

“Because I’m a lady and I don’t use that kind of language”

Linguistic Research of Gender in Desperate Housewives

Ilse Verwulgen

Masterproef

Ter behalen van de titel van Master in de Taal - en Letterkunde: afstudeerrichting: Engels

Academiejaar 2007–2008

Promotor: Prof. Dr. A.-M. Simon – Vandenbergen

Table of Contents

ACKNOWLEDGEMENTS	1
1. INTRODUCTION	2
2. LANGUAGE AND GENDER: THEORY AND METHODOLOGY	4
2.1 HISTORICAL OVERVIEW AND GENERAL THEORY	4
2.2 DIRECTIVES, SILENCING DEVICES AND GENDER PERFORMANCE	7
2.3 DATA SELECTION	10
3. DIRECTIVES	12
3.1. METHODOLOGY	12
3.2. STRUCTURAL ANALYSIS	14
3.2.1. GENERAL PATTERN	14
3.2.2 HEDGES	20
3.3. ANALYSIS OF SCENES	23
3.3.1 POWER STRUGGLES	24
3.3.2 ONE OF US...	25
3.3.4 IT'S TIME TO	26
4. SILENCING DEVICES	29
4.1 THEORY	29
4.1.1 TURN-TAKING VIOLATIONS	29
4.1.2 TOPIC VIOLATIONS	30
4.1.3 PATRONIZING STATEMENTS	31
4.1.4 PARALINGUISTIC SILENCING	32
4.1.5 NON-SERIOUS COMMENTS	32
4.2 ANALYSIS	33
4.2.1 GENERAL ANALYSIS	33
4.2.2 TURN-TAKING VIOLATIONS	36
4.2.3 TOPIC VIOLATIONS	39
4.2.4 PATRONIZING COMMENTS	42
4.2.5 PARALINGUISTIC SILENCING	44

4.2.6 NON-SERIOUS COMMENTS	45
4.3 CONCLUSION	47
5. GENDER CONSTRUCTION IN THE DISCOURSE	48
<hr/>	
5.1. METHODOLOGY	48
5.2. ANALYSIS OF THE DISCOURSE	49
5.2.1 PARENTHOOD AND HAVING/RAISING CHILDREN	51
5.2.2 BEING A MAN/WOMAN	58
5.2.3 BEING A HOUSEWIFE	62
5.2.4 CONCLUSION	66
6. CONCLUSION	67
<hr/>	
BIBLIOGRAPHY	69
<hr/>	

Acknowledgements

This dissertation would never have seen the light of day if I had not been inspired and supported by so many people around me.

First, I would like to thank Prof. Dr. A.-M. Vandenberg, my supervisor, without whose valuable advice I would have been stuck a lot more often.

Secondly, I would like to thank Prof. Dr. A.-M. Vandenberg, Prof. Dr. K. Willems, Prof. Dr. C. Crocco, Prof. Dr. S. Slembrouck and Prof. Dr. K. Maryns, for their inspiring and memorable lectures which I attended during my four-year education at this university, all of whom have had, in various ways, some influence on my choice of topic.

I also want to thank my friends from Purl & Stitch, for those few weekly hours of utter relaxation we all needed in these stressful times, and my family, for their perpetual support and their trust in me.

Finally, I want to thank my boyfriend, for his never-ending support, his never-faltering faith in a happy ending and his inexhaustible patience.

1. Introduction

Since the Women's Movement in the 1960's, gender has become a research area in many disciplines, including literature, sociology, but also linguistics, which is where this dissertation is to be situated. In a world where women and men do not have the same possibilities, gender research becomes an important tool to uncover the differences and the mechanisms which maintain these differences, which are sometimes very subtle. Only by uncovering the differences can gender equality at some point in the future be reached.

Gender is not a static and binary construction like sex. Sex is a biological term, which refers to the genetic code each human being has. Normally, a chromosome combination XY indicates the human being is male, while XX indicates the human being is female. Biology tries to present this system as binary, but other combinations exist as well. These are, nevertheless, explained as genetic aberrations.

Gender, on the other hand, is a continuum along which people can position themselves. As Talbot points out, the difference between sex and gender is represented in the English grammar: "[g]rammatically we can have **masculine, more masculine, most masculine** but not **male, *maler, *malest** (1998:7, emphasis in the original). Gender is a socio-cultural construct, which differs with each culture, each language, and each individual.

Linguistic gender research has pointed out that men and women speak in different ways, and that they have different expectations about conversations and conversational rules (Maltz and Borker, 1998). Most of the research concerning gender has been conducted on the basis of natural data, which was produced either in a natural setting (e.g. Coates, 1996) or in a more artificial setting (Tannen, 1994). Therefore, the literature has come up with theories of men's and women's speech, which are based on what is found in reality.

This dissertation wants to apply some of these theories to artificial language use, that is to say, the language that is used in soap series. The language in such series is supposed to resemble natural language closely, although the situations in which the conversations are produced are highly artificial, not to mention the language itself, which is written down by scriptwriters, interpreted by both actors and directors, and only then acted out and produced. Viewers see the scenes on their TV's, and think that the conversations seem natural. What they really see is the product of a long process of interpretation, acting and cutting.

But if the language seems so real, would it not be possible that some of the linguistic gender differences are represented in these series as well? This is what I want to find out in this research: how do soap series reflect linguistic gender differences? The elements I will focus upon are directives, silencing devices and the construction of gender in the discourse.

For this research, I have decided to use the first series of *Desperate Housewives* as my data. First of all, the series focuses on women with marital and domestic problems. Therefore, there are a lot of conversations between husband and wife, which is exactly what I was looking for. Many people seem to recognize themselves in the characters and the situations they end up in. This familiarity is a second reason for choosing the series. It is the purpose of this dissertation to see if the language also resembles reality. Thirdly, the series is recent and very popular. It was written in 2002, and first aired in 2004 on ABC. The series is not only popular in the United States, where it is situated, but all over the globe. In Australia, for example, the première attracted most viewers ever in the history of soap series premières of Australian television. The first series was the fourth most watched prime time television programme in the United States, with some 23.7 million viewers per week. In April 2007, a survey reported that the series had over 115 million viewers in more than 130 countries all over the world. This indicates that the series presents the problems of the housewives in such a way that people all over the world can identify with them. (www.wikipedia.org, last accessed 21 May 2008). A last reason is that I have the DVD's myself, and therefore access to the data was not a problem.

In the next chapter, I will give a brief historical overview of linguistic gender research, followed by a more detailed description of my research question and some information about the data I used. Then I will continue with the analysis of my data, concentrating first on directives, then on silencing devices, and thirdly on the construction of gender in the discourse. Each subsection consists of a description of my methodology and an analysis of the results and/or relevant scenes. In the final chapter, I will recapitulate the results of each section individually and draw a general conclusion.

2. Language and Gender: Theory and Methodology

2.1 *Historical overview and general theory*

Early studies of the connection between language and gender tended to reproduce stereotypes and prejudices about women's language. These theories were hardly ever based on research. They compared women's language to men's language, though never explicitly. Jespersen, for instance, devoted an entire chapter to women's speech in his study *Language: Its Nature, Development and Origin* (1922), praising women for "their instinctive shrinking from coarse and vulgar expressions and their preference for refined, and (in certain spheres) veiled and indirect expressions" (Jespersen, 1922, as quoted in Talbot, 1998: 37), but afterwards condescendingly stating that women's vocabulary was smaller than the vocabulary of men. Both of these statements were pure conjecture on his part. Needless to say that Jespersen did not devote a separate chapter to men's language: his entire study was based on the written language use of men (as were most of the studies of language of that era).

Lakoff's *Language and Woman's Place* (1975) signalled the start of extensive research on gender differences in language, and on characteristics of men's and women's speech. The work itself was, again, based on intuitions and also introspection, but not on data-based research. Lakoff claimed that women use a kind of language that reflects their status in society, and proposed as specific characteristics of women's language "uncertainty, weakness and excessive politeness" (Talbot, 1998:38). She enumerated some specific features which she thought were typical of women's language. Later empirically based research, however, suggested that although Lakoff had guessed correctly about some features, her explanations were sometimes wrong. Holmes (1984), for instance, criticized Lakoff's monolithic view of question tags. Lakoff thought women used more question tags, and that they represented their insecurity about what they said. Holmes discovered that question tags have different functions, and that women do not always use more of them than men do, but they tend to use them in different ways (for more details, see Holmes, 1984).

The first theories of women's language considered men's language as the norm, and women's language as a weaker and inferior deviation from that norm. Jespersen (1922, as quoted in Talbot 1998) and Lakoff (1975) are exponents of the so-called 'deficit framework'. This is in line with the patriarchal world view which pervaded Western society until the late 1960's. Patriarchy implies that people "are required to classify the

world on the premise that the standard or normal human being is a male one and ... those who are not [male] are allocated to a category of deviation" (Spender, 1980), and thus often also a category of inferiority.

The Women's Movement and, combined with it, the rise of criticism on patriarchy in the late 1960's and 1970's caused a change in the field of linguistics, as well as in many other fields. The deficit framework was refuted, and a new model for analysing (women's) language was developed: the '(male) dominance model'. In this framework, "asymmetries in the language use of men and women are interpreted as enactments of male privilege" (Talbot, 1998:131). However, this framework has a major drawback. As Talbot (1998:134) points out, "all men are not in a position to dominate all women"; thus, a "monolithic perception of patriarchy" is not only "useless" but also "very easily refuted".

During the 1980's, another framework emerged. The so-called '(cultural) difference' model is very popular, both in the academic world and outside of it. This model argues that there are "cultural differences between men and women in their conceptions of friendly conversation, their rules for engaging in it, and ... their rules for interpreting it" (Maltz & Borker, 1998:420). Thus, since men and women grow up in different (linguistic) subcultures with different conversational norms, the miscommunication between men and women is cross-cultural miscommunication. In this framework, researchers are careful not to judge either norm as being better. The cultural difference approach to gender studies can be found in the works of Holmes (1984, 1995, 1998a, 1998b), Coates (1995, 1996) and Tannen (1990, 1994).

Critics of this framework claim that such a theory "adjust[s] and accommodat[es] to those in power, namely men" (Troemel-Ploetz, 1998:446). Saying that women and men often do not understand each other because they are socially determined by growing up in different subcultures indeed can be seen as an excuse to reify the status quo, i.e. the inequality that still exists between men and women. The 'cultural difference' framework, especially as it is presented by Tannen in *You Just Don't Understand* (1990), might claim to promote mutual respect and understanding, but, as Cameron (1995:36) explains, "men and women are *not* in fact symmetrically positioned", so in practice, it turns out that "resolving cross-sex misunderstandings ... becomes women's responsibility".

A new framework in which gender differences in language are studied is the framework which sees "language as the site of cultural production of gender identity" (Talbot, 1998:144). This approach is influenced by Foucault and his definition of discourse(s) as "structures of possibility and constraint ... [which] are historically constituted in the organization and distribution of knowledge" (Talbot, 1998:151). This is

a new, critical perspective on gender as a social construct which is dynamic and ever-changing. It examines the different discourses individuals use to present themselves as men or women. Gender is no longer a dichotomous concept, like the biological term 'sex', but a continuum, on which individuals can position themselves as more (or less) feminine or masculine.

Before I discuss the theoretical findings on the features that I will use to analyze my data, it is important to explain the difference between what Bodine (1975, as quoted in Talbot, 1998) called "sex-exclusive" and "sex-preferential" features. Sex-exclusive features are absolute, while sex-preferential features can be seen as a scale. Most (if not all) of the features that have been examined for English are sex-preferential. For English, there is no "simple checklist itemizing men's and women's language on the basis of linguistic forms" (Talbot, 1998:50), as form and function have no one-to-one relationship; the same form can be used by either gender, but with different functions (see e.g. Holmes (1984) on question tags and Maltz & Borker (1998) on minimal responses). It is important to remember that, when making a crude and unmodified statement such as 'men use Y while women use X', one is generally talking about tendencies. For example, boys (and men) tend to use more direct imperatives, while girls (and women) tend to use a more mitigated directive like 'let's' (Goodwin, 1998; Coates, 1995). Both these differences are culture-specific, as each culture has another idea of what it means to behave as 'proper' men and women. Of course, gender alone does not account for any of the differences that have been noted between men and women. Age, class and cultural background also play an important role.

It is generally accepted that the language use of women and men differs (e.g. Talbot, 1998; Coates, 1996; Tannen, 1998; Holmes, 1998). Research has shown that women tend to focus more on the affective or interpersonal function of communication, while men tend to focus more on the referential or informative function of communication (Holmes, 1998). This is linked to the theory that "[w]omen tend to interact in ways which will maintain and increase solidarity, while (especially in formal contexts) men tend to interact in ways which will maintain and increase their power and status" (Holmes, 1998:472). These differences are mostly due to the different socialization processes of boys and girls, as Maltz & Borker (1998) argue. The distinction between solidarity and status is the key to understanding the two (linguistic) subcultures in which men and women are socialized, according to the difference model. As many linguists have pointed out, in a status dominated environment competition and independence are important (e.g. Tannen, 1990). Tannen (1990) argues that men have a

conversational style based on these concepts. In a solidarity-dominated environment, on the other hand, intimacy and equality are important. According to Tannen (1990) (and others) these elements are the key concepts in women's conversational style. However, as Tannen (1990) points out, these two world views are not mutually exclusive. The same gesture can be interpreted differently through either world view. An example to illustrate this is the interpretation of compliments.

A compliment is a speech act which explicitly or implicitly attributes credit to someone other than the speaker, usually the person addressed for some 'good' (possession, characteristic, skill, etc.) which is positively valued by the speaker and the hearer.

(Holmes 1986:485)

Holmes observes that in many studies, including her own, "men compliment women more often than they compliment other men" (1998:107). This can be explained through the concept of solidarity as well as through the concept of status. It is possible that women receive more compliments than men do because people know women value compliments. They tend to see compliments as establishing and consolidating rapport. Alternatively, this phenomenon can be explained as putting women in a subordinate social position. As Tannen (1990:69) observes, "[g]iving praise is ... inherently asymmetrical. It ... frames the speaker as one-up, in a position to judge someone else's performance", as compliments often express social approval and "encouragement to continue with the approved behaviour" (Holmes, 1998:107). In this view, compliments are "patronizing socialization devices" (Holmes, 1998:107), and thus they fit in a status-dominated world view. Obviously, status and solidarity are not related to one another by 'either... or'. Rather, one of these aspects will be more present in a particular situation than the other, depending on the individual's interpretation. As status and solidarity are intertwined, the interpretation of a certain speech act does not usually depend on the intentions of the speaker. Rather, it depends on the interpretation the hearer attributes to it.

2.2 Directives, silencing devices and gender performance

In what follows, I will briefly summarize some research findings on directives, silencing devices and the performance of gender in the discourse. I will also specify what, exactly, I will investigate.

A directive is "a speech act which tries to get someone to do something" (Coates, 1995:18). Another definition sees directives as "social control acts", "moves in which there is a clear intention to influence the activities of the partner" (Ervin-Tripp, 1982, as

quoted in Goodwin, 1998:123). Directives can be expressed in a – what Labov and Fanshel (1977, as quoted in Goodwin, 1998:123) call – “aggravated” way, as imperatives. Alternatively, directives can also be expressed in a more “mitigated” way, e.g. as requests. Goodwin (1998) carried out a study in which she observed a group of children as they played on the street. She noted that boys used more directives which emphasized status difference. The group leader(s) would use bold commands (Do X), whereas other boys with lower status would use more polite requests in their interaction with the leader(s) (Can I do X?). Girls, on the other hand, used more directives which “minimized the status differences ... [and] ... explicitly [included] the speaker as well as the addressee in the proposed action” (Coates, 1995:23). They used forms such as ‘let’s’, or phrased the directive as a suggestion (Goodwin, 1998).

