dessert out on a tray as Ron enters and puts dishes in the sink. He runs the water. After a beat, Ron looks down and reacts to WATER seeping out from under the cabinet.

*
*
*

DR. RON
What the hell?

*
*

Ron opens the cabinet to reveal WATER SPRAYING from the pipe. He quickly shuts the cabinet.

*
*

KARL
What's the matter?

*
*

DR. RON
We've got a leak!

*
*

Karl grabs some towels from above the washer.

*

KARL
I'll sop up the water. The guy across the street -- Delfino -- he's a plumber. See if he's home. The grey house.

*
*
*
*
*

DR. RON
Okay. Be right back.

*
*

Ron hurries out just as Susan rolls into the living room. She sees Ron running down the driveway.

*
*

SUSAN
Where's Ron going?

*
*

KARL
Across the street. We've kinda got a plumbing emergency here.

*
*
*

SUSAN
You sent him over to Mike?!

*
*

KARL
There's water pouring all over your floor! What did you want me to do?

*
*
*

SUSAN
I could have bought a new floor! God!

*
*

(CONTINUED)

Susan fumbles to open the front door, navigating around her wheel chair. *

A33 EXT. MIKE'S HOUSE - CONTINUOUS A33 *

Mike answers his door to find Dr. Ron on the porch. The SPRINKLERS are on in front of Mike's house. *

DR. RON
Hey, Mr. Delfino. My name is Ron. My girlfriend is Susan Mayer, y' know from across the street? *

MIKE
Oh, I know her. *

DR. RON
We've kinda got a burst pipe across the street. *

MIKE
C'mon in while I get my tools. *

In the b.g., Susan appears on her front stoop. We see her shout "Ron! Ron!" But the sound of the sprinkler drowns her out. *

MIKE (CONT'D)
And you can call me Mike. *

Mike heads inside as Ron reacts. *

B33 EXT. SUSAN'S HOUSE - CONTINUOUS B33 *

Susan sees Dr. Ron at Mike's doorstep. *

SUSAN
Ron! Ron! *

The sound of the sprinklers are drowning out her shout. Susan looks at the two steps in front of her, she braces herself and wheels forward. CLUNK! CLUCK! Susan wheels down the steps, grimacing with pain. She catches her breath and looks up to see DR. RON disappear into Mike's house. *

SUSAN (CONT'D)
No! Come back! *

SERIES OF SHOTS: Susan wheels herself down her stone walkway. Given her surgery, it's a bumpy, painful ride. Susan then wheels down the sidewalk towards Mike's. *

(CONTINUED)

Finally, in Susan's haste to get into the street, the back of her wheelchair catches on the curb and TIPS THE WHEELCHAIR, dumping Susan into the street. *

C33 INT. MIKE'S HOUSE - CONTINUOUS C33 *

Mike gathers up his tools. Dr. Ron seems agitated. *

DR. RON
So... Mike. Have you known Susan long? *

MIKE
A year and a half. We actually dated up until a couple months ago. *

DR. RON
Really. That's very interesting.
(then)
Can you excuse me, please? *

Mike watches Ron hurry out, puzzled. *

D33 EXT. SUSAN'S HOUSE - CONTINUOUS D33 *

Dr. Ron crosses the street, where Susan is gingerly getting to her feet. She bends laboriously in an attempt to right her wheelchair. *

DR. RON
Liar!! *

Susan turns. She holds onto the fence for support. *

SUSAN
Ron, I'm sorry. You were so mad about Karl, I didn't think you'd understand about Mike. *

DR. RON
You're right. I don't. Were you sleeping with us both? *

SUSAN
No! *

DR. RON
Why am I even asking? Every word out of your mouth is a liar word! *

Dr. Ron heads for his car. Susan grabs his arm. Mike comes out of his house, holding his tool box to see... *

SUSAN
Please! Let me explain.

DR. RON
Let go of me!

Dr. Ron yanks his arm away. Susan stumbles over her fallen wheelchair and lands on the ground.

Mike drops his tools and runs over as Ron tries to help her up.

DR. RON (CONT' D)
(to Susan)
I'm sorry! Here, let me help you...

As Dr. Ron helps Susan into her wheelchair, Mike rushes up.

MIKE
Get away from her!
(to Susan)
Are you okay?

