

TEASER

FADE IN:

INT. LYNETTE'S HOUSE - LIVINGROOM - DAY

We open on a coffee table. Several magazines lay on top.

MARY ALICE (V.O.)
When I was alive, I had many
different identities ...

We pan over the magazines, each with a different type of woman on the cover: a pregnant woman on "Parents," a sexy babe on "Cosmopolitan", a young bride on "Modern Bride."

MARY ALICE (V.O.) (CONT'D)
... lover, wife ...

We continue to pan til we stop on a tabloid magazine that features a photo of MARY ALICE and the headline, "Inside the Suburban Suicide Mom."

MARY ALICE (V.O.) (CONT'D)
... and ultimately, victim.

Pull back to reveal an incredibly messy room - loose toys, dirty clothes, general clutter.

MARY ALICE (V.O.) (CONT'D)
Yes, labels are important to the
living. They dictate how people see
themselves.

LYNETTE enters the livingroom carrying some laundry.

MARY ALICE (V.O.) (CONT'D)
Like my friend, Lynette. She used
to see herself as a career woman.
And a hugely successful one at
that.

INT. LYNETTE'S HOUSE - DAY

Lynette's hand takes a baby bottle from PORTER, puts it in the BABY's mouth.

MARY ALICE (V.O.)
She was known for her power
lunches...

INT. LYNETTE'S HOUSE - KITCHEN - DAY

LYNETTE'S hand slaps a cow magnet onto a dreadful piece of child's artwork on the refrigerator.

MARY ALICE (V.O.)
... her eye-catching
presentations...

Lynette's hand scrubs muddy handprints off a window.

MARY ALICE (V.O.) (CONT'D)
... and her ruthlessness in wiping
out the competition.

INT. LYNETTE'S HOUSE - LIVINGROOM - DAY

Lynette is vacuuming.

MARY ALICE (V.O.)
But Lynette gave up her career to
assume a new label: the incredibly
satisfying role of full-time
mother.

The phone rings. She answers it.

LYNETTE
(into phone)
Scavo residence. Yes, this is me.

Responding to what she's hearing on the phone, she sighs.

INT. HALLWAY OUTSIDE CLASSROOM - DAY

PORTER and PRESTON sit by the wall, contrite, their hands covered in bright blue paint.

MARY ALICE (V.O.)
But, unfortunately for Lynette,
this new label frequently fell
short of what was advertised.

INT. CLASSROOM - DAY -- LATER

Lynette is seated across from MRS. BUTTERS. She is a tough, no-nonsense, middle-aged teacher.

LYNETTE
How in the world did they...?

MRS. BUTTERS

(interrupting)

I left the door to the art supply cupboard open for five minutes. That's all. Five minutes.

LYNETTE

The little girl ... why didn't she say anything?

MRS. BUTTERS

Your boys work quickly.

MRS BUTTERS starts rubbing lotion on her elbows.

LYNETTE

(resolutely)

Well, obviously, they'll be punished for this. Severely.

MRS. BUTTERS

I hesitate bringing this up since you got so ugly about it last time...

LYNETTE

(interrupting)

They don't have Attention Deficit Disorder, and I'm not going to drug my boys just to make your job easier. I'd rather change teachers.

MRS. BUTTERS

The boys are in my class because I'm the only teacher who can handle them.

LYNETTE thinks, scrambling for a solution.

LYNETTE

What if we separate the twins? Put them in different classes? They're much calmer when they're not bouncing off each other.

MRS. BUTTERS

(shrugs)

We can try that. But if it doesn't work, we may no longer be able to accommodate them.

MARY ALICE (V.O.)
It suddenly occurred to Lynette,
her label was about to change yet
again.

INT. SCHOOL HALLWAY - MOMENTS LATER

Lynette exits the classroom, collects PORTER and PRESTON and
begins to head down the hallway. As they walk, Lynette spots
a woman and a child walking towards her.

MARY ALICE (V.O.)
And for the next few years, she
would be known as...

As they get closer, Lynette sees a MOTHER holding the hand of
a LITTLE GIRL whose face and body have been painted bright
blue. The mother of the little girl glares at Lynette.

MARY ALICE (V.O.) (CONT'D)
... the mother of the boys who
turned Tiffany Axelrod into a
Smurf.

As Lynette and her boys keep walking, we:

FADE OUT.

END OF TEASER