West (1990, as quoted in Coates, 1995:25-7) studied the use of directives of doctors, and she discovered that men and women doctors expressed their directives differently. Male doctors tended to use more imperative forms, or statements using the verbs *need to* or *ought to* (Coates, 1995:19). Female doctors, on the other hand, used more mitigated forms, usually phrased as proposals for joint action. Overall, women were found to use “more collaborative interactive strategies in the medical profession”, as Coates (1995:26) summarizes the results.

The studies of Goodwin (1998) and West (1990, as quoted in Coates, 1995) indicate that women are more likely to use mitigated directives, while men are more likely to use aggravated directives. Aggravated directives threaten the negative face needs of the addressee, in that they impose directly upon the addressee’s freedom (Coates, 1995). I will consider three forms of aggravated directives.

- (1) Do X
- (2) You need to do X
- (3) You ought to do X

Mitigated directives, on the other hand, tend to protect the face needs of both the speaker and the addressee. Generally, they are more subtle in exercising power than the aggravated directives, as in the following example.

- (4) Can/Could you do X?

Some mitigated directives even go as far as to include “both speaker and hearer as potential agents of the action to be performed” (Goodwin, 1998:129).

- (5) Let's do X
- (6) We can/could do X
- (7) We have to (gotta) do X

Another way to mitigate a directive is to add hedges, such as *maybe*, *please*, *just* or *I think*.

I will identify the directives in my data following these general patterns. My first aim is to find out who uses more aggravated directives, and who uses more directives which include both speaker and hearer in the proposed action.

Secondly, I want to analyze the silencing techniques that the characters in my data use, and whether or not they succeed in silencing their partner. It is rather difficult to give a single definition of what 'silencing' means exactly. Obviously, this is not only preventing someone from uttering a sound, but also ensuring certain ideas and views are denied and renounced. Thus, one can say that silencing techniques are disruptive conversational moves which violate an individual speaker's right to talk, or their right to talk about their chosen topic.

It is my aim to investigate whether the couples I selected comply with the general pattern that other studies (e.g. DeFrancisco, 1998) have come up with, and if not, to what effect. Fishman (1978), for example, found that the women in her study "worked harder to initiate and maintain conversation than the men, but [they] were less successful in their efforts" (DeFrancisco, 1998:176). DeFrancisco conducted a similar research, and concluded "that the men were relatively silent and that their behaviors silenced the women" (1998:179). The several ways in which the women were silenced in this study include no-responses ("complete failure to take one's turn at talk" (DeFrancisco, 1998:178)), interruptions ("the listener begins to speak at a point that is unlikely to be a completion point in the current speaker's utterance (DeFrancisco, 1998:178)), successful or unsuccessful topic change and decision making (this list is not exhaustive).

Several aspects are important to identify a certain move in the conversation as an attempt to silence the other speaker. Not only are there identifiable linguistic devices, like the ones mentioned above, but there are also the feelings that the individual speaker has when these moves occur that one has to take in account. Interruptions and overlaps, for example, are not necessarily experienced as disruptive by the interlocutors (Coates, 1996). Given my data, it is difficult to know for sure how the individuals feel. They are fictional, and I have no literary context that neatly describes the internal turmoil the

characters are going through. However, the reactions of the characters to potentially disruptive actions can be interpreted, both through verbal comments – such as '*Are you listening?*' – and paralinguistic features – such as facial expressions.

I want to be as exhaustive as possible in describing and analyzing the silencing techniques that are used in my data. Therefore I will leave the specific definitions of the techniques that are used to Chapter 4. To identify a conversational move as a silencing technique, I will ask two questions: Is this move disruptive of a speaker's right to talk and experienced as such? Is the topic of the conversation in any way countered, ridiculed or ignored? If so, the move will be identified as silencing.

The third element I will look at in my data is the performance of gender. More specifically, I will discuss instances in the discourse which consist of remarks such as '*I'm a man, it's what I do*'. Such remarks give clear indications of how these men and women see themselves and their place in the world. The poststructuralist view of gender is that it is constructed in the discourse, that it is "performative" (Cameron, 1998:271). This is comparable to Austin's idea that some speech acts, such as promises, "do not describe a pre-existing state of affairs but actually bring one into being" (Cameron, 1998:271). In the same way, " 'feminine' and 'masculine' are not what we are, nor traits we *have* but effects we produce by way of particular things we *do*" (Cameron, 1998:271 (italics in the original)). Obviously, talking is included in the "things we do". The elements I will discuss are all utterances which in some way or another define masculinity or femininity for the speaker, and thus convey the cultural norms the speaker adheres to. As the series is American, I expect to uncover some of the American norms for the behaviour of men and women. However, as this is a comical series, it is also possible that the norms are subverted to achieve an alienating or comical effect.

2.3 Data Selection

I have selected my data from the first series of *Desperate Housewives*, which was written by Marc Cherry in 2002 (Bakker, 2005:3). The data was selected according to two criteria: (1) I only wanted to use conversations between men and women; and (2) I only wanted the conversation of married couples. There are several reasons for selecting data with these criteria in mind. I wanted to examine the linguistic behaviour of men and women in a context in which they (are supposed to) feel most at ease with one another, and in which (ideally) they would have the same conversational rights. Another reason is that extensive research has already been conducted on gender differences in cross-sex intimate conversation, so I have a theoretical basis to compare my findings to.

These criteria left me with the conversations of three couples: Lynette and Tom Scavo, Bree and Rex Van de Kamp, and Gabrielle and Carlos Solis. The first two couples are (upper) middle class white Americans, while the third is an upper class Latino couple. Of the approximately 920 minutes of data (23 episodes of approximately 40 minutes each), I selected a total of 117 conversations (Scavo: 36, Van de Kamp: 44, Solis: 37). This amounts to nearly 155 min. of conversation in total. I transcribed the scenes in which the conversations occurred, and created a corpus which exists of 1710 turns of conversation, distributed as shown in Table 2.1.

	Lynette	Bree	Gabrielle	Tom	Rex	Carlos
Number of Turns per Individual	294	324	249	293	318	232
Number of Turns per Group	867			843		

Table 2.1: Distribution of Number of Turns.

I conducted my research on the basis of my transcriptions. The transcriptions can be found in the appendix.

One could wonder why I have chosen to use artificially constructed dialogues. One reason is that that it is hard to collect natural data in English in Belgium. Secondly, there were time constraints. A third reason is that, as Tannen pointed out, artificially constructed dialogues “may represent an internalized model or schema for the production of conversation” (1994:139), and the turn-taking model of Sacks et al. (1974) is probably just another representation of this schema. Any linguist who has attempted to transcribe naturally occurring dialogues knows that real conversations are often difficult to follow, sentences are left unfinished, people interrupt each other all the time, and in some cases they even talk at the same time for a while. Real conversation often seems to violate every rule Sacks et al. (1974) described in their turn-taking model. Dramatic dialogue, on the other hand, adheres much closer to this turn-taking model. However, in both real conversation and dramatic dialogue, not every violation of these rules is experienced as a violation by the interlocutors.

Tannen (1994) conducted a research on *Scenes from a Marriage*, a play by Bergman, in which she tried to identify the conversational strategies of the spouses in the play. She believed that “artificially-constructed dialog ... can [be used to] inspect a different level of psychological reality and validity” (Tannen, 1994:139). Thus the examination of the artificially constructed dialogues in *Desperate Housewives* may help us to find out how subconsciously aware people are of linguistic gender differences.

3. Directives

3.1. Methodology

The first step in trying to identify directives in a corpus, is determining what a directive is exactly. In the literature there are many definitions. According to Coates, a directive is “a speech act which tries to get someone to do something” (Coates, 1995:18). Another definition, found in Goodwin (1998), states that directives are “social control acts”, “moves in which there is a clear intention to influence the activities of the partner” (Ervin-Tripp, 1982, as quoted in Goodwin 1998:123). According to Biber et al. (2003:248) “[a] directive is used to give orders or requests, and expects some action from the addressee.”

It is my intention to investigate the use of directives among people who (should) have the same status in their relationship. Thus, after making transcriptions of the scenes in which the selected couples interact, I identified the directives and tried to categorize them. These directives are always uttered in conversations between husband and wife. If the directives are found in conversations in which other people also interact, I have only selected the directives which were directed by one spouse at the other spouse. As I have mentioned in Section 2.2, I expected to find six categories. However, my data forced me to revise these categories. Although all of the above-mentioned categories are used (see Section 2.2), I needed to add some other categories to be able to analyse my data. The categories I will use are listed in Table 3.1 below.

Type	Example
1 (You) Do X	Wait a minute!
2 You (pos.) do X	You can stay home
3 You (obl.) do X	You need to get used to bad cooking.
4 You (don't) want to do X	You don't want to piss me off
5 (Req.) you do X?	Can you take this in for me?
6 Let's do X	Let's risk it!
7 We do X	We're going home
8 We (pos.) do X	We could stay up and talk.
9 We (obl.) do X	We have to get rid of the car.
10 (Req.) we do X?	Should we send the vultures home?
11 I (req.) you to do X	I need you to promise me
12 I wouldn't do X	I wouldn't go too much farther.
13 One of us (obl.) do X	One of us ought to do something
14 (It's) Time to do X	Time to take your medicine.
15 Condensed directive	Not a drop!

Table 3.1: Types of Directives.

Type 1 is a directive voiced as an imperative, sometimes with a vocative you added. Types 2 and 8, on the other hand, are declaratives modified by a modal verb of the permission/ability category, i.e. can, could, may or might (Biber et al., 2003: 176). This modification represents the directive as a possibility (pos.). If the modal is used in the negative form, it is considered to be a prohibition, and the directive is categorized as type 3 or 9.

Types 3, 9 and 13 are more general forms of directives in which a (modal) verb is used which expresses obligation or, if the sentence is negative, prohibition. This is what (obl.) refers to. Types 5, 10 and 11 are directives which are expressed as requests. Types 5 and 10 are more mitigated, while 11 is more aggravated.

Type 15 directives are "condensed" directives. Condensed directives are "syntactic non-clausal units", i.e. "grammatical units that lack finite clause structure" (Biber et al., 2003:440). These directives usually do not express which action is expected of the addressee. Other types I have included in this category are adhortatives and directives in which the main verb is elided, as examples 1-3 show. Gender of speaker and addressee are always indicated in brackets. (F= female; M=male)

- (1) Hose (F to M)
- (2) You are (M to F)
- (3) Come on (F to M)

Sometimes the directives are mitigated through the addition of please, just, maybe or I think. These hedges have not been taken in account while analyzing the directives. They will be analysed separately in Section 3.2.2.

One might wonder why I consider directives which begin with I think to be different from directives of type 11. The two examples below will illustrate this.

- (4) I want you to pull him from the team (F to M)
- (5) I think it's time for you to tell me yours (F to M)

In example (4), the speaker is very much present the directive, she explicitly states that it is her wish that her husband should do something. The presence of '*I want*' in the directive is a booster, a device which intensifies the utterance. In contrast, the presence of '*I think*' in example (5) mitigates the directives, as if the speaker says '*I might think so, but maybe you have another idea*'. It gives the addressee the possibility to disobey the directive; it is a hedge. The intensifying or mitigating power does not lie in the presence of the speaker in the utterance (*I*), but in the verb that is chosen (*think* vs. *want*). Syntactically, it is possible to leave *I think* out of example (5), the remainder of the

sentence is still grammatically correct, but if *I want* is left out of example (4), the rest of the sentence cannot stand alone, as is illustrated in (6) and (7).

- (6) * You to pull him from the team
- (7) It's time for you to tell me yours.

Another category which deserves some extra attention is type 12. I found two directives in which the speaker expresses what she would not do if she were in her husband's place. I consider these exclusive directives, because, although the speaker states that she would not do something, it is clear from the context that she expects her husband not to do these actions:

- (8) I wouldn't go too much farther (*F to M*)
- (9) I wouldn't mention the words divorce, trust or post-nup ever again (*F to M*)

All the directives that I have found have been put in the categories listed above. In this section, I will first discuss the general pattern that emerges from my analysis, after which I will discuss the hedges that are used. The last part of this section consists of some analyses of special directives, some of which I already hinted at above.

Before I begin with the general analysis, I want to make one last remark. The data provides me with some general patterns, but the amount of data is too small to draw definite conclusions. Therefore, the numbers and conclusions must be regarded with some caution. The amount of data does not allow us to draw general conclusions regarding the language use of fictional characters in American soap series.

3.2. Structural Analysis

3.2.1. General Pattern

I found a total of 319 directives in my data. Table 3.2a shows the distribution of these directives according to type and person. Table 3.2b shows the relative frequency of the directives. There is no significant difference as to who uses more directives. The women uttered 175 directives, which amounts to 55%. This is slightly more than the men, who uttered 144 directives (45%). The difference is so small I consider it negligible.

The types of directives are grouped together based on whether or not they include the speaker in the proposed action, that is to say, whether they are inclusive or exclusive. Overall, there are many more exclusive directives than there are inclusive ones.

The figures speak for themselves: only 64 directives are inclusive (20%), while 255 directives are exclusive (80%).

		Bree	Gabrielle	Lynette	Rex	Carlos	Tom	Total
Exclusive	1. (You) Do X	25	37	17	24	28	35	166
	2. You (pos.) do X	2	1	2	0	0	0	5
	3. You (obl.) do X	10	6	6	6	2	3	33
	4. You (don't) want to do X	0	1	1	0	0	0	2
	5. (Req.) you do X?	3	0	1	2	2	5	13
	11. I (req) (you to) do X	3	1	1	3	6	0	14
	12. I would do X	0	2	0	0	0	0	2
	15. Condensed	2	4	5	1	1	1	14
Inclusive	6. Let's do X	1	3	2	2	0	4	12
	7. We do X	3	0	0	1	0	1	5
	8. We (can/could) do X	2	2	1	1	0	3	9
	9. We (obl.) do X	16	1	3	4	0	1	25
	10. (Req.) we do X?	2	0	2	3	0	3	10
Mixed	13. One of us (obl.) do X	2	0	1	0	0	0	3
	14. (It's) Time to do X	3	1	0	1	0	1	6
Total		74	59	42	48	39	57	319

Table 3.2: Distribution of Directives according to Type and Person.

		Bree	Gabrielle	Lynette	Rex	Carlos	Tom	Total
Exclusive	1. (You) Do X	7,72	14,86	5,78	7,55	12,07	11,95	9,71
	2. You (pos.) do X	0,62	0,40	0,68	0	0	0	0,29
	3. You (obl.) do X	3,09	2,41	2,04	1,89	0,86	1,02	1,93
	4. You (don't) want to do X	0	0,40	0,34	0	0	0	0,12
	5. (Req.) you do X?	0,93	0	0,34	0,63	0,86	1,71	0,76
	11. I (req) (you to) do X	0,93	0,40	0,34	0,94	2,59	0	0,82
	12. I would do X	0	0,80	0	0	0	0	0,12
	15. Condensed	0,62	1,61	1,70	0,31	0,43	0,34	0,82
Inclusive	6. Let's do X	0,31	1,20	0,68	0,63	0	1,37	0,70
	7. We do X	0,93	0	0	0,31	0	0,34	0,29
	8. We (can/could) do X	0,62	0,80	0,34	0,31	0	1,02	0,53
	9. We (obl.) do X	4,94	0,40	1,02	1,26	0	0,34	1,46
	10. (REQ.) we do X?	0,62	0	0,68	0,94	0	1,02	0,58
Mixed	13. One of us (obl.) do X	0,62	0	0,34	0	0	0	0,18
	14. (It's) Time to do X	0,93	0,40	0	0,31	0	0,34	0,35
Total		22,84	23,69	14,29	15,09	16,81	19,45	18,65

Table 3.2b: Relative Frequency of Directives per 100 Turns.