SUSAN
I'm fine.

MIKE
(to Dr. Ron)
What the hell is wrong with you?

DR. RON
Hey! It was an accident.

MIKE
Sure didn't look like an accident to me.

SUSAN
Mike, it's okay. Just go home.

DR. RON
Yeah. Go home, Mike!

Mike gets in Dr. Ron's face.

MIKE
Touch her again like that, and you're gonna be dealing with me.

DR. RON
You might want to get out of my face.

MIKE

Or what?

Mike stares down Dr. Ron, waiting for a response, but it never comes. As Mike starts to turn away, a furious Dr. Ron shoves Mike to the ground.

SUSAN

Ron! What are you doing?!

Mike jumps up and goes for Dr. Ron who cowardly starts to run off. Mike grabs him, pins his arm behind his back and SLAMS him face onto the hood of his car.

SUSAN (CONT' D)

Guys, please! Stop it!

ANGLE ON: Karl, watching from Susan's window. As he does, he eats dessert, thoroughly entertained.

BACK TO SCENE

Mike releases Dr. Ron, who stands red-faced and enraged, straightening his clothes.

DR. RON

(to Susan)

I can't believe I've wasted my time with you. I thought we had something, but you've just been leading me on. You're obviously still in love with him. I'm done.

Dr. Ron gets into his car.

SUSAN

No, Ron... please don't go.

DR. RON

Hell with you.

Dr. Ron drives off. A beat. Susan turns to Mike.

SUSAN

Why are you torturing me?

MIKE

Torturing?

SUSAN

First you say we're done, you can't forgive me, and it's over.

(MORE)

(CONTINUED)

SUSAN (CONT' D)

Next thing I know you're visiting me at the hospital, saying I didn't need to marry Karl because you would've married me, and punching out my new boyfriend! I hate to say it, Mike, but you're sending mixed signals.

*
*
*
*
*
*

MIKE

Hold it. I thought we were going to try to be friends.

*
*
*

SUSAN

"Friends" don't react the way you just did. What exactly do you want from me?

*
*
*

MIKE

I... I'm not sure anymore.

*
*

SUSAN

Yeah. Well, I can't live with that. I need to get on with my life, but I can't do it with you in my peripheral vision all the time.

*
*
*
*
*

MIKE

Susan --

*
*

SUSAN

(near tears)

I'm sorry, but from now on, we're not "friends," or anything else. Next time I need a plumber I'll check the yellow pages.

*
*
*
*
*
*

Susan starts to roll away, struggling a bit with her wheelchair.

*
*

MIKE

Here. Let me help you.

*
*

SUSAN

No. Just... please, go away.

*
*

Mike watches sadly as Susan rolls away.

*

33 INT. DEPARTMENT STORE - DRESSING ROOM - NIGHT

CLOSE ON Bree sleeping. She opens her eyes groggily, tries to focus, then sits up straight. PULL OUT TO REVEAL a disheveled Bree splayed out on a bench in a DRESSING ROOM with the gown half way on. She rubs her eyes, looks around confused. Then, she peeks her head out the door. It's eerily quiet.

DH217 "Could I Leave You?" (WHITE FULL) 02/02/06 44.
33 CONTINUED: 33

Bree stumbles to her feet and walks out of the dressing room
Bree's POV: a dark and empty store. Off Bree, panicking.
She's trapped.

34 INT. DEPARTMENT STORE - NIGHT 34

Bree, still in the gown, tries to lift the gate in the front
of the store, but ends up falling backward.

35 INT. DEPARTMENT STORE - NIGHT 35

Bree running through the store.

36 INT. DEPARTMENT STORE - NIGHT 36

Bree throws herself against a locked loading dock door. It
won't budge.

37 INT. DEPARTMENT STORE - DRESSING ROOM - NIGHT 37

Bree slumps against the wall, exhausted and miserable. She
thinks for a moment. Who can she call? Finally, she pulls out
her CELL PHONE and fishes around for Peter's BUSINESS CARD.
She takes a deep breath, catching a glance of herself in the
mirror. She looks horrible, begins to strip out of the gown
as she dials...

38 INT. PETER'S HOUSE - BEDROOM - NIGHT 38

Peter is asleep in his bed when his phone RINGS. He fumbles
for it.

