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 till 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