A. Exclusive directives

In general, the difference between the women's use of exclusive directives and the men's use is minimal. Women used 136 exclusive directives (53%) (six of which will be mixed types), the men 119 (47%). There are, however, differences as to which type was used more by which group, as is shown in Table 3.3a and Table 3.3b. In brackets, percentages are given. Under the heading Total, these are the percentages in comparison to the other numbers in the same column. Under the headings Women and Men, percentages are in comparison with the other numbers on the same line.

	Women	Men	Total
1. (You) Do X	79 (48)	87 (52)	166 (67)
2. You (pos.) do X	5 (100)	0 (0)	5 (2)
3. You (obl.) do X	22 (67)	11 (33)	33 (13)
4. You (don't) want to do X	2 (100)	0 (0)	2 (1)
5. (Req.) you do X?	4 (31)	9 (69)	13 (5)
11. I (obl/req) you to do X	5 (36)	9 (64)	14 (6)
12. I would do X	2 (100)	0 (0)	2 (1)
15. Condensed	11 (79)	3 (21)	14 (6)
Total	130	119	249

Table 3.3a: Absolute Number of Exclusive Directives (%).

	Women	Men	Total
1. (You) Do X	9,11	10,32	9,71
2. You (pos.) do X	0,58	0,00	0,29
3. You (obl.) do X	2,54	1,30	1,93
4. You (don't) want to do X	0,23	0	0,12
5. (Req.) you do X?	0,46	1,07	0,76
11. I (obl/req) you to do X	0,58	1,07	0,82
12. I would do X	0,23	0	0,12
15. Condensed	1,27	0,36	0,82
Total	14,99	14,12	14,56

Table 3.3b: Relative Frequency of Exclusive Directives per 100 turns.

Over half of exclusive directives are imperatives (166 or 67%). Women used slightly less imperatives than men (48% vs. 52%), again a difference that is negligible. Women uttered all type 2 directives and two thirds of the type 3 directives (67% vs. 33%). However, men used more requests with 'you' (type 4) and more directives patterned like type 11 (69% and 64% resp.). The two examples of types 4 and 12 directives were both uttered by a woman.

When we look at differences between the spouses, other patterns appear. As is shown in the Table 3.4a, both Bree and Gabrielle utter over half of the exclusive directives, while their husbands utter less. This is consistent with the overall results I mentioned above. Tom and Lynette, however, present a different pattern altogether: Tom utters 56% of the exclusive directives, while Lynette utters 44%. As Table 3.4 below

shows, Tom uses more than double type 1 directives, and five type 5 directives, while Lynette uses only one. The relative distribution of exclusive directives is shown in Table 3.4b.

	Bree	Rex	Gabrielle	Carlos	Lynette	Tom
1. (You) Do X	25	24	37	28	17	35
2. You [pos.] do X	2	0	2	1	3	1
3. You [obl.] do X	10	6	5	1	5	2
4. You (don't) want to do X	0	0	1	0	1	0
5. [Req.] you do X?	3	2	0	2	1	5
11. I [obl/req] you to do X	3	3	1	6	1	0
12. I would do X	0	0	2	0	0	0
15. Condensed	2	1	4	1	5	1
Total exclusive	50	36	52	39	34	44
Percentages	56	44	57	43	44	56

Table 3.4a: Exclusive Directives Per Person.

	Bree	Rex	Gabrielle	Carlos	Lynette	Tom
1. (You) Do X	7,72	7,55	14,86	12,07	5,78	11,95
2. You (pos.) do X	0,62	0	0,80	0,43	1,02	0,34
3. You (obl.) do X	3,09	1,89	2,01	0,43	1,70	0,68
4. You (don't) want to do X	0	0	0,40	0	0,34	0
5. (Req.) you do X?	0,93	0,63	0,00	0,86	0,34	1,71
11. I (obl/req) you to do X	0,93	0,94	0,40	2,59	0,34	0
12. I would do X	0	0	0,80	0	0	0
15. Condensed	0,62	0,31	1,61	0,43	1,70	0,34
Total exclusive	15,43	11,32	20,88	16,81	11,56	15,02

Table 3.4b: Relative Frequency of Exclusive Directives Per 100 Turns.

It seems that only Tom conforms to the previous studies on directives, as he is the only one who uses more exclusive directives than his wife. However, the differences between the spouses are, overall, rather small and thus negligible.

B. Inclusive directives

As I have stated above (Section 3.2.1), the inclusive directives only comprise only 1/5 of all directives. Generally, the women used more inclusive directives than the men, as is shown in Table 3.5a below. The only couple that stands out again is Tom and Lynette.

Lynette used only eight inclusive directives, while her husband used 13. The other couples conform to Goodwin's conclusion that women use more inclusive directives. As the table shows, Carlos did not use any inclusive directives at all. Rex used some, but only half the number his wife used.

	Bree	Rex	Gabrielle	Carlos	Lynette	Tom
Let's do X	1	2	3	0	2	4
We do X	3	1	0	0	0	1
We (can/could) do X	4	2	2	0	1	3
We (obl.) do X	14	3	1	0	3	1
(REQ.) we do X?	2	3	0	0	2	3
Total inclusive	24	12	7	0	8	13
Percentages	67	33	100	0	38	62

Table 3.5a: Number of Inclusive Directives Per Person.

	Bree	Rex	Gabrielle	Carlos	Lynette	Tom
Let's do X	0,31	0,63	1,20	0	0,68	1,37
We do X	0,93	0,31	0	0	0,00	0,34
We (can/could) do X	1,23	0,63	0,80	0	0,34	1,02
We (obl.) do X	4,32	0,94	0,40	0	1,02	0,34
(Req.) we do X?	0,62	0,94	0	0	0,68	1,02
Total inclusive	7,41	3,77	2,81	0,00	2,72	4,44

Table 3.5b: Relative Distribution of Inclusive Directives per 100 Turns.

C. Mixed type

In this third group, which consists of types 13 and 14 in the list above (Table 3.1), the directives have the same general form, but whether or not the speaker is included in the action does not depend on the general structure of the directive, but rather on the context (or the situation), as in 13, or on the cotext (or surrounding text), as in 14. In the examples of type 13, one of us refers once to the speaker, and once to the addressee. Of the five examples of type 14, three refer to the addressee alone, while two refer to both speaker and addressee. The specific examples of these two categories will be discussed in the section 3.3.

D. Conclusion

The general tendencies which are found in the literature are confirmed; but the overall differences are so small that they are nearly all negligible. Idiosyncratic variation might

account for irregularities, but most importantly, one has to bear in mind that most of the writers for this series are men. Thus it is not surprising to find so few inclusive directives; after all, according to the literature, men are supposed to use them much less than women.

3.2.2 Hedges

Hedges are linguistic devices which are “often used to lessen the force of what is said” (Biber et al., 2003:457). In the directives in my data, I found two strategies which were used to hedge a directive. Either the directive itself was mitigated, e.g. through an inclusive directive or the use of a modal verb which expressed possibility rather than obligation, or the directive was mitigated through the addition of *just*, *please*, *maybe* or *I think*.

A. *Just, please, maybe and I think*

As Table 3.6a below shows, in the 296 directives 57 of these hedges were added. The women used 26 of these mitigated directives, the men 30. This difference is again negligible. Table 3.6b shows the relative frequency of each hedge.

	Just	Please	Maybe	I think	Total
Bree	4	5	2	7	18
Gaby	3	0	0	1	4
Lynette	4	1	0	1	6
Rex	4	3	1	2	10
Carlos	3	2	0	0	5
Tom	8	3	2	2	15
Total	26	14	5	13	58

Table 3.6a: Absolute Distribution of *just*, *please*, *maybe*, *I think* Per Person.

	Just	Please	Maybe	I think	Total
Bree	1,23	1,54	0,62	1,85	5,25
Gabrielle	1,20	0,00	0,00	0,40	1,61
Lynette	1,36	0,34	0,00	0,34	2,04
Rex	1,26	0,94	0,31	0,63	3,14
Carlos	1,29	0,86	0,00	0,00	2,16
Tom	2,73	1,02	0,68	0,68	5,12
Total	1,52	0,82	0,29	0,70	3,33

Table 3.6b: Relative Frequency of *just*, *please*, *maybe* and *I think* Per 100 turns.

Just was used in nearly half of the cases. As Biber et al. (2003:368) explains, *just* can have two functions in a directive. It means either “I’m not asking much, only this thing”

or “Don’t argue; simply do as I say” (Biber et al. 2003: 368). Thus, it can work as a booster (see examples 10-15), even though the directive might seem less demanding. Of the 26 instances of *just*, only 6 were used as boosters.

- (10) you stay here (*F to M*)
- (11) just suck it up (*F to M*)
- (12) just leave it will ya (*M to F*)
- (13) just leave it (*M to F*)
- (14) just take some antacid (*M to F*)
- (15) just burn the papers (*M to F*)

All the other instances of *just* were mitigating, as in the following examples.

- (16) let’s just stick to it (*F to M*)
- (17) just let me explain (*F to M*)
- (18) you just have to step up from time to time (*F to M*)
- (19) you just have to trust me (*M to F*)
- (20) just work it into the conversation (*M to F*)
- (21) you just take a hot bath (*M to F*)

Just was used to soften 20 exclusive directives, of which only six were inclusive, as in example (16).

Biber et al. also states that “[p]lease has a softening effect, but is in some ways a minimal politeness strategy” (2003:255, italics in original). However, I found that *please* was sometimes also used to boost the directive, as it also can be insistent. Between intimates, it tends to express impatience. Of the 14 instances of *please*, only five were pure hedges. The other instances mixed the softening effect of the politeness strategy with the boosting effect of the insisting strategy, as in the following examples.

- (22) please tell me (*F to M*)
- (23) please don’t do this (*M to F*)
- (24) please don’t ruin this (*M to F*)

Maybe and perhaps are adverbials which express uncertainty (Biber et al), thus mitigating the directive they precede. Sometimes this hedge was accompanied by another hedge of the type I think (examples 23-24).

- (25) maybe we should talk this over (*F to M*)
- (26) I think maybe we don’t talk enough (*F to M*)
- (27) I thought maybe we could make a formal dinner for six (*M to F*)

Most often, both of these hedges were used (either together or separately) to mitigate inclusive directives, as can be seen in the examples above. Only twice were they used to mitigate an exclusive directive.

- (28) perhaps you should say nothing (*F to M*)
 (29) I think it's time for you to tell me yours (*F to M*)

B. Modals of Possibility

Modal verbs which express permission, possibility or ability can be used to mitigate a directive. These modal verbs give the impression that the proposed action is an option, not a command, and, as a consequence, they give the addressee the possibility to disobey the directive.

As Tables 3.7a and 3.7b show, women used this type of hedge more than men. Three modal verbs of this category were used: can, could and might (may was not used in my data). Of the 14 instances of these verbs, only four were uttered by the men. The men used these modals only to mitigate inclusive directives. The women used them both for inclusive and exclusive directives, but as the table shows, they used them slightly more for exclusive directives.

	Women		Men
	Exclusive	Inclusive	Inclusive
Can	3	3	3
Could	1	2	1
Might	1	0	0

Table 3.7a: Use of Modal Verbs as Hedge.

	Women		Men
	Exclusive	Inclusive	Inclusive
Can	0,35	0,35	0,36
Could	0,12	0,23	0,12
Might	0,12	0	0

Table 3.7b: Relative Frequency of Modal Verbs as Hedges Per 100 Turns.

- (30) you might want to try a motel (*F to M*)
 (31) you can stay home and baby-sit the kids (*F to M*)
 (32) you could spend the night (*F to M*)
 (33) we can get a bottle of wine (*M to F*)
 (34) we could go to the mall (*F to M*)

Sometimes, other hedges were added to the directive to soften it even more.

- (35) I suppose we could punish him (*M to F*)
 (36) I thought maybe we can make a formal dinner for six (*M to F*)

Twice, *can* was used in the following construction.

- (37) the least we can do is go search his room (*F to M*)
 (38) the least we can do is try to keep up appearances (*F to M*)

In these directives, the modal appears in the construction in which the directive is embedded. The proposed action is presented as a possibility, but the addition of *the least* implies that it is more of a necessity.

C. Conclusion

Some softened directives consist of more than one hedge. Of the 319, only 67 were hedged. In some directives, multiple hedges were used. As Table 3.8 below shows, the difference between men and women is again negligible.

	Bree	Gabrielle	Lynette	Rex	Carlos	Tom
Hedges	20	7	9	11	5	18
	36			34		
Total	70					

Table 3.8a: Use of Hedges Per Person.

	Bree	Gabrielle	Lynette	Rex	Carlos	Tom
Hedges	6,17	2,81	3,06	3,46	2,16	6,14
	4,15			4,03		
Total	4,09					

Table 3.8b: Relative Distribution of Hedges Per 100 Turns.

Altogether, mitigated directives were not very frequent: only one out of five directives was hedged. It is difficult to draw any conclusions from this. After all, it is possible that, in an intimate relationship, politeness and softened directives are not as necessary as they are in a relationship with strangers, and thus aggravated directives are not necessarily experienced as face-threatening (Leech, 1990).

3.3. Analysis of scenes

In this section, I will discuss some scenes in which directives play a peculiar role, which is not clear from the general analysis I have given above. In the first scene I will discuss, the interesting directives are not directed at the adults, but at their children. Although I stated above that these are of no concern to me, the meta-message is too interesting to let it pass.

The second type of directives at which I will take a closer look is type 11 from the list above. These directives begin with one of us, followed by a verb of obligation. As I have explained above, this structure once referred to the speaker, and once to the addressee. The specific cases will be discussed here.

Thirdly, I will discuss the examples of the directives of type 12. These are embedded in the structure it's time to, and this structure does not rigidly fall within the category of either inclusive or exclusive directives, as will be shown in the discussion below.

3.3.1 Power Struggles

In the following scene (Episode 15, Scene 1), there is an interesting meta-linguistic message. Tom comes home for work, disappointed because he didn't get promoted to Vice-President of his company. His three sons are playing hockey in the living room and they make a lot of noise. Tom asks them to go play outside.

01 T: Hey guys . This isn't a hockey rink can you take it outside

The children ignore his directive, which is voiced as a request (in bold). Obviously, a request gives the addressee the possibility to disobey a directive. Tom and Lynette continue talking for a moment, then Tom asks the children again to play outside.

07 T: (...) I just . I really wanted that promotion . Hey boys can you
please take the Stanley cup finals outside
08 P: What

The children ignore him again, and although his request has become more polite in form, his tone conveys his impatience at their disobedience. The children even acknowledge that they have heard him say something, but they pretend not to know what he said. Lynette, in the mean time, tells him that he should have let his boss know that he wanted the promotion.

11 L: (...) Nobody respects a shrinking violet
12 T: There is more than one . you know leadership style Mine is quiet
but . effective
13 L: (to the boys) <yelling> Take that racket outside . (turns to Tom)
Well whatever works for ya

Lynette yells a simple command at the boys and they obey immediately. The directive is unmitigated and bold. Tom's earlier comment about his leadership style is thus rendered ridiculous: if he can't even get his three sons to listen to him, how could he be capable of taking up Vice-Presidency of a company? Because the children listen to their mother, the implication is that Lynette's idea of how he should have handled the situation might have been more successful. Lynette's laconic final remark emphasises that Tom's leadership style is not effective at all. It is a very subtle example of how she undermines his

authority, and thus she effectively silences him as well. However, as later scenes show, Tom takes Lynette's advice to heart and ends up being promoted after all.

Meta-linguistically, the scene gives the impression that a bold command may be a more successful way of getting someone to do something than a request. This might explain why bold commands accounted for over half of the directives I found, while requests were much less frequent (see Section 3.2.1). The three directives which are in bold here are not considered in the general analysis, as they are directed at the children. The meta-message, however, is clearly directed at Tom: tell people what to do, don't ask them.

3.3.2 One of Us...

As I mentioned in 3.1, the two directives which begin with *One of us* cannot simply be categorized as exclusive or inclusive directives, rather it is the situational context which defines to which category the directive belongs. These two directives will be discussed in this section.