PETER

Yeah?

INTERCUT WITH:

39 INT. DEPARTMENT STORE - CONTINUOUS 39

Bree tries hard to keep it together.

BREE

Peter? Hi. It's Bree Van de Kamp.

(beat)

How are you?

Peter reaches to turn on a lamp and checks his alarm clock.

PETER

I'm sorry, but it's four in the
morning. My brain doesn't process
small talk 'til nine.

(CONTINUED)

BREE
I didn't mean to bother you, it's just
that... I don't know who else to turn
to and... you said to call anytime.

Off Bree, struggling to fight back tears, we CUT TO --

A40 EXT. BREE'S BACKYARD - NIGHT A40 *

Through the shadows and dark we see Caleb sneaking up close *
to Bree's house. He sees a second floor window and begins to *
throw some pebbles against it. A moment, then the window *
slides open and Danielle, bleary with sleep, leans out. *

DANIELLE *
Caleb? *

CALEB *
Hi, Danielle. I got something nice for *
you. *

DANIELLE *
It's four in the morning. *

CALEB *
You have to come now because you'll be *
happy again when you get it. *

DANIELLE *
Shhh. Not so loud. I'm coming down. *

B40 EXT. BREE'S BACKYARD - MOMENTS LATER B40 *

Caleb fidgets, waiting, then Danielle suddenly appears out on *
the lawn, cinching up the belt on her bathrobe. *

CALEB *
Hi. *

DANIELLE *
What are you doing, Caleb? People *
could see you. Does Matthew know *
you're out? *

CALEB *
Matty's really mad. *

DANIELLE *
(mildly irritated) *
We had a fight. What's going on? *

Caleb takes a moment to drink in the sight of Danielle before him. Then, suddenly remembering, he reaches into his pocket and without ceremony hands Danielle the necklace. She looks at it, a little dubious.

DANIELLE (CONT' D)
What's this?

CALEB
(beaming)
It's for your birthday.

Danielle's wariness starts to fade as she looks more closely at the necklace.

DANIELLE
Is this real gold?

Caleb wouldn't know if it was or wasn't, but he nods enthusiastically. Danielle grins with covetous delight. A BARKING DOG brings her back to the moment.

DANIELLE (CONT' D)
You better get back inside. This is so sweet, Caleb. Thank you!

Danielle gives Caleb a quick peck on the cheek, and hurries away. We linger on Caleb, standing in the moonlight, a little dazed by what's just happened. His fingers come up to the spot where she kissed him.

40 EXT. DEPARTMENT STORE - NIGHT

40

Peter stands before A NIGHT WATCHMAN, who guards the entrance to the department store.

PETER
My wife and I -- we're supposed to leave for our honeymoon this morning. First flight out.
(pointing to the store)
But my wallet's in there -- it's got my ID, my credit cards, everything. Is there any way -- ?

NIGHT WATCHMAN
You can look for it when the store opens.

PETER
Please, man. I'm desperate.

(CONTINUED)

Beat. The watchman takes out his keys.

NIGHT WATCHMAN
Alright. But I'll have to escort you.

PETER
Four eyes are better than two.

He unlocks the gate and Peter helps him lift it up. The watchman unlocks the door. As he and Peter walk into the store, we see Bree in the b.g. slip out, unseen.

41 EXT. DEPARTMENT STORE PARKING LOT - MOMENTS LATER 41

Peter catches up with Bree, who's wandering around aimlessly, still traumatized by her lockup.

PETER
My car's this way.

He takes her arm, steers her in the right direction.

PETER (CONT' D)
You okay?

BREE
Yes. I can't seem to figure out how I ended up in the dressing room. I remember having a drink at the bar and then going to look at a dress and then... nothing.

PETER
Don't sweat it. I've ended up in worse places.

Bree looks up at Peter, grateful.

BREE
Thank you for coming to get me. If I had to wait until the store opened... let's just say you saved me a lot of embarrassment.

PETER
Just don't tell anyone at AA I'm a gentleman. It might undermine my tough love persona.

BREE
My lips are sealed.

(CONTINUED)

PETER

However, I will go on record as saying you're no longer the easiest alcoholic I've ever sponsored.

BREE

(stiffening)

Please don't call me that.

PETER

You know, part of recovery is accepting the label. But if you'd prefer, I can call you a **drunk**, a **lush**, a boozehound --

*
*

BREE

Okay, okay. I admit... my drinking has gotten out of control recently. Can you help me fix that? If I'm going to drink, it should be responsibly.

PETER

Bree, you have to stop altogether.

BREE

I know that's the party line, but in practice, isn't the important thing to dial back to a healthy level? When you go to Weight Watchers, they don't ask you to stop eating entirely. You're simply asked to eat sensibly.

PETER

I've never known anyone who died from not drinking.

They arrive at Peter's car. He unlocks the passenger side, holding open the door for Bree.

BREE

Maybe not. But I bet your program would have a higher success rate if you didn't make the cure worse than the disease.

PETER

You blacked out in a department store dressing room.

Beat. Bree stares at Peter icily.

(CONTINUED)

BREE

A gentleman would have waited until I
was safely home to point that out.

She gets inside and shuts the door herself. Peter sighs.

*

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

42 INT. BREE'S HOUSE - KITCHEN - DAY (DAY 4)

42

Bree and Peter enter the kitchen to find Andrew pouring himself a bowl of cereal.

ANDREW
Wow. Late night?

BREE
Andrew, this is Peter, my sponsor from AA. Peter this is my back-stabbing son, Andrew.

Andrew nods his head in acknowledgement of Peter.

ANDREW
So you sticking it to my mom or what?

BREE
(stern)
Andrew.

ANDREW
Remember, no glove, no love.

Peter gives Andrew a wry smile; unruffled by the hostility.

PETER
Don't worry. We drunks are all about abstinence.

ANDREW
So mom, your lawyer called. I guess there's been a new development. He wants you to call him back as soon as possible. He sounded worried.

BREE
Thank you, Andrew. I'm sure this had nothing to do with the scene you pulled yesterday.

ANDREW
(smiles)
Actually, I think it did.
(then)
See you in court.

(CONTINUED)

And, he turns to leave the room, but right before he turns the corner, Bree calls to him..

BREE
Andrew?

ANDREW
Yeah?

BREE
I know right now you're high on your own cleverness. But, you're young, immature, and stupid, and very soon, you're going to make a mistake. **When that happens, I will take you apart.**

Andrew is visibly shaken by Bree's tenacity. **Bree smiles genially.**

BREE (CONT' D)
Now, **run** upstairs and finish getting ready for school.

After a beat, Andrew slinks from the room

As soon as he's gone REVEAL BREE'S white knuckles, releasing Peter's hand which she's been clutching for strength behind the counter.

BREE (CONT' D)
I'm sorry you had to see that.

PETER
How about I put on some coffee?

A43 **EXT. WISTERIA LANE - DAY** A43 *

Betty walks down the street, fumbling with her car keys, when she sees Danielle walking in the opposite direction.

DANIELLE
Morning, Mrs. Applewhite.

BETTY
Good morning, Danielle. Please say hi to your mother for me and --

Betty slams the brakes on the mild pleasantries. Stares at the necklace around Danielle's neck. Betty's necklace.

(CONTINUED)

BETTY (CONT' D)
(recovering)
... and tell her we need to get
together for coffee one of these
mornings real soon.

DANIELLE
I will.

But Betty has already started back towards her house, double-
time. Danielle shrugs, keeps walking.

B43 INT. APPLEWHITE HOUSE - KITCHEN - DAY

B43 *

Matthew sits at the table, eating cereal, looking offended as
Betty plants herself in front of him

BETTY
You better be telling me the truth,
young man!

MATTHEW
I never touched your jewelry.

BETTY
Then what's my necklace doing on
Danielle Van De Kamp's neck?

MATTHEW
I don't know. Maybe it's not even your
necklace.

BETTY
I know my own jewelry.

Matthew finishes his cereal, takes his bowl to the sink,
grabs his backpack and heads for the door.

MATTHEW
I'm late for school. And me and
Danielle are in the middle of a big
fight so there's like zero chance I'd
be giving her anything right now.

And Matthew's gone. Betty takes a moment to stand there,
puzzling it out. Then...

... her eyes go to the stairs, and her expression hardens.