A. "One of us ought to do something to try and save it"

First I want to analyze the directive in which one of us referred to the speaker. The extract is from a dialogue between Tom and Lynette Scavo (Episode 21, Scene 3).

- | | | |
|----|----|--|
| 11 | T: | Honey You were wearing a french maid's costume . I mean c'mon .
What were you thinking |
| 12 | L: | I was thinking our marriage was in trouble and one of us ought to
do something to try and save it |

A directive has been defined as "a speech act which tries to get someone to do something". In this case, one of us refers to Lynette, as she was the one who really did something to try and spice up their marriage. Technically speaking, this is not a directive. However, on a meta-level, this sentence implies Tom should have done something, but he did not. The sentence works as a reference to what she was thinking, and to what she still is thinking. As *one of us* has already tried, maybe now it is time for the other one to do something. This is comparable to the directives of type 10 (I wouldn't do X). It is a directive, because on the meta-level it tries to get Tom to act. The directive is exclusive on two levels. On the one hand, it refers to Lynette alone, on the other hand to Tom alone. Of course, *one of us* necessarily entails a choice, either one or the other, and it is thus necessarily exclusive.

B. “One of us should go talk to him”

In Episode 18 (Scene 3) Rex and Bree have sent Andrew to a youth detention centre. They have come to this centre to talk to their son in a therapy session, but when they get there, it turns out Andrew only wants to talk to his father. Rex does not want to give in, but Bree persuades him to go.

13 B: one of us should go talk to him see how he is . I’m okay

Although the construction of this directive seems to indicate that it does not matter which of them actually goes to see their son, in reality they do not have a choice. Andrew only wants to see his father, so one of us can easily be replaced by you. It is an exclusive directive, to which Rex eventually complies.

3.3.4 It’s time to

I found six directives which started with *(It’s) time to*. The structure of this directive does not entail any rule as to inclusiveness or exclusiveness. A directive like ‘time to go home’ can be inclusive as well as exclusive. This ambiguity can be resolved by looking at the cotext or textual context, that is to say, the other words in the clause. In the following examples, the relevant piece of cotext will be marked in bold.

A. “I think it’s time for you to tell me yours”

In Episode 6 (Scene 3), Bree and Rex have a discussion about their sex life and why Rex was having an affair. Bree tries to convince him to tell her what he wants.

24 B: Rex after Mary Alice killed herself . it all hit me . we all have our secrets and I think it’s time **for you** to tell me yours

After this, Rex just stares at her for a moment, and then he turns away and leaves the house. The addition of *for you* makes it clear that in this case, the directive is exclusive. The directive is mitigated through the addition of I think, but without it, it would be rather aggravated. The directive carries a meta-message which says ‘I have had enough patience, time is up, now do as I say.’ However, as I explained above, Rex’ reaction is not to comply but to run away.

B. “Time to take your medicine”

Rex has had a heart attack and lives at home, because he needs constant care. The Van de Kamps are still getting divorced, and in this scene (Episode 13, Scene 2), they have

just finished the first settlement talks. Rex has said he does not really want a divorce, but Bree is not ready to forgive him. In the middle of their conversation, she looks at her watch and she tells her husband it is time to take his medication.

10 B: <sigh> it's time for **your** heart medication

This directive is similar to the condensed imperatives that are sometimes used as directives (see Biber, 2004:440-1). The verb does not express the action the addressee is supposed to engage in. However, it is clear that Rex has to *take* his medication. Again, this is an exclusive directive, which is expressed in *your heart medication*. I do not consider this a silencing move, rather it is an interjection which is not intrusive, much like when "Do you want some salad?" is interjected in a dinner time conversation.

After this interjection, the conversation continues, and Bree explains that she wants to "level the playing field". Rex is shocked by this, and tries to get her to tell him exactly what she wants to do. She ends the conversation with a smile and the following line:

24 B: Rex . time to take **your** medicine

This directive is at the same time a silencing device. Bree ends the conversation, leaving Rex in doubt as to whether or not she is going to have an affair herself, just to punish him. He has to leave the subject, take the pills and swallow them, and when he is ready to speak again, she has left the room.

C. "Isn't it time to spoil them a little?"

After the Van de Kamps told their children they were getting divorced, Rex bought a car for his son, and decided to foot the bill for a modelling academy for his daughter. When Bree discovers what he has done, she protests. Rex, however, does not seem to see any harm in what he is doing.

19 R: Bree . We just told the kids we're getting divorced Isn't it time to spoil them a little

In this case, the directive, formulated as a question, seems inclusive because of the preceding clause. Rex seems to be trying to convince Bree to spoil the children. He knows fully well that Bree cannot match those presents, as she is a housewife and does not earn any money. In reality, the directive does not ask Bree to spoil the children, but it asks her to allow him to spoil them. When she refuses to give in, he decides that he does not really need her approval anyway.

D. “I think it’s time for us to face the music”

The Solises have money problems, and in this scene (Episode 15, Scene 2), Gabrielle suggests selling the house. Carlos is, at first, violently against the idea. Gabrielle tries to convince him that it is their only option.

06 G: honey I know . I love this place too . it's just I think it's time **for us** to face the music

This directive seems inclusive, as *us* refers to both speaker and addressee. It is softened through the addition of *I think*. This way, the message seems less threatening. After all, there are nicer things to think about than the fact that you have to sell your home, but Gabrielle has come to think that this would be the only solution to their problems. The directive thus has the meta-message ‘it’s time for us to stop dreaming and start acting.’

However, as it is Gabrielle who comes up with the idea to sell the house, the directive can also be interpreted as an exclusive directive. The use of *us* would then also be a softening device, just like *I think*. She wants Carlos to agree with her, so that they can finally pay their bills. The meta-message then might be something like ‘this is what we have to do; I have come to terms with it, now it is your turn.’ The ambiguity here cannot really be resolved.

E. “Maybe it’s time that we look into homeschooling”

When the Scavo twins are expelled, Tom and Lynette try to get them into private school, but then that school asks them for a donation, which at first they cannot make. Tom proposes an alternative for schools (Episode 5, Scene 1).

09 T: Maybe it's time that **we** look into homeschooling

Again, the directive seems to be inclusive. However, as it is Lynette who is supposed to homeschool the children, it is in fact a directive which tries to get Lynette to teach the children at home. The hedge *Maybe* indicates that Tom realizes he is broaching a difficult subject.

4. Silencing Devices

4.1 Theory

In 2.2 silencing techniques were defined as disruptive conversational moves which violate an individual speaker's right to talk, or their right to talk about their chosen topic. I also gave a list of some of the silencing techniques DeFrancisco (1998) analyzed in her research. In my data, I found five categories of silencing techniques: (1) Turn-taking violations, (2) Topic violations, (3) Patronizing comments, (4) Paralinguistic silencing, and (5) Non-serious comments.

4.1.1 Turn-taking violations

In DeFrancisco (1998:178), turn-taking violations are defined as "behavioural failures" within the framework proposed by Sacks et al. (1974). In this framework, "a turn at talk is seen as a right and obligation to speak" (DeFrancisco, 1998:178). One speaker is supposed to speak at a time, and there is little or no silence between the turns. If these norms are not followed, a turn-taking violation occurs. As previous research has pointed out, this framework is not universally applicable to natural data (e.g. Coates, 1996). However, it should be more suitable for dramatic dialogue, which is more rigidly sequentially organised. DeFrancisco looked at interruptions and turns at talk which are minimal, delayed or complete failures to respond (1998).

In my data, I will look at a slightly different set of turn-taking violations: delayed responses and competitive interruptions. There were no cases of no-responses in my data. Minimal responses, which are "monosyllabic turns at talk (...) not to be confused with active-listening cues" (DeFrancisco 1998:178), will be discussed as patronizing devices. Delayed turn-taking, in DeFrancisco, was defined as a delay of "1-3 seconds average" (1998:178). Thus, when a silence occurs between two turns which is longer than normal, it can be seen as delayed turn-taking. This may indicate unwillingness to answer, but sometimes it is an indication that the listener is thinking about what the speaker has just said, and thus it is not necessarily disruptive. Therefore, the context is important in defining delayed turn-taking as disruptive. Delayed turn-taking (and no-response violations) correspond to Jaworski's sixth addition to his definition of silence:

Silence (about something) occurs and is perceived as significant and meaningful when talk (about something) is expected by the hearer and/or intentionally withheld by the speaker.

(Jaworski, 1993:79)

The second turn-taking violation is competitive interruption. DeFrancisco defined an interruption as a turn in which "the listener begins to speak at a point that is unlikely to be a completion point in the current speakers' utterance" (1998:178). In my data, there are two types of interruption. On the one hand, there are silent interruptions, i.e. "the interrupter may begin to speak immediately upon the interruptee's completing the utterance of a word while in midturn, and the interruptee may consequently cease speaking and relinquish the turn" (James & Clarke, 1993:237). On the other hand, there are interruptions in which simultaneous talk or overlap occurs. As Langford points out, not every case of overlap is an interruption (1994). Sometimes speakers miscalculate their turns, and start simultaneously or pre-emptively (anticipating what the speaker is going to say and cut in) (Langford, 1994:97). In this analysis, I will concentrate on instances of what Langford termed "competitive interruption" (1994:98). These are the cases where there are no "grounds for assuming or predicting turn constructional unit completion" (Langford, 1994:98).

4.1.2 Topic violations

As West & Garcia observe, in conversation the interlocutors are obliged "to produce turns at talk that demonstrate their understanding of prior turns at talk" (1988:553). This obligation ensures that speakers can check if they were understood correctly. Topic violations are, in my data, threefold: (1) unilateral topic closure; (2) unilateral topic shifts; and (3) failure to respond to the topic correctly.

Topic closure is usually a collaborative conversational activity, and can be achieved through several techniques, such as drawing an aphoristic conclusion, formulating part of the prior talk in summary fashion, summarizing through assessment or making arrangements to meet and talk later (see West & Garcia, 1988:554-5). Topic closure can be expanded over several turns. It can also occur when one of the speakers violates turn-taking norms, e.g. by delaying their response, or by not responding at all. These unilateral attempts at topic closure are silencing devices.

In my data, I consider as unilateral topic closure (attempts) explicit (and thus rather face-threatening) appeals or warnings to close a topic (*Don't say that*), refusal to talk (*I don't want to talk about it*), decision-making or statements (*This will happen*), flat-out rejections of someone's point of view (*It's not like that at all*) and the repetition of the other speaker's own words, which might sometimes be slightly altered. Attempts at unilateral topic closure indicate that one speaker tries to close a topic which, for the other

speaker, is still in progress, i.e. one of the speakers has not finished yet, but the other attempts to close down the topic anyway.

Topic changes “are unrelated to the talk in prior turns in that they utilize new referents, and thus they implicate and occasion a series of utterances constituting a different line of talk” (Maynard, 1980:263-64, as quoted in West & Garcia, 1988:557). Topic changing turns are “neither sequentially nor referentially related to prior turns” (West & Garcia, 1988:559). According to West & Garcia, most topic transitions or topic shifts are collaborative. They are the result of a joint activity of the interlocutors. Sometimes, however, one speaker attempts to change the topic of the conversation regardless of the other speaker’s expectations. These are unilateral topic shifts.

Some unilateral topic shifts occur after “passed turns” (i.e. filling a turn “without producing a topically coherent utterance or initiating a new topic”) (West & Garcia, 1988:563). West & Garcia point out that in such a case, the unilateral topic shift is arguably acceptable, as the first speaker does not seem to contribute to the topic any more, and thus the second speaker might experience this as if the topic is closed, and a new topic can be broached. Other unilateral topic changes occur in mid-conversation, while a topic is not yet closed. In such cases, unilateral topic change is a disruptive conversational move, as it curtails the development of a topic-in-progress.

Failure to respond to a topic correctly is connected to both of the above topic violations. Such failures include ignoring a meta-message, or focusing on the wrong bit of information in the previous turn. Such a failure can result in topic closure or shift: when the second speaker purposefully ignores a meta-message or focuses on the wrong bit of information, they do not acknowledge a previous turn and they do not produce a turn which allows for elaboration of the first speaker’s turn.

4.1.3 Patronizing statements

Patronizing statements “limit another’s behavior through what are presented as well-meant intentions” (Davis, 1988:23, as quoted in DeFrancisco, 1998:181). This condescending behaviour can be categorized in four types: (1) “faked listening”, (2) warning, (3) “teachy” behaviour, and (4) caution someone to quit worrying (DeFrancisco, 1998:181).

I referred in 4.1.1 to minimal responses which are not active-listening cues. These minimal responses are empty; they are “token acknowledgements”, which, with some practice, can be interjected at the right time and give the impression that someone is listening, while in reality they are not (DeFrancisco, 1998:181). In my data, they

sometimes consist of more than one syllable. This 'faked listening' is a violation of every possible conversational rule, as there is not really a conversation going on when one person speaks, and the other does not listen.

Giving a warning is another patronizing act. This does not refer to warnings which are related to topic negotiation and which are thus attempts at topic closure (see 4.1.1), but warnings about behaviour (*Don't do this, it's dangerous*). These comments imply that the person who warns does not think that the other person is aware of the risks of doing something. My data consist of the transcription of scenes in which spouses talk to each other. Sometimes there is some additional conversation, between parents and children, for example, but this is never included in the analysis. If one spouse warns the other, this implies that he/she feels like the other needs this warning, and thus the other is incompetent to estimate the risks of a proposed action him/herself.

Teachy behaviour is close to warning statements. Often this includes linguistic features like slow and careful pronunciation. It is mostly linked to the explanation of something, and resembles the way adults explain something to children. Thus, it puts the addressee in a position which is similar to that of a child.

A type of patronizing comment which most blatantly trivializes the concerns of the addressee is the '*quit worrying*' type. It is literally saying that the first speaker's concerns are not worth talking about.

4.1.4 Paralinguistic silencing

Paralinguistic silencing is silencing without using words, but by throwing someone a look, or even by using physical violence. As the data will show, women use more paralinguistic silencing. Jaworski sees silence not only as the absence of speech, but also as an activity.

Silence is a state in which communication takes place. (...) Communication is transmitted through another, most typically visual channel, for example, by means of kinesic or proxemic behaviour (...).

(Jaworski, 1993:78)

4.1.5 Non-serious comments

The literature I found did not discuss non-serious comments as silencing devices. In my data, however, I found several instances in which a comment was made which cannot be taken literally. There are three types of non-serious comments: (1) jokes, (2) ironical comments, and (3) sarcastic comments.

A joke is “a thing that someone says to cause amusement or laughter” (Oxford Dictionary of English). In my data, jokes were used to relieve tension. They are not at the expense of the other speaker.

Ironical comments reveal “one’s meaning by using language that normally signifies the opposite”, while sarcasm is “the use of irony to mock or convey contempt” (Oxford Dictionary of English). The data will show that sarcastic comments are meant to hurt the other speaker, while ironical comments usually are not.

These non-serious comments were to be expected, as the data at hand is derived from a comical series. This is probably why they were never found or referred to in literature based on natural data. On the other hand, it is also possible that this type of silencing was simply not thought of when natural data was analysed.

4.2 Analysis

4.2.1 General analysis

In all, 298 silencing attempts were attested in the data. As shown in Table 4.1a and Table 4.1b, women attempted to silence their husbands more than men attempted to silence their wives. The difference is negligible as women’s attempts constitute 51% of the total. As the figures show, there is nevertheless a difference when we look at the type of silencing device that is used.

	Women	Men	Total
Turn-taking	22	16	38
Topic	52	52	104
Patronizing	27	49	76
Paralinguistic	24	15	39
Non-serious	26	15	41
Total	151	147	298

Table 4.1a: Absolute Number of Silencing Attempts: Totals Per Type.

	Women	Men	Total
Turn-taking	2,54	1,78	2,16
Topic	6,00	6,17	6,08
Patronizing	3,11	5,81	4,44
Paralinguistic	2,77	1,66	2,22
Non-serious	3,00	1,78	2,40
Total	17,42	17,20	17,31

Table 4.1b: Frequency of Silencing Attempts Per 100 Turns.