43 INT. STRIP JOINT - DAY

43

The joint looks pretty wrecked in the light of day. A JANITOR mops beer spills, **the CLUB OWNER** stocks **the** bar... Up on the stage, an awkward STRIPPER practices her moves. A frustrated Libby directs her from a **table** up front.

*
*
*

LIBBY

The pole is your friend, okay? Smush your boobs up against it.

CECILE

I can't. They're new.

LIBBY

Well, I'm losing my wood down here, Cecile!

*

The grumpy CLUB OWNER walks past Libby, **slams a SPONGE** down on the table in front of her.

*
***CLUB OWNER**

Hey, Martha Graham, they ain't paying for the footwork.

*
*
*

He leaves. Libby shoots him a dirty look, gets up and starts to wipe down the tables, still watching Cecile.

*
*

CECILE

So I could try the Hanging Serpent but I've had that vertigo ever since my inner ear thing --

*
*

LIBBY

Just take off your clothes, okay?

CECILE

Will do, Libby.
(to someone behind Libby)
Wow. That's a kickin' dress.

Libby turns to find -- Gabrielle, dressed to the nines. Gabrielle smiles sweetly at Cecile.

GABRIELLE

Thanks, sweetie. I clean up well for a wetback, don't I?

As Gabrielle looks pointedly at Libby...

44 INT. STRIP CLUB - DRESSING ROOM - LATER

44

Libby and Gaby sit in front of the vanity mirrors. Gaby's smiling tightly, clearly trying to rein in her anger.

LIBBY

Look, it's not like I have anything against your people, I just don't want my daughter to become Mexican.

GABRIELLE

It's not something you can catch.

LIBBY

I know, I just... I want her to have a classy life. I want the best for her.

*
*

GABRIELLE

I completely understand. Here.

*
*

Gaby pulls paper out of her purse, slaps it on the table.

*

LIBBY

What's this?

*
*

GABRIELLE

Our tax return from last year. You wanna focus on that little number right there.

*
*
*
*

Libby looks at the number. Her eyes widen.

*

GABRIELLE (CONT' D)

See, in my experience, money trumps race. Actually, money pretty much trumps everything.

*
*
*

Gaby pulls out her checkbook.

GABRIELLE (CONT' D)

So how much is it gonna take?

LIBBY

(shakes her head)

Just because you have money doesn't mean you have class.

*
*
*

Gabrielle slams the checkbook down in frustration.

GABRIELLE

Okay, I'm sorry -- you wanna talk about class?

*
*

(MORE)

GABRIELLE (CONT' D)

You take off your clothes for one dollar bills! You're trash, honey!

*
*

LIBBY

I'm a choreographer!

GABRIELLE

Oh, please.

*
*

LIBBY

I am! And the girls here say I have real talent -- that I could choreograph rap videos someday. So don't judge me -- you don't know anything about me!

*
*
*
*
*
*

Just then, the CLUB OWNER enters. He looks pissed.

*

CLUB OWNER

What the hell? We got guys coming in, asking for drinks and you're back here sitting on your fat ass!

*
*
*
*

LIBBY

I'll be there in a minute.

*
*

CLUB OWNER

You better be. 'Cause you know as well as I do that I can hire any stupid bitch to open a damn beer.

*
*
*
*

Annoyed, the Club Owner leaves.

*

GABRIELLE

Well, I guess I'm wrong. You seem to have a lot going for you.

Libby looks away, humiliated. A long beat.

*

GABRIELLE (CONT' D)

Libby, if you really want the best for your baby, you'll give her to me. Because I will make sure no man ever dares talk to her like that.

*
*
*
*

Another beat. Libby thinks, then looks at Gaby.

*

LIBBY

I want her to have nice things.

*
*

GABRIELLE

(smiles)
She'll have the best of everything.

*
*
*

(MORE)

GABRIELLE (CONT' D)

Tennis lessons, dance classes, private schools -- *

With one finger, Libby pointedly pushes Gaby's checkbook towards her. *

LIBBY *

(her voice hardening) *

I want some nice things too. *

Gabrielle stares at her for a moment, then smiles and flips open the checkbook. *

GABRIELLE *

See? We're not so different after all. *

As Gabrielle begins to write a check... *

45 INT. PARCHER & MURPHY - HALLWAY/DAYCARE - DAY 45

Lynette is walking past the daycare when she notices Donovan on his way out of daycare. In the BG the Daycare worker has her back turned as she helps another child.

LYNETTE

Hey, Donovan. Where you off to?

DONOVAN

I need to see my Mommy. I'm thirsty.

LYNETTE

Well your Mommy's busy...

Lynette notices a plate of Graham crackers and **SMALL CARTONS OF CHOCOLATE MILK** on a table, right inside the doorway. Parker, Porter and Preston are drinking chocolate milk and eating graham crackers in the BG. Lynette reaches over and grabs a carton of chocolate milk. *

LYNETTE (CONT' D)

... but maybe I can help. Here, come with me.

Lynette takes Donovan by the hand...

46 INT. PARCHER & MURPHY - HALLWAY CORNER - MOMENTS LATER 46

An empty corner of the hallway. Lynette looks around, to make sure no one is coming. She's got the small carton of chocolate milk. Lynette bends down to Donovan...

(CONTINUED)

LYNETTE
Have you ever had chocolate milk
before? *

DONOVAN
No.

Lynette opens the small carton.

LYNETTE
Really? You're going to love it. Here,
have a taste. *

Lynette hands Donovan the open milk container. He looks at
it, unsure if he should.

LYNETTE (CONT' D)
Go ahead. It's okay. *

He pauses.

LYNETTE (CONT' D)
Come on... all the cool kids drink it. *

Donovan begins to drink it...

LYNETTE (CONT' D)
That's it, there you go.

Donovan stops.

LYNETTE (CONT' D)
Feel better?

Donovan nods.

LYNETTE (CONT' D)
Good. There's plenty more where that
came from.

47 INT. PARCHER & MURPHY - DAYCARE - DAY 47

Lynette hands a carton of chocolate milk to Porter and points
to Donovan.

MARY ALICE (V. O.)
Lynette's years in advertising had
taught her the importance of
establishing brand loyalty.

She watches to make sure Porter hands Donovan the carton.

48 INT. PARCHER & MURPHY - KITCHEN - DAY

48

Making sure no one's looking, Lynette places a another carton of chocolate milk on the counter, then walks around the corner to observe.

MARY ALICE (V. O.)

To do that you need to give away
plenty of free samples...

Donovan rushes the counter and grabs the chocolate milk, as Lynette looks on.

49 INT. PARCHER & MURPHY - LYNETTE'S OFFICE - DAY

49

Lynette is working at her computer when she feels a tug on her sleeve. It's Donovan.

MARY ALICE (V. O.)

... and hook 'em while they're young.

Lynette reaches into her drawer and slips Donovan another small carton of chocolate milk.

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

50 INT. PARCHER & MURPHY - HALLWAY/OFFICE - DAY

50

Lynette is heading home when she passes by Veronica's office. She notices that Veronica is sobbing. Lynette stops and pokes her head in.

LYNETTE
Veronica?

VERONICA
(crying)
Hey, I'm almost done with the report...

Lynette enters.

LYNETTE
Take your time. What's wrong?

VERONICA
(through tears)
Donovan won't take my milk anymore.

LYNETTE
Really?

VERONICA
(sobbing)
I just... I didn't think it would happen this soon.

Lynette begins to feel **a little** guilty. *

LYNETTE
I know. It's so hard to just sit there and watch them grow up...

Veronica nods her head, wiping away tears.

LYNETTE (CONT'D)
... watch them grow away from you.

VERONICA
(sniffing)
Yeah, and now I'm going to get fat. I'm going to get so friggin' fat!

LYNETTE
What?

(CONTINUED)

VERONICA
It's back to salads and scooped out
bagels for me. God, I hate dieting!

LYNETTE
Yeah, that's a... bummer.

Lynette stands up.

LYNETTE (CONT' D)
Okay, well I'm going to need that
report as soon as you can. Thanks.

Lynette heads back to her office.

A51 INT. APPLEWHITE HOUSE - BASEMENT - DAY

Caleb has his back turned to Betty. He's expressionless.
She's trying to be firm but gentle.

BETTY
I'm not mad you took the necklace,
Caleb. You understand that?

Caleb nods a tight nod.

BETTY (CONT' D)
I'm not mad because I know you did it
for a nice reason. Because you like
Danielle Van De Kamp.

CALEB
She's pretty.