Topic violations were used almost equally frequently by men and women, whereas men used nearly twice as many patronizing comments (64% vs. 36%). However, Paralinguistic silencing and non-serious comments were both used nearly twice as much by women (both 63% vs. 37%). Women committed 59% of the turn-taking violations (vs. men 41%). The numbers thus do not allow us to draw straightforward conclusions.

Table 4.2a shows the number of silencing attempts per person and per type, Table 4.2b relative frequencies per person and type. Here we can see other differences arise. Wives attempt to silence their husbands more than the other way around, except for Tom and Lynette.

	Lynette	Bree	Gaby	Tom	Rex	Carlos
Turn-taking	6	8	8	6	7	3
Topic	9	28	15	20	18	14
Patronizing	5	10	12	14	18	17
Paralinguistic	10	9	5	6	4	5
Non-serious	5	9	12	4	7	4
Total	35	64	50	50	54	43

Table 4.2a: Number of Silencing Attempts Per Person Per Type.

	Lynette	Bree	Gabrielle	Tom	Rex	Carlos
Turn-taking	2,04	2,47	3,21	2,05	2,20	0,86
Topic	3,06	8,64	6,02	6,83	5,66	6,03
Patronizing	1,70	3,09	4,82	4,78	5,66	7,33
Paralinguistic	3,40	2,78	2,01	2,05	1,26	1,72
Non-serious	1,70	2,78	4,82	1,37	2,20	1,72
TOTAL	11,90	19,75	20,88	17,06	16,98	17,67

Table 4.2b: Relative Frequency of Silencing Attempts Per 100 Turns.

Of course, an attempt to silence someone is not necessarily successful. But as Table 4.3a and Table 4.3b show, women also succeeded in silencing their husbands more often than the other way around.

	Lynette	Bree	Gabrielle	Tom	Rex	Carlos
Turn-taking	4	4	5	0	2	2
Topic	3	12	6	6	4	3
Patronizing	1	6	4	6	4	7
Paralinguistic	8	5	4	3	4	4
Non-serious	2	5	8	1	4	3
Total	18	32	27	16	18	19

Table 4.3a: Successful Silencing Attempts Per Person Per Type.

	Lynette	Bree	Gabrielle	Tom	Rex	Carlos
Turn-taking	1,36	1,23	2,01	0,00	0,63	0,86
Topic	1,02	3,70	2,41	2,05	1,26	1,29
Patronizing	0,34	1,85	1,61	2,05	1,26	3,02
Paralinguistic	2,72	1,54	1,61	1,02	1,26	1,72
Non-serious	0,68	1,54	3,21	0,34	1,26	1,29
TOTAL	6,12	9,88	10,84	5,46	5,66	8,19

Table 4.3b: Relative Frequency of Successful Silencing Attempts Per 100 Turns.

Women were all successful in nearly half of their attempts to silence their husbands. Carlos was also successful in nearly half of his attempts to silence his wife, but the other two men were successful in only one third of their attempts.

When we look at the results per couple, we see that, although Tom attempted to silence his wife much more than she attempted to silence him, her attempts were more successful. The other couples continue the trend we saw when analyzing the attempts. Bree succeeded in silencing her husband nearly twice as often as vice versa; while Gabrielle successfully silenced her husband in 60% of her total attempts.

The total results are shown in Table 4.4a and Table 4.4b. The women in my study contributed roughly 60% of the successful silencing attempts.

	Women	Men	Total
Turn-taking	14	4	18
Topic	21	13	34
Patronizing	11	17	28
Paralinguistic	17	11	28
Non-serious	15	8	23
Total	78	53	131

Table 4.4a: Successful Silencing Attempts: Totals Per Type.

	Women	Men	Total
Turn-taking	1,50	0,47	0,99
Topic	2,42	1,54	1,99
Patronizing	1,27	2,02	1,64
Paralinguistic	1,96	1,30	1,64
Non-serious	1,73	0,95	1,35
TOTAL	8,88	6,29	7,60

Table 4.4b: Total Relative Frequencies of Successful Silencing Attempts Per 100 Turns.

These results do not converge with the results of earlier studies on natural intimate conversations, which concluded that men attempt to silence and succeed in silencing women more often than the other way around (Fishman, 1978; DeFrancisco, 1998).

Before analyzing the different types of silencing, I want to make a small remark concerning the number of silencing attempts (and successes). Most silencing attempts belong to one category. Nevertheless, as the data show, one turn can contain more than one silencing attempt, as well as one silencing attempt which may belong to different categories. This was often so for interruptions (both silent and overlapping). Table 4.5 shows in how many turns silencing attempts occurred.

	Lynette	Bree	Gaby	Tom	Rex	Carlos	Total
Number of turns	34	54	44	43	49	38	262
Relative frequency	11,56	16,67	17,67	14,68	15,41	16,38	15,32

Table 4.5: Number of Turns in which Silencing Attempts Occur and Relative Frequency of Silencing Attempts Per 100 Turns.

In 262 turns, an attempt at silencing the interlocutor was made. This means that in 34 turns, two or more silencing attempts were made, either in one turn constructional unit (i.e. at the same time), or in several units separately (i.e. sequentially).

In the next sections, I will discuss the general results per type, followed by the analysis of some examples.

4.2.2 Turn-taking violations

Table 4.6a gives an overview of the turn-taking violations according to type and person. Between brackets, the number of successful interruptions is given. Delayed responses are always successful as disruptive silencing devices, as the second speaker waits too long before taking his/her turn, something the first speaker cannot influence. Table 4.6b shows the relative frequency of turn-taking interruptions per 100 turns.

	delayed	Interruption		Total
		Silent	overlap	
Lynette	2	3	1	6 (4)
Bree	3	5	0	8 (5)
Gabrielle	0	6	2	8 (5)
Tom	4	0	2	6 (0)
Rex	5	1	1	7 (2)
Carlos	1	2	0	3 (2)
Total	15	17	6	38

Table 4.6: Turn-taking Violations (Successful Interruptions) Per Person Per Type.

	Delayed	Interruption		Total
		Silent	Overlap	
Lynette	0,68	1,02	0,34	2,04
Bree	0,93	1,54	0,00	2,47
Gabrielle	0,00	2,41	0,80	3,21
Tom	1,37	0,00	0,68	2,05
Rex	1,57	0,31	0,31	2,20
Carlos	0,43	0,86	0,00	1,29
Total	0,88	0,99	0,35	2,22

Table 4.6b: Relative Frequency of Turn-taking Violations Per 100 Turns.

Overlapping interruptions are used least of all, in only 6 cases. This is probably due to the nature of the data. Dramatic dialogues adhere more rigidly to the turn-taking model of Sacks et al (1974), and thus overlap occurs rarely. When it occurs, it is most often competitive overlap. Overlaps which consist partly of supportive minimal responses are not included in this study; firstly, because they are as rare as competitive overlaps, and secondly because they are supportive and not competitive. Delayed responses and silent interruptions occurred in almost equal numbers.

Looking at the results per couple, we see that both Tom and Lynette use six turn-taking violations. Tom delays his responses twice as often as Lynette, but she interrupts him twice as many times. However, all of her interruptions are successful, whereas Tom's interruptions are not: Lynette does not relinquish the floor until she is finished.

- 13 T: Lynette that's not my expecta#tion#(tion)
 14 L: #And when# you w work on a pitch or you bring the partners over
 I am reminded of a world I left behind where I was the winner and
 people tried to keep up with me I can't go back . I can't win where I
 am I am stuck in the middle and and it is really #starting to get to
 me#
 15 T: #Whoa whoa whoa whoa whoa# whoa whoa For your information
 (...)

In this extract from Episode 7 (Scene 3), Tom makes a very long bid for the floor, but Lynette finishes her sentence before letting him speak. In the previous turn, however, Tom is interrupted and relinquishes the floor without even finishing his word. The intonation, which is not indicated in the transcriptions, implies that Tom was not going to finish after 'expecta(tion)'.

Bree and Rex use nearly the same number of turn-taking violations. Rex delays his answers more often than Bree, mostly because he is unwilling to give her the answers she is waiting for, as in the following example.

- 24 B: No I don't I sound like a woman whose husband won't touch her
(8.0) Rex after Mary Alice killed herself . it all hit me . We all have
our secrets and I think it's time for you to tell me yours
- 25 R: (stares at her, then shakes his head) (12.0) I'm going
He leaves.

In this scene (Episode 6, Scene 3) Bree tries to get Rex to tell her what his problem is with their sex-life. Rex seems to be negotiating with himself whether he will tell her or not, but his final refusal indicates that he was unwilling to do so anyway. He remains silent for 12 seconds, which is very long.

Both Bree and Rex succeed in every attempt to interrupt the other. Bree often cuts him off in mid-sentence, as in the following example from Episode 11 (Scene 1). Here, Rex has to be taken care of after his heart attack, and Bree allows him to move back home. However, she is not happy with the situation and angry with him for cheating on her.

- 03 R: So you didn't tell them about=
04 B: =your adultery No I decided to keep that little gem all to myself
Bree begins cleaning up around the living room.
05 R: Listen I know this is a real imposition=
06 B: =Yes it is . The doctor said you could be here for weeks

Here she interrupts him twice in four turns. The interruptions are competitive and silent. Turn 06 also shows a dispreferred response to Rex' turn: she confirms him in his feeling an imposition, which is a negative assessment.

Gabrielle violates turn-taking norms more often than Carlos, but Carlos succeeds in silencing her every time, while she does not. In the following example (Episode 1, Scene 1), Gabrielle makes a bid for the floor, but Carlos does not stop talking until he has finished his sentence.

- 04 C: He let me know how much he paid for his wife's new
convertible Look just work it #into the conversation#
05 G: #There's no way# I can just work that in Carlos

Carlos delays his answer once; his wife has to urge him to explain his behaviour. (Episode 6, Scene 3). She asks why he is suddenly so tense when he hears his mother has been playing poker, gives him time to answer (2 seconds) but when he doesn't she insists that he tells her. Even then, Carlos does not answer immediately.

- 05 G: Not that long why (2.0) (sees how worried he looks) Carlos
what is it
06 C: <sighs> (3.0) I never told you this but my mother had a
serious gambling problem

Generally, two third of the delayed responses were made by men. Interruptions with overlap were equally distributed: men used this technique as often as women (or maybe as rarely?). The silent interruption technique was used much more by women than by men (82% vs. 18%). In 58% of the turn-taking violation attempts, women were the silencers. Of the 18 successful silencing attempts, women contributed 14 (78%).

4.2.3 Topic violations

Table 4.7a shows the results per type of topic violations. In brackets is the total number of successful violations per individual. Table 4.7b shows the relative frequency of topic violations per 100 turns. The majority of topic violations are attempts at topic closure (68%). Women used this strategy slightly less than men (34 vs. 37). It is the other way around for topic change, a strategy which women used a little more (12 vs. 9). Failure to respond correctly to the previous turn was used in equal measure by women and men. Although both groups used the topic violation strategy equally, women were more successful.

	Topic Closure	Topic Change	Topic Failure	Total Individual	Gendered Total
Lynette	7	2	0	9 (3)	52 (21)
Bree	15	9	4	28 (12)	
Gabrielle	12	1	2	15 (6)	
Tom	15	3	2	20 (6)	52 (13)
Rex	13	2	3	18 (4)	
Carlos	9	4	1	14 (3)	
Total	71	21	12	104	

Table 4.7a: Topic Violations Per Type.

	Closure	Change	Failure	Total
Lynette	2,38	0,68	0,00	3,06
Bree	4,63	2,78	1,23	8,64
Gabrielle	4,82	0,40	0,80	6,02
Tom	5,12	1,02	0,68	6,83
Rex	4,09	0,63	0,94	5,66
Carlos	3,88	1,72	0,43	6,03
Total	4,15	1,23	0,70	6,08

Table 4.7b: Relative Frequency of Topic Violations Per 100 Turns.

Tom violated topic coherence twice as many times as his wife, and he was also twice as often successful in silencing her. He was, however, never successful when he tried to change the subject. The following example (Episode 3, Scene 1) shows attempts at topic closure, topic change and failure to understand correctly.

- 04 L: Oh . Tom . There'll be liquor . And hors d' oeuvres . And grownups without children And And silverware Remember silverware
- 05 T: Honey can you take this in for me (hands her a disposable camera)
- 06 L: Have you heard anything I just said
- 07 T: Yeah I'm sorry I'm just I'm wiped out Three cities in six days My head is just pounding I'm not ready for a dinner party
- 08 L: I already got a sitter
- 09 T: Can you cancel her
- 10 L: <exhales sharply> (looks at him incredulously)
- 11 T: Please . Look let's just stay in tomorrow night We can get a bottle of wine and rent a video and I just want to hang out with my best gal (He kisses her) That's all

In turn 05, Tom asks his wife to take in a disposable camera, as if she has not been pleading with him to go to a dinner party. Lynette, as turn 06 shows, does not let him change the subject that easily, she literally asks him if he has been listening to her. They return to the subject of the dinner party and why Tom does not want to go. He appeals to her compassion (*'I'm wiped out'*), but she still does not let go, and does not react to this appeal (which is in fact a form of failure). Tom continues to refuse to go to the party, and in his turn ignores Lynette's meta-message in turn 08 (*'I really want to go'*). In turn 09 and 11, Tom tries to close down the topic. Lynette eventually gives in, so the closing down of the topic is successful, although the topic changes are not.

A comparison of Bree and Rex shows that the most striking difference is that Bree tries to change the subject nearly five times more often than Rex. Usually, her topic changes are accompanied by a type of paralinguistic silencing (leaving the room). In the first episode (Scene 3) Bree is so shocked by her husband's confessing his feelings about their marriage, that she abruptly changes the subject.

- 05 R: It means . I'm sick of you being so damn perfect all the time . . I'm I'm sick of the bizarre way your hair doesn't move . I'm sick of you making our bed in the morning before I've even used the bathroom You're this this plastic suburban housewife with her pearls and her spatula who says things like "we owe the Hendersons a dinner" . . Where's the woman I fell in love with . who used to burn the toast and . drink milk out of the carton . . . and laugh . . . I need her . . Not this cold perfect thing you've become
- 06 B: (gets up and takes some flowers) These need water
Bree goes to the bathroom and cries

She does not react to Rex' confession, but turns her attention to the flowers in the room and leaves her husband alone, so that he cannot see her cry. Bree often uses this device in order to avoid talking about something she does not want to talk about.

Rex, on the other hand, uses topic closure attempts to try and avoid talking about something. In episode 06 (Scene 3), they are discussing their sex-life. Rex maintains that

nothing is going on with him, thus trying to close down the topic, as there is nothing to talk about, according to him.

- 10 B: See . But I don't think that's the reason . After I left the motel I um did some thinking about us . and our sex life and I realized there has been a disconnect . But it's coming from you
- 11 R: **That's ridiculous**
- 12 B: How many years have we been making love and you've started to ask me something but then you stop
- 13 R: **I I don't know what you're talking about**
- 14 B: You are unhappy with our sex life because . you're not getting something from me but you're simply too afraid to ask
- (...)
- 19 R: **Please don't do this**

In this short extract, Rex attempts two times to silence his wife by saying that she is wrong. His last appeal is a warning which is related to topic negotiation. He asks her not to talk about something, thus trying to close down the topic again. Bree and Rex use two different strategies with the same goal in mind: not to talk about something they do not want to talk about.

Gabrielle is twice as often successful in her attempts to silence her husband by violating the topic than the other way around, even though the overall difference between them is negligible. This is mostly because she, like Lynette, does not allow Carlos to change or close down the subject often. Carlos uses a phrase like *This is business* to close down a topic three times, as if that explains all, like in the following extract. (Episode 3, Scene 1)

- 01 C: A dinner party . Honey I may be working late The Dillman proposal is a complete mess
- 02 G: No no You promised to be home every night this week
- 03 C: I'll try but I can't guarantee anything . This is business
- 04 G: Says the prince as he rides off into the sunset (...)