BETTY
I know. She's pretty like Melanie
Foster was pretty.

This silences Caleb. A beat, then, gently...

BETTY (CONT' D)
Caleb, I know you have feelings about
girls. Feelings you don't know what to
do with. It's natural for a young man
like you. But the fact is, you're
different, Caleb. Sweet and wonderful
and worthy of all the love in the
world... but different.

Caleb is stone-faced. Doesn't react.

(CONTINUED)

BETTY (CONT' D)
Do you understand? Nod to show me you understand.

*
*
*

Caleb does nothing.

*

BETTY (CONT' D)
(deliberate)
Caleb. Nod, to show me, you understand.

*
*
*
*

Caleb nods, but his expression doesn't change.

*

BETTY (CONT' D)
You have to accept that your life -- and my life -- won't be the same as other people's. It's just going to be me and you, Caleb. Just the two of us, together, for the rest of our lives.

*
*
*
*
*
*

Betty stands, tries to smile.

*

BETTY (CONT' D)
Now, I'm going to go upstairs and bring down some ice cream for you. How does that sound?

*
*
*
*

Silence. Betty hesitates, smile fading, then goes up the stairs. We stay TIGHT on Caleb's expressionless face. As his mother leaves, his expression turns to one of pent-up anger. The CAMERA TILTS DOWN to show that his HANDS HAVE BEEN SHACKLED. Nod all he wants, Caleb is not 'accepting' of this. In fact, he looks like a time bomb about to explode...

*
*
*
*
*
*

51 INT. PARCHER & MURPHY - LYNETTE'S OFFICE - DAY

51

Lynette is working at her computer. Parker appears at her door, holding a PUZZLE box.

*

PARKER
I don't wanna do this puzzle myself.

LYNETTE
Well, why don't you find someone to put it together with you.

PARKER
I want you to do it with me.

LYNETTE
Honey, we've been over this. I've got work to do. Go play with the other kids in day care.

PARKER
Can't I stay here with you?

A beat while Lynette takes in her son's imploring look. Finally...

LYNETTE
(firm)
No. I love you, but no. Now go.

Parker drags his feet out of the office, disappointed. Off Lynette... *

MARY ALICE (V. 0.)
All relationships in life are bound by a cord and as they grow... the cord must be cut. *

52 INT. BREE'S HOUSE - UPSTAIRS HALLWAY - DAY 52 *

Bree is cleaning out one of the closets. *

MARY ALICE (V. 0.)
But sometimes, you're simply not ready to sever the tie that binds you...

She finds an old CLAY MOLD OF HER HAND NEXT TO ANDREW'S BABY HAND. *

53 INT. SUSAN'S HOUSE - KITCHEN - DAY 53 *

Susan sits at the table with a cup of coffee. *

MARY ALICE (V. 0.)
... because you don't want to lose the relationship you once had.

A PLUMBER works under the sink. He pulls out to reveal a MIDDLE AGED GUY who looks nothing like Mike Delfino. Susan watches sadly. *

54 INT. STRIP JOINT - DAY 54 *

FRANK, a dangerous-looking guy, strolls into the strip club. He passes one of the strippers, smiles, and pats her dangerously close to her behind. The Club Owner starts coming toward him. *

(CONTINUED)

CLUB OWNER

Frank. No touching the girls.

Frank puts his arms up.

FRANK

I'm just here to say hi to my girlfriend.

Frank moves away from the **Club Owner** and heads over to one of the tables. **Libby approaches with a glass of SCOTCH for him. She slams it down angrily.**

FRANK (CONT' D)

Aw, come on, baby. I'm sorry about last night.

LIBBY

I waited up. How much did you lose this time?

Frank puts his hand on her swollen belly.

FRANK

I'm gonna be better when the baby comes, Lib. I'm gonna provide. I want my little girl to have everything.

CLOSE ON LIBBY as her thoughts drift elsewhere.

LIBBY

I wouldn't worry about the baby, **Frank**. I have a feeling **she's** gonna lead a charmed life.

MARY ALICE (V. 0.)

Yes, there comes a time when we all must cut the cord that binds us to one another...

LIBBY **looks** down at Frank, slowly **removing** his hand from her belly.

MARY ALICE (V. 0.) (CONT' D)

... for better or for worse.

FADE OUT.

THE END