Gabrielle reacts with an ironical remark, after which Carlos gives a patronizing comment, which will be discussed in Section 4.2.4.

Topic violations are used to try and detour a conversation, but in these data the speakers are aware of these detour mechanisms and they often react against them. This probably explains why this strategy is not always very successful. Generally, men used this strategy relatively more, but women were relatively more successful. This contradicts results from studies on natural language, who concluded that men were usually more successful in topic violation silencing attempts (Fishman, 1978; DeFrancisco 1998, West & Garcia, 1988).

4.2.4 Patronizing comments

Patronizing or condescending comments are more common in men's speech than women's, but they do occur in both, as Table 4.8a and Table 4.8b show.

	Minimal	Warning	Teachy	Trivializing	Total	
Lynette	1	1	1	2	5 (1)	27 (11)
Bree	0	2	1	7	10 (6)	
Gaby	0	1	7	4	12 (4)	
Tom	0	4	0	10	14 (6)	49 (17)
Rex	3	4	3	8	18 (4)	
Carlos	1	2	6	8	17 (7)	
Total	5	14	18	39	76 (28)	

Table 4.8a: Patronizing Comments Per Person Per Type.

	Minimal	Warning	Teachy	Trivialize	Total	
Lynette	0,34	0,34	0,34	0,68	1,70 (0,34)	3,11 (1,27)
Bree	0,00	0,62	0,31	2,16	3,09 (1,85)	
Gabrielle	0,00	0,40	2,81	1,61	4,82 (1,61)	
Tom	0,00	1,67	0,00	4,18	4,78 (2,05)	5,81 (2,02)
Rex	0,94	1,26	0,94	2,52	5,66 (1,26)	
Carlos	0,43	0,86	2,59	3,45	7,33 (3,02)	
Total	0,29	0,82	1,05	2,28	4,44 (1,64)	

Table 4.8b: Relative Frequency of Patronizing Comments Per 100 Turns.

Men were more likely to give minimal responses which are not active-listening cues, although Lynette also utters one such response.

- 04 L: I can't believe you said we'd play tennis with them
 05 T: Honey that was before I knew that he was a jerk . She was great . Look
 Look what she taught me (signs "I Love You.") Means I love you
 06 L: **Yeah that's great** . What am I gonna do

In this extract, Tom tries to explain how a deaf woman they just met is a great person, even though her husband is '*a jerk*'. Lynette here pretends to listen to Tom's explanation of how she taught him something in ASL (American Sign Language). She also speaks faster than normal, which indicates that she does not really mean what she is saying, but wants to continue to her topic.

Trivializing remarks constitute over half of the patronizing comments, they are also relatively most frequent. In Episode 6 (Scene 1), Bree and Rex are in marriage counselling. Their therapist has just suggested employing a sexual surrogate, who should

help the couple with their sexual problems. When the therapist asks if Bree has any questions, this is her answer:

22 B: Just one . How much longer is your midlife crisis going to last because it is really starting to tick me off

With this remark, Bree trivializes the problems she and her husband are having, and most importantly, she trivializes his point of view and silences him that way.

'Teachy' remarks were uttered by both groups with equal frequency, but warnings were more likely to come from men than from women. 'Teachy' remarks often were either explanations of a thing or situation, or explanations of how the other must be feeling.

04 G: Says the prince as he rides off into the sunset . Boy did the movies ever get that wrong
05 C: You know what your problem is .You're very tense . You should go to a spa or go shopping . Find a way to relax

In this extract (Episode 3, Scene 1), Carlos tells his wife how she is feeling, and what she should do to counter this feeling. Such a remark is, of course, extremely condescending. Not only does it trivialize the way she feels about him being away all the time, it also implies that she does not know that she is the problem herself. These 'teachy' remarks do not always succeed in silencing the other speaker, as in the following extract (Episode 18, Scene 3).

01 G: What's that
02 C: It's called a post nuptial agreement
03 G: (looks at him quizzically)
04 C: It's a legal document that
05 G: No I know what a post-nup is . What is it doing on my coffee table

Carlos starts explaining what a post-nuptial agreement is (complete with slow and careful pronunciation), but Gabrielle cuts him off in mid-sentence. In this case, the teachy behaviour did not silence her.

Patronizing warnings are concerned with behaviour, and not with topic negotiation. In this extract, Tom and Lynette are arguing about Tom's father, who has been kicked out of the house by Lynette (Episode 13, Scene 2)

26 L: That man is not coming back in this house
27 T: Yes he is
28 L: No he's not
29 T: Lynette . He is my father This is my house . **You can't tell me what to do**

Tom here warns Lynette, but she does not give in to the warning. This scene ends with both Tom and his father kicked out of the house, so the warning did not work.

Patronizing statements were, overall, not very effective: only about a third silenced the conversational partner. Men were more frequently successful in patronizing their spouses with patronizing statements than women.

4.2.5 Paralinguistic silencing

Women were more likely to use paralinguistic means to attempt to silence their husbands than the other way around, as Table 4.9 shows. Successful attempts to silence the other speaker are given in brackets.

	Lynette	Bree	Gabrielle	Tom	Rex	Carlos
Absolute Number	10 (8)	9 (5)	5 (4)	6 (3)	4 (4)	5 (4)
Relative Frequency	3,40 (2,72)	2,78 (1,54)	2,01 (1,61)	2,51 (1,26)	1,26 (1,26)	1,72 (1,72)

Table 4.9: Number and Relative Frequency of Paralinguistic Silencing Attempts (Successful Attempts) Per Person Per Type.

Most frequently, the speakers simply left the room, so that further conversation was impossible. Physical violence was also frequent. Both Bree and Lynette slap their husbands in the face (Episode 14, Scene1 and Episode 1, Scene 1 resp.), and Carlos used physical violence towards his wife in two scenes (Episode 18, Scene 4 and Episode 22, Scene 1)

Lynette was especially proficient in using a gaze to silence her husband, as in the following extract (Episode 9, Scene 1).

- 03 T: Got it . I go pick up the boys We hit the park and that should give you .
a good . couple of hours <kiss> Enjoy . the vacation
04 L: (leans back in her chair and gives Tom a look)
05 T: What
06 L: While you're gone I'll be here paying bills and sorting laundry and .
cooking dinner So what part of that sounds like . a vacation
07 T: Okay right . You know what We'll pick up dinner . and you just take a
hot bath . Relax . Recharge
08 L: (smiles, her gaze continuing on Tom)
09 T: Okay . I get it . It's gonna take more than a a hot bath to . recharge .
But uh . Don't forget . I'm here all week

Twice her staring at Tom makes him realize he says something wrong, and that his perception of the situation is wrong.

Paralinguistic silencing appears to be very effective, although this is not surprising. If a speaker simply walks away, the opportunity for conversation is nearly always lost. However, if the remaining speaker runs after the one who is walking away, or say

something that makes him/her turn around, the conversation could be continued, so it is not necessarily a conversation-terminating move, as is illustrated in Episode 18 (Scene 3).

- 13 G: So what do you expect to happen . right now Carlos . Sign the paper and jump right back into your arms
 14 C: It doesn't mean that I don't love you . You know how I think you're the perfect woman (kisses her and **walks away**)
 15 G: Oh but I'm not . I have flaws
 16 C: (**turns back**) Flaws
 17 G: hmm hmm I'm gonna give you an example (...)

Although Carlos' behaviour indicates that for him the topic is closed, Gabrielle's remark makes him turn around and continue to talk to her.

4.2.6 Non-serious comments

The distribution of non-serious comments is shown in Table 4.10a. The number of successful silencing attempts is given in brackets. Sarcasm was used in nearly half of the utterances which contained a non-serious comment as silencing device. Of the total of 43 attempts, over half was successful.

	Joke	Irony	Sarcasm	Total
Lynette	1	2	2	5 (2)
Bree	1	3	5	9 (5)
Gaby	0	6	6	12 (8)
Tom	0	2	2	4 (1)
Rex	2	2	3	7 (4)
Carlos	2	0	2	4 (3)
Total	6	15	20	41 (23)

Table 4.10a: Non-serious Comments Per Person Per Type.

	Joke	Irony	Sarcasm	Total
Lynette	0,34	0,68	0,68	1,70 (0,68)
Bree	0,31	0,93	1,54	2,78 (1,54)
Gabrielle	0,00	2,41	2,41	4,82 (3,21)
Tom	0,00	0,68	0,68	1,37 (0,34)
Rex	0,63	0,63	0,94	2,20 (1,26)
Carlos	0,86	0,00	0,86	1,72 (1,29)
Total	0,35	0,88	1,17	2,40 (1,35)

Table 4.10b: Relative Frequency of Non-serious Comments Per 100 Turns.

Jokes were used least of all, and usually they were intended to relieve the tension in a situation. They were often unsuccessful, as in this example from Episode 5 (Scene 1). Rex has moved out of the house. He has come back to pick up the children and take them to the bus. Bree, in the mean time, is making lunch for the children.

- 06 B: Did you hear there was a break in at Mrs Frome's the other night
 07 R: Yeah . I heard they didn't take anything
 08 B: Well 't doesn't make it any less frightening I mean he could have been a .
 a sexual predator
 09 R: What He ended up at mrs Frome's . Well that would have been a lose-
 lose situation
 10 B: Rex . that's not the point . The point is I don't feel safe (...)

Rex here jokes to relieve Bree's anxiety about the break-in, but he does not succeed in silencing her on the subject.

Ironical remarks constituted about a third of all the non-serious remarks. Often, these remarks were used to express dissatisfaction, but not with the aim to hurt the other speaker. Usually, it was a remark which was meant to be funny, and to make the other speaker realize how ridiculous they were being. These remarks were never uttered in anger.

- 15 T: Okay . Why would Tammy lie to us
 16 L: Because . she saw Porter scratching his head at school They all did And
 now word's getting around
 17 T: **Why is everything a conspiracy theory with you** . I mean lots of
 kids get lice It's not that big a deal

In this extract (Episode 16, Scene 1), Tom clearly conveys that he does not believe his wife. He thinks she is overreacting. However, this ironical remark does not silence Lynette, on the contrary; she continues to explain her point of view, and in the end she even convinces Tom that she is right.

Sarcastic comments often mocked or disdained the other speaker, and were usually uttered in anger, as in the following extract (Episode 12, Scene 2)

- 25 G: uh uh uh . mmm . hmmm You're the man of the house . You can't even leave it

In this scene, Carlos tried to silence Gabrielle with a patronizing comment (*'You can't talk to me like that, I'm still the man of the house'*), but she retaliates by mocking him: he cannot leave the house because of his electronic monitoring device. There is some malicious triumph in her exclamation, which adds to the sarcasm in her tone.

Non-serious comments are relatively successful silencing devices. However, this section cannot be compared to results from research on natural data. It might be interesting to do research on this particular aspect of silencing.

4.3 Conclusion

The results of my study contradict the general results of studies on silencing in natural language (e.g. Fishman 1978). The women attempted to silence more frequently and were usually more successful, except when it comes to patronizing comments, which were used more frequently by the men, who were also more frequently successful in silencing their wives when using them. A reason for these results might be that most of the writers of this series are men, so maybe it is not so surprising to find more instances of 'masculine' language use. This does imply, however, that the schematic knowledge of gendered language use is not very sophisticated: when it comes to silencing, masculine norms seem to be transferred to women. Ironically, this means women are, in fact, silenced again.

5. Gender Construction in the Discourse

5.1. *Methodology*

Since Foucault's work (McNay, 1994), there is a general interest in the way language reflects and structures the outside world. Several branches of what is generally called 'Discourse Analysis' have since been developed, and many scholars have tried to uncover the hidden mechanisms with which language creates reality. In this chapter, it is my aim to search for such hidden mechanisms which construct gender in the language use of the three couples I selected (the Scavos, the Van de Kamps and the Solises). Gender is not a static given, rather it is a dynamic social identity, which, much as other social elements in an identity, is constructed rather than pre-given.

Discourse, as defined by Talbot (1998:160), "is a social practice that contributes to the construction of knowledge, and the construction of people's identities and relationships." An individual's identity is never fixed; people are able to adapt several personae, depending on the discursive situation they are in. A person does not exist as a unity, but as a compilation of these different personae. In this way, gender is not unitary either. Men and women can position themselves at various points along the continuum which constitutes gender. These different personas are determined by the discourse in which they are set up, yet the process is not just a passive one. People are not simply constructed by existing discourses; they also actively construct themselves through discourse: they perform themselves. It is this double aspect of discourse I will examine here, with a focus on different types of femininity and masculinity. Before starting the analysis, I want to briefly describe the sociological background of each of the couples, as this is likely to be reflected in their discourse.

Tom and Lynette Scavo are middle class white Americans. Their religious background is not revealed, and does not seem important. Lynette was a successful career woman, but she gave up her career when she got pregnant. Although the general idea is that the life of a housewife should be fulfilling, this woman says that she does not like her job all that much. She confesses it is tough, and she cannot always cope with the problems she has. She often tries to use strategies from work when raising the children, with variable success (Bakker, 2005). Tom is a business man who is always away, and he has no idea of the problems Lynette faces. He is ignorant of how unhappy Lynette is, living the life of a housewife. This only adds to the frustrations that she feels.

Gabrielle and Carlos Solis are Latinos, but this fact is not emphasised. Both come from rather poor backgrounds, but now they are (or pretend to be) the richest couple in the neighbourhood. They even have a white gardener, which is, according to both the director and the actors (Bakker, 2005), something uncommon in the States. They are Catholics, but they are not very religious. Carlos represents the stereotypical Latino macho guy, who is very possessive towards his wife. Gabrielle is a selfish woman, who does not seem to realize that her husband really does love her. She has an affair to escape the boredom of her life as a suburban housewife.

The Van de Kamps are a Protestant family. As Marc Cherry comments, emotions are not allowed to surface in this family, and everyone should always be pleasant and nice (Bakker, 2005:31). Bree's life is idyllic and artificially perfect. Bree is the kind of housewife every other woman is jealous of, because, on the surface, everything in her life seems perfect, and whatever she tries to do, she succeeds. Under that surface, however, she has to live with children who disdain her, and a husband who wants to leave her. Bree is very religious and moralistic. Rex is a respectable middle class doctor with a dark side: he has a fondness for S M.

As the series concentrates mostly on the women and their place in life, I have found many comments which refer to different femininities. Many of these reflect the way the characters think about the life of a parent. There were some general comments about manhood and womanhood, and some comments specifically on the life of a housewife. All of these will be discussed. As the sociological background of the couples is so different, I will analyze the comments per couple, and compare the outcomes.

5.2. Analysis of the Discourse

For this section, I have first selected all comments which reflected in some way ideas about gender. Then, I tried to place them into larger categories. I ended up with the following three categories: (1) Parenthood and Having/Raising Children, (2) Manhood and Womanhood, and (3) Being a Housewife.

The first category reflects ideas about what being a mother/father means. Macdonald, who studied the representation of women in popular media discourse, states that "[w]hile mothering has been constructed as sacred, self-sacrificing and asexual, fathering (...) is represented as trendy, fun and physical" (1995:150). She has found that in popular media discourse, like advertisements, mothers are often depicted in Madonna-like poses, while fathers are always busy with some kind of fun activity. Popular media discourse confirms the idea that "[w]omen supposedly have a 'natural' talent for looking

after others" (Macdonald, 1995:132). The archetypical woman thus should have no difficulties at all raising children and managing a household. When men are suddenly thrown into a position in which they have to take care of children, they "are seen as having no natural aptitude for caring, as needing to learn the appropriate skills, as being amusing when they fail" (Macdonald, 1995:148). However, when a woman is presented as failing as a mother, she is "many things, but never amusing" (Macdonald, 1995:148). Macdonald analysed some movies (e.g. *Kramer vs. Kramer*), which presented these views, and concluded that the directors never give the viewer the opportunity to sympathize with the 'failing' mother. Coates (1996) also devoted a chapter to the representation of different femininities, and found that in her data, the women used both the dominant discourse of parenthood, "where all mothers take pride in their child's achievements", and a more subversive discourse, "which asserts (...) that it is not compulsory for adults to like all children" (Coates, 1996:242). The dominant discourse "do[es] not allow for the expression of negative feelings about children" while the subversive discourse "directly challenges the idea of women as loving, caring, nurturing beings for whom having children is the ultimate experience of their lives" (Coates, 1996:242). As the series is an example of popular media discourse, I expect to find a confirmation of Macdonald's research and conclusions.

The second category might be somewhat overlapping with the other two. In general, I expect to find the same ideas about caring, sacrificing women and fun-loving, providing-for-the-family men (MacDonald, 1995). The focus, however, will be on any aspect of womanhood or manhood that is not (necessarily) connected to being a parent or a housewife. Another aspect which I expect to find is the representation of the hierarchical position of men and women in society, i.e. I expect to find references to male superiority and female subordination (Spender, 1980).

In the third category, the discourse of what it means to be a housewife is examined. Since the 1950's, "middle-class women were ready to take a novel pride in managing their homes with minimum outside help" (Macdonald, 1995:77). In advertisements of that period, managing a household was implicitly compared to managing a company. Women do not only seem to have an innate ability to take care of others, they also are supposed to have an innate knowledge of how to manage a household. However, often "[f]amily work is unseen and unacknowledged because it is private, unpaid, commonplace, done by women, and mingled with love and leisure" (Thompson & Walker, 1989:850). I expect to find comments which on the one hand

express the expectation that women are natural household managers, and, on the other hand, depreciatory comments which fail to appreciate housework at all.

5.2.1 Parenthood and Having/Raising Children

A. The Scavos

Being a stay-at-home mom is a fulltime job, which is, unfortunately, often underestimated; sometimes even by those she stays at home for. Lynette is the mother of four children, three of whom are little devils (the fourth is still a baby). Her husband Tom has no idea how tough it is to raise their children. When the twins get expelled, he raises the idea to home-school them (Episode 15, Scene 1). Lynette is not enthusiastic, but Tom insists on the benefits of homeschooling.

13 T: Honey Sometimes you just You gotta make the sacrifice . It's probably the best thing for the kids

Tom acknowledges that it might be difficult for Lynette to do this, as he does call it a *sacrifice*. However, *it's probably the best thing for the kids*. This implies that for the Scavos, the children come first. Thus being a parent means that you have to give up some aspects of your own comfortable lifestyle, for the benefit of the children. Nevertheless, he also implies that it is the mother who should sacrifice. Tom does not suggest to homeschool the children himself; he takes it for granted that Lynette will do that.

In Episode 21 (Scene 2), another aspect of being a housewife who has to take care of young children comes about. Tom and Lynette try to have sex, but he is bothered by her smelly clothes.

06 L: What are you thinking
 07 T: I was wondering what that smell is
 08 L: oh . oh It's probably baby drool
 (...)
 Tom falls on top of Lynette and they begin kissing again. Tom suddenly stops.
 11 L: What
 12 T: wow That smell really . really soaked though huh
 13 L: Yes . It soaked through a little That is . the nature of baby throw up Do you want me to wear a haz-mat suit or are you gonna be okay
 14 T: No no no I just like it when you're all . clean and in your sexy clothes
 15 L: (laughing) I don't own anything clean (she hits Tom with his tie) and sexy (hits him again) Everything is either covered in baby spit (hits him again) or . chunks of melted crayon (hits him again)
 16 T: Okay okay I said I was sorry

Lynette implies here that, being a mother of four kids under the age of seven, it is nearly impossible to have clothes which are clean. Thus, being a mother seems to be, in fact, a rather dirty job. The baby drools all over her, her clothes get covered in paint or crayon, etc. It makes Lynette feel unattractive as a wife and incompetent as a mother. Tom's message conveys that Lynette should put more effort into being attractive. This scene can be contrasted with a scene from the first episode (Scene 1), when Tom comes home unexpectedly, and wants to have sex with Lynette.

20 L: oh You gotta be kidding I'm exhausted I look terrible I'm covered
in peaches
21 T: Sorry baby I gotta have you

Here it does not seem to bother Tom all that much that she is not 'clean and in her sexy clothes', obviously something has changed between them.

In the last episode, Tom finds out that his wife is responsible for his losing his promotion, and he quits. The next day, Lynette finds him playing air hockey in a pizza joint, and they fall out. That evening, Tom tells her he wants to take some time off. (Episode 23, Scene 2)

11 L: oh well . yeah . I think it would be good for you to take some time
off
12 T: No not some time . Full time . I'm gonna be a stay-at-home dad
13 L: huh
14 T: What the heck You earn the living for a while

His interpreting taking some time off as becoming a stay-at-home dad implies that he still does not fully understand that being a mom is a hard job. However, he is prepared to try the job himself.

16 T: (...) and you tell me all the time how hard it is to be a mom
17 L: well Yes yes it is hard but I I love it too and I've been doing it for
six years and I haven't complained . the entire time

Lynette admits that being a mother is a difficult and demanding job, but at the same time she clearly says she loves being a mother and taking care of the kids. It is not as easy to let go of the job as she thought it would be. Marc Cherry has created Lynette exactly to make this contradictory statement. He maintains that, although many women love being mothers, they also sometimes hate it (Bakker, 2005:23).

14 B: Our son could spent the rest of his life in jail I won't allow that

The implication is that she loves her son so much she is prepared to surpass all her moral and religious values to commit a crime herself, in order to protect him. The implication here is that a mother would do anything for her children, and that parents (should) love their children unconditionally.

In the same episode (Scene 3), Rex and Bree take the car to an impoverished neighbourhood, hoping that somebody would steal it. While they are watching the car, they talk about their children.

06 B: they sure didn't turn out like we expected them to
 07 R: no . they didn't
 08 B: we could have been better parents
 09 R: we weren't that bad
 10 B: we still have so much to teach them (...)

In this extract, some of life's most used truisms are expressed. First, children hardly ever turn out like you expect them to. This is certainly true for Rex and Bree, the religious Protestants who suddenly have a son who caused a fatal accident and does not seem to have any remorse. The second truism can be found in line 10. Parents are supposed to teach children the values they uphold. Lines 8-10 imply that being a parent is a difficult job, and that it never seems to end.

14 B: You know no matter how the kids turn out I still love 'em

Line 14 is another indication of the idea that parents love their children unconditionally. The question is, of course, whether each parent loves the children as much as the other. When it turns out that Andrew has no remorse for his hit and run, Bree wants to punish him by taking him off the swim team. Rex does not agree.

13 B: That's because you just don't love him as much as I do
 14 R: well . Isn't that nice
 15 B: It's just a fact . I'm his mother He lived inside of me
 16 R: He hung out in your womb for a few months back in the eighties
 Since then I have grown to love him just as much as you

Bree postulates the idea that, as a mother, she loves Andrew more than his father does, because he lived inside of her. Rex regards this as irrelevant. The message here seems to be that mothers might think that they love their children more, and that fathers might think that they love them just as much as their mothers.

Being a parent can also mean that you have to admit that you need help. Andrew's behaviour became unbearable, and Bree and Rex decided to send him to a

youth detention centre. They are expected to attend a therapy session, but Bree does not want to go at first.

- 14 B: Because the minute I get there Andrew will start <sighs>
attacking me for abandoning him . and I don't wanna hear it
- 15 R: There's no reason to feel guilty you know . You did everything you
could for him
- 16 B: I don't feel guilty

As the conversation makes clear, Bree does feel guilty because she failed as a mother. The next scene between Bree and Rex makes this even clearer. Bree has decided to come to the therapy session after all. She wanted to wear Andrew's favourite colour, but then she realizes she doesn't know what it is. Rex tries to tell her that it doesn't matter, but she will not listen.

- 08 B: That is what makes a good mother . Someone who knows their
child inside and out so that . if they get in trouble they know what
to do . <sighs> I don't know him well enough

When faced with the fact that her son is gay, the religious Bree nearly loses her calm. She wants to get him into Christian counselling, "so it won't become a lifestyle". When Rex and Bree are at the youth detention centre to take Andrew home, the following conversation ensues.

- 07 R: Well whatever's going on with him he's still our son and we love
him
- 08 B: Why would you say that to me
- 09 R: Because it's obvious how freaked out you are by the whole . gay
thing
- 10 B: I may be freaked out but that doesn't change how I feel about
him

Here is another utterance which refers to the idea that parents should love their children, no matter what. This time, it is not Bree who postulates the idea, but Rex. Rex understands that his wife is *freaked out*, and he tries to get her to understand that it is not all that bad. His attempts are useless. Bree can persuade him to have a family dinner with the Reverend. During this dinner, Rex and Bree fall out.

- 41 B: How you can sit there and be so casual is beyond me
- 42 R: For starters I knew this dinner was a bad idea the moment you
suggested it
- 43 B: well At least I'm trying to be proactive
- 44 RS: Please There's no need to get upset
- 45 B: I am upset because there is a problem here and no one seems to
notice it but me
- 46 R: As far as I'm concerned if Andrew is happy with who he is then it

is our job to support him . (nods at Andrew)

To Bree, being a good parent means 'to be proactive', to save his soul from damnation, while to Rex it means supporting their son in his choice. Bree's reactions are in line with the religious Protestant ideas she upholds, while Rex' reaction is more liberal. Here, the two ideas of being a good parent are again contradictory.

C. The Solises

The Solises have no children. Gabrielle does not want any, and she takes the pill. Carlos, on the other hand, really does want children, and he voices his desire more and more, especially after his mother ends up in hospital in a coma. In Episode 8 (Scene 2), the tension this produces surfaces for the first time, during a visit of the Van de Kamps.

20	C:	Face it . We're shallow people . I mean can our lives have any meaning if all we ever do is buy stuff
21	G:	That depends on what we buy
22	C:	I want a child
23	G:	In case you've forgotten before we got married we made a deal . no kids
24	C:	yeah well Deals are meant to be renegotiated
25	G:	well We're not negotiating my uterus

Carlos here expresses the traditional Christian view that children make a marriage complete. Gabrielle, however, sticks rigidly to her own ideas. She would have to carry the child for nine months, and then take care of it the rest of her life. This is not something she wants. That is made even clearer in Episode 12 (Scene 2). Carlos now voices his desire to have a child through his mother's desire for a grandchild.

06	C:	She's gonna wake up soon I know it (he kisses her neck) And you know what would make her really happy
07	G:	(gets up) If you say a grandchild so help #me Carlos#
08	C:	#Gabrielle# please
09	G:	No You promised . No babies
10	C:	Things change
11	G:	Yeah I know . The feds towed away my maserati . My husband is a is a felon . And I spend my days getting groped by fat tractor salesmen at trade shows . I am well aware things change
12	C:	A baby is solid . A constant
13	G:	And who is going to be changing the diapers when you're pumping iron in a federal prison . huh . I like my lifestyle and I don't want you to kill it
14	C:	Well look around Gabrielle It's already dead . And there's nothing you can control
15	G:	Maybe . But having a baby . That I can control . You I can control

Here, Gabrielle clearly explains how, in her opinion, having a baby simply means more responsibilities for her, while her husband is not going to have any inconveniences. She also hints at the fact that her contraception pills help her to maintain her lifestyle, and that having a baby is not going to happen. This emphasizes the fact that these days, women indeed have the power to "negotiate [their] uterus".

Carlos, however, does not give up hope. He tampers with her birth control pills, all the while still trying to change her mind.

- 06 C: There's still a little part of me that's hoping to change your mind .
Once you had a baby . I think that you would love it so much
that=
07 G: =Honey . It's not going to happen
08 C: You never know
09 G: No Sometimes you do

Here Carlos expresses the idea that women want children, if not before, then certainly after they have arrived. In a way, he is right, because when Gabrielle discovers that she is pregnant, she decides to keep the baby.

When Gabrielle discovers that it was her husband who tampered with her birth control pills, she leaves him. Carlos, however, does not let her go so easily.

- 14 C: What about the baby Gabrielle . huh . What about my baby
15 G: oh Your baby
16 C: Fine Our baby . Hey we're a family now . This baby needs its
mother and its father

Carlos here expresses again the (Christian) idea that a marriage is not complete without children. He also voices the idea that a child needs both parents, which is also a traditional view. After all, there are enough single parents who raise their children.

Gabrielle's ideas about motherhood have not changed. She even makes a rather controversial statement, which goes against the traditional idea that being a mother is such a fulfilling job.

- 10 C: Gabby . if this charge sticks I get sent away for eight years
11 G: Am I supposed to be impressed . Because of your little stunt with
my birth control pills . I've lost my freedom for the next eighteen
years

Gabrielle actually compares being a mother to being imprisoned. This statement is even stronger than Lynette's statements about being a mother.

D. Conclusion

Two of the couples I looked at have children and thus one aspect which was likely to surface was the idea of being a good mother/father. As Talbot comments, "women's social identities are tied up in their childbearing capacity" (1999:161). Many of the comments do not correspond to the idyllic view of motherhood that seems to pervade Western society. Kiær (1990, as quoted by Talbot, 1999:160-6) studied the discursive construction of maternity. She examined the discourse that was used to describe antenatal care. This discourse assumed women would "feel positive about pregnancy and the prospect of baby itself" (Talbot, 1998:164). This assumption is clearly wrong, as Gabrielle exemplifies in the series. Not every mother is happy to be one. Marc Cherry himself found this statement, which he exploited through all three of the women I examine, pioneering, because in America people always pretend that being a stay-at-home mom is absolutely satisfactory (Bakker, 2005:23). Obviously, the American values and norms are not reflected in this particular aspect of the discourse.

In the series, as in Coates' research, dominant and subversive discourses on parenthood and children clash. On the one hand, the dominant discourse of the happy mother who loves her children and her job is present. However, this discourse is always presented as a 'veneer' discourse, i.e. it is only surface. The 'veneer' discourse is contrasted with the subversive discourse of mothers who sometimes feel like failures, mothers who cannot handle their children, or mothers who would rather go back to work. The data indicates that the popular media discourse is represented in the series, but in a humorous and parodying way. Thus, the representation of parenthood (and especially motherhood) is closer to what can be found in real conversation (Coates, 1996) (or even reality) than to the myths that are usually found in popular media discourse (Macdonald, 1995). Unlike in Macdonald's study (1995), this series provides the viewers with the opportunity to sympathize with failing mothers.

5.2.2 Being a Man/Woman

A. The Scavos

In Episode 11 (Scene 2), Lynette and Tom argue because Tom does not want to admit he is attracted to the nanny. At one point, Lynette makes the following remark, in which she verbalizes the idea that men have no other goal in life than to procreate. Lynette calls this *the basic flaw of their gender*. By implication, a woman is nothing more than a recipient for the seed of a man.

18 L: We are not going anywhere until you confess you have the hots for our nanny . Tom it's okay . She's attractive **men by nature are drawn to fertile young women with whom they can plant their seed**

(The lady in the car behind them gets out and walks to them)
It's the basic . flaw of your gender (...)

In Episode 15 (Scene 3), Tom has just been made Vice-President, and only now does Lynette discover that the job involves much more travel. She wants him to give it up, as he was hardly ever at home in his former job. He refuses to do so.

25 L: Look Wait wait . I know what this means to you
 26 T: No you don't . No you don't I am forty-one years old If I don't make vice president now . it's never gonna happen . This is my career . It's it's important to me
 27 L: So was mine but I'm here aren't I
 28 T: (4.0) I'm gonna take the job

Lynette points out here that she gave up her career for their family, although it was important for her. Tom knows that she is not really happy with her position as a stay-at-home mom. She implies that maybe he should give up some of his career plans as well, for the sake of their family. He refuses this, thus implying that his career is more important than hers was, and that it is normal for him to go for the career, and for her to give it up.

For Lynette, being a man means wanting to procreate, for Tom being a man means going for a promotion, even if it would only damage his family life. For him, being a woman, by implication, means having to give up your career for the more 'satisfactory' job of being a stay at home mom.

B. The Van de Kamps

In Episode 19 (Scene 1), Bree and Rex have decided to bring their son home from the detention centre earlier than anticipated, because he has told them he is gay. Rex doubts whether they are doing the right thing, and Bree explains her reason for doing this.

04 B: Our son just told us that he might be gay . There are two hundred other boys in this camp . Now I could . explain to you what might happen if we left him here but . **I'm a lady and I don't use that kind of language** <sighs>

Being a lady implies some kind of special language use, which apparently includes not discussing 'what might happen'. The special kind of language use does not refer to

linguistic devices like hedges and boosters, but rather to certain topics that 'ladies' shouldn't discuss. (See also Lakoff, 1975).

C. The Solises

In the very first episode (Scene 1), Carlos already makes a remark which makes clear that he seems to think of his wife as nothing but a beautiful trophy. Gabrielle explains that she does not want to go to a party, but Carlos regards her argument as irrelevant. He does not seem to care that the man they are going to bothers his wife.

05 G: Every time I'm around that man he tries to grab my ass
06 C: I made over two hundred thousand doing business with him last year . If he wants to grab your ass . you let him

In the third episode (Scene 2), Carlos talks about a disastrous dinner party at Bree's.

01 C: Man oh man I keep seeing that look on Rex's face and then him taking off like that hmm Some night But then again I would probably cry too if I had to have sex with that woman <laughs> I mean you watch a man get torn down like that it makes you wonder **why he'd let her get away with it Believe me If a woman ever humiliated me like that in public hmm It would only happen once**

In this extract, he articulates the idea that a man should be the boss, and a woman his subordinate. This is expressed in "why he'd let her get away with it", and his assertion that he would not let a woman humiliate him like that. This also ties in with his attitude towards Gabrielle in the first episode, where he treats her as a possession, and not as a person.

Gabrielle, however, does not let him dominate her that easily. As I have discussed above, she refuses to give in to his desire to have children. (Episode 12, Scene 2)

15 G: Maybe . But having a baby . That I can control . You I can control
16 C: Hey You can't talk to me like that I'm still the man of this house

A phrase like 'being the man of the house' is a typical device which emphasizes male superiority and female subservience in a household (Adams et al.,1995) Gabrielle does not give in to this, and literally shows him that his power over her is limited.

17 G: Oh really (she picks up the bucket of fried chicken) . The man of the house
She turns and walks toward the front door. She grabs a large white paper bag as she walks.
18 C: Don't walk away from me . hey hey . My food (Gabrielle walks out the front door) Gabrielle . Come back here right now
She hurries down the steps and down the sidewalk.

- 19 G: I wouldn't go too much farther You're going to end up back in prison
- 20 C: Damn it . Gabrielle Get inside now
She sits down on the edge of the road on the other side of the street.
(...)
- 24 C: (takes a few tentative steps forward and his ankle bracelet starts beeping)
- 25 G: uh uh uh . mmmm . mmmm You're the man of the house . You can't even leave it

Carlos cannot leave the house, and he cannot reach her, even if she is only on the other side of the street. She effectively shows that she is not easily dominated, and that she indeed has some control over him.

When Carlos' mother dies, he spends a lot of money on her funeral. The Solises are at this point broke, and have decided to sell the house in order to be able to pay Carlos' lawyers. However, when Gabrielle sees the crypt Carlos bought for his mother, she loses her calm (Episode 17, Scene 3).

- 17 G: This is too much The only reason I agreed to give up the house is because . I thought I was gonna get a gorgeous little apartment . Now I'm not even going to get that
- 18 C: What do you want me to do
- 19 G: Take the plea
- 20 C: What
- 21 G: Yeah . You did the crime Why should I have to pay the price . Just suck it up . Be a man and do the time

To Gabrielle, being a man means that you have to take responsibility for your actions. She implies that Carlos is not a real man, because even though he has committed a crime, he does not want to admit it and go to prison for eight months. Gabrielle tries to resist the idea that men are superior to women: she convinces her husband to go to prison for eight months and she even gets him to tear up a post-nuptial agreement which she was forced to sign. In the end, though, she is defeated, as Carlos makes her pregnant against her wish.

D. Conclusion

Being a man means different things to different people. One thing Tom and Carlos have in common seems to be their idea that somehow a man is superior to a woman. This idea of male superiority, according to Spender (1980), is so deeply rooted in societies all over the world, that it is almost impossible to perceive and very difficult to resist. This aspect of the discourse reflects a discourse which is not PC, but apparently still pervades Western society.

The perception of what it means to be a woman in a patriarchal society is necessarily intertwined with what women represent to men (Spender, 1980). There are references to being a lady, which implies not using a certain kind of language, while being a woman means making sacrifices for the sake of the family, and being a beautiful woman means being turned into a trophy. This is a diverse and rather stereotypical picture of what and how women are perceived to be. The representation of women in this series thus coincides largely with the representations Macdonald (1995) found in popular media discourse, except when it comes to motherhood and being a housewife.

5.2.3 Being a Housewife

A. The Scavos

In the third episode (Scene 1), Tom and Lynette argue about going to a dinner party. Tom eventually seems to win the argument, he convinces Lynette to stay home.

12	L:	I was looking so forward to a night out
13	T:	I know sweetie I'm sorry but I . I'm beat I mean Do you remember what it's like to work a sixty hour week

This last remark indicates that Tom does not consider housework to be very demanding, and certainly not comparable to working a sixty hour week. This disrespect for housework is emphasized by the fact that he throws a banana peel in a basket of freshly laundered clothes, as if it doesn't matter that his wife has just taken them out of the dryer. Recent research, however, has shown that this disrespect is totally ungrounded. If American housewives were paid for everything they do, they would earn over \$130.000 a year, as a 2006 survey estimated (www.salary.com).

In the same episode, this subject is broached twice more. Tom's sixty hour week seems to consist of drinking margaritas with his co-workers, and Lynette is angry, because he has the time to have fun with his colleagues, but he does not want to make the effort to take her out (Scene 2).

05	T:	ah Okay Honey What do you want me to do Sit around the hotel the whole time watching cable
06	L:	No . But when I say we've been invited to a party don't whine about your exhausting sixty-hour week . Put on your dancing shoes and take the mother of your children out for a good time

Tom's attempt to make it up to Lynette shows again that he has no idea how demanding housework can be. He proposes to throw a dinner party, an idea which she immediately

discards. Tom seems to miss Lynette's meta-message: Lynette wants to go out with her husband, but Tom seems to think she wants to go to a dinner party.

09 T: Okay We'll we'll throw the next one
10 L: Throw a dinner party ha I don't even have time to wash my face

Lynette is so angry she decides to go alone, and leave Tom in charge of the kids. She gives him instructions for the evening, but again he expresses his disrespect for the work of a housewife (Scene 3).

01 L: The boys will be hungry at five thirty so put the fish sticks in the
toaster oven at five o'clock =
02 T: =For a half an hour Honey I know It's like the third time you've
told me
03 L: Well if the food's late god help you
04 T: Beautiful I don't need a pamphlet . It's not brain surgery . They're
just kids for god's sake

In the seventh episode, Tom manages to convince Lynette to host a dinner party after all. At this party, Tom wanted to impress his boss with a new idea for an advertisement campaign, but Lynette is the one who steals the show.

02 T: You were undermining me
03 L: I was not undermining you I was just participating
04 T: Would you No your participation was supposed to be limited to
making dinner Not making my ideas look bad

Tom here explicitly states that his wife's place was in the kitchen and not in the living room. He represents here the traditional view of a housewife's place. However, his wife has worked in the same business as him, so it is not very surprising that she 'participated'. Tom is angry and accuses his wife of competing with him.

10 T: You were always competing with me and judging by tonight you
know what y(ou) still are
11 L: Tom I am sorry about tonight Truly But these days if I'm
competing with anyone it's the Bree Van de Kamps of the world
with their spotless kitchens and their perfect kids who throw
fabulous parties where nothing ever goes wrong I try so hard to
keep up but I can't

Lynette does not deny competing with him, and continues to give a description of what a perfect housewife is like. She compares herself with Bree, who is known in the neighbourhood to be the perfect wife and mother.

Tom eventually acknowledges that Lynette's job is demanding and he takes the week off to help her out (Episode 9, Scene 1).

01 T: I packed the diapers . I'm gettin' the juice boxes and the carrot sticks
 02 L: Sunscreen
 03 T: Got it . I go pick up the boys We hit the park and that should give you . a good . couple of hours <kiss> Enjoy . the vacation
 04 L: (leans back in her chair and gives Tom a look)
 05 T: What
 06 L: While you're gone I'll be here paying bills and sorting laundry and . cooking dinner So what part of that sounds like . a vacation
 07 T: Okay right . You know what We'll pick up dinner . And you just take a hot bath . Relax . Recharge

Tom wants to help her out, and he thinks that by taking their children to the park, she will have a "vacation". But the work of a housewife is never finished, as Lynette points out to him.

B. The Van de Kamps

Lynette referred to Bree Van de Kamp when complaining about being a housewife. Bree is considered to be the perfect wife and mother by everyone who knows her, except by her own family. When Rex tells her in the first episode that he wants to divorce her, he refers to their life together as a "detergent commercial". This implies that he considers their life together artificial, mostly because of her efforts to be so perfect.

08 R: I want a divorce
 09 B: (looks at him, shocked)
 10 R: I just can't live in this . . this detergent commercial anymore

Rex ends up in the hospital because Bree (accidentally or on purpose) put onions in his salad, and he is allergic to them. Bree calls this a mistake, but Rex is not so sure.

03 R: Since when do you make mistakes
 04 B: What's that supposed to mean

Every outsider considers Bree to be perfect, but the members of her family consider her to be a robot without feelings.

05 R: It means . I'm sick of you being so damn perfect all the time . . I'm I'm sick of the bizarre way your hair doesn't move . I'm sick of you making our bed in the morning before I've even used the bathroom You're this this plastic suburban housewife with her pearls and her spatula who says things like "we owe the Hendersons a dinner" . . Where's the woman I fell in love with . who used to burn the toast and . drink milk out of the carton . . . and laugh . . . I need her . . Not this cold perfect thing you've become
 06 B: (2.0) (gets up and takes some flowers) These need water
 Bree goes to the bathroom and cries

For Bree, being a perfect housewife is her goal in life, and even when it might have helped her to show her husband she was not perfect at all, she hides her tears. To Bree, being a good housewife means pretending to be perfect.

C. The Solises

Gabrielle can be called a housewife simply because she has no job. The Solises have a maid for the housework and a gardener. This means Gabrielle is different from the other housewives, all of whom have no help in their household (except occasionally their children or husbands). In Episode 6 (Scene 2), Carlos considers for a moment to fire the maid, so that he can save more money. Gabrielle tries to convince him not to do this.

Carlos lies on the bed, reading, when Gabrielle glides into the room in a revealing outfit of bra and underwear. She clears her throat, crawls on the bed, and straddles Carlos. She kisses him, and then sighs.

01 C: mmmm That's nice
 02 G: You like that
 03 C: oh yeah
 04 G: hm . god I'm gonna miss this Carlos
 05 C: Wha' do you mean
 06 G: Well . Since . I'm gonna have to be doing the . cooking and the
 cleaning and all the shopping like the other wives .
 07 C: mhm
 08 G: I'm going to be exhausted at night just like all the other wives .
 Till I build up my stamina of course . But that might take a couple
 years

She kisses Carlos down his body as he frowns.

Gabrielle here gives her interpretation of the work of a housewife. She acknowledges that it is a demanding job, and she uses this to her own ends.

D. Conclusion

The men in the series seem to underestimate the job of a housewife. They do, however, have expectations. Cleaning is a major part of a housewife's activities (spotless kitchens, making the bed), as well as cooking and taking care of the kids. It seems to be taken for granted that the wife does this, except in the case of Gabrielle, who employs a maid.

This confirms Thompson and Walker's research (1989), which says that women's work at home is often unacknowledged because it is mostly invisible. It also confirms their findings that men do not help a lot with the housework. The capable household manager also plays a major role in this series, although it is presented, again, with a post-modernist humorous twist. The 'capable' household manager is another 'veneer' discourse, as the series also portrays the struggles of the women to manage their homes,

and sometimes it even portrays their failures. The discourse on this aspect is, like in 5.2.1, mostly subversive.

5.2.4 Conclusion

I expected to find stereotypical representations of men and women which confirm the dominant discourses. Section 5.2.2 bears out these expectations. Manhood and womanhood are depicted rather stereotypically. However, the characters in the series try to fight the stereotypes in various (underhand) ways (some of which I have explained in the analysis).

Nonetheless, there is no stereotypical representation of motherhood, or of the life of a housewife. In many series and movies, these are often depicted as idylls, but here this is clearly not the case. The discourse in this series reflects the contradictory feelings of, on the one hand, loving these jobs, and, on the other hand, disliking them. The series apparently reflects reality rather than the dominant discourse. Many women wonder how the writers, who are mostly men, have succeeded in portraying these contradictory feelings so accurately (Bakker, 2005).

6. Conclusion

The central research question of this dissertation is whether or not artificial language use reflects linguistic gender differences. An underlying question is whether or not people who have no linguistic background are aware of linguistic gender differences. In order to narrow the scope, I focused on 3 aspects of language use: directives, silencing devices and the performance of gender in the discourse. All three of these have already been studied in relation to gender differences within intimate conversation (Goodwin, 1998; Coates, 1995; Fishman, 1978; DeFrancisco, 1998; Cameron, 1998).

Most of the directives that were used in intimate conversation between husband and wife were exclusive directives. Only 20% of the directives were inclusive. Women uttered more exclusive directives than men, even though the difference is negligible (see Section 3.2). In this respect, the data contradicted previous research, such as that of Goodwin (1998) and West (1990, as quoted by Coates, 1995). However, women did utter most of the inclusive directives, which corresponds to the findings in the same studies. My conclusion was that there seems to be some awareness that men and women use directives differently, but the data adhered more closely to the masculine norms than to linguistic reality.

Women attempted to silence their husbands more than vice versa, and they also succeeded more often. This picture contradicts previous research on silencing between intimates, which concluded that men silence women more often than the other way around (Fishman, 1978; DeFrancisco, 1998).

The analysis of the performance of gender in the discourse presented the most complex picture. Both dominant and subversive discourses were represented in the data. The dominant discourses were nearly always exposed as “veneer” discourses. Consequently, the subversive discourses usually were more powerful. This is especially true for the representation of women, but less so for the representation of men. The results in this section corresponded more closely to the findings of Coates (1996) about natural language than to those of Macdonald (1995) about popular media discourse.

Of the twelve writers of *Desperate Housewives*, eight are men (Bakker, 2005:148). Therefore, it is not surprising that masculine linguistic norms are adhered to more closely, and that they are transferred to the women in the series. I would argue that this is the main explanation for the results of the analyses of directive use and silencing techniques, both of which generally do not confirm linguistic research on natural language.

The explanation for the overwhelming presence of subversive gender discourses is more difficult to find. *Desperate Housewives* is intended as a comical series, so maybe the presence of the subversive discourses is due to the desire to create comical effects. Alternatively, the writers may have tried to break with the tradition of idyllic housekeeping which is presented in most soap series and other popular media discourse, so choosing to portray the life of housewives more faithfully than has been done thus far.

It is important to remember that the amount of data does not allow for definite conclusions to be drawn. It would be interesting to compare the results of the analysis of the first series of *Desperate Housewives* with analyses of the later seasons (so far there are four). It would also be interesting to compare the findings in this dissertation to similar researches on other soap series. Only in this context the results can be interpreted correctly.

One point in this research which lacked a bibliographic background is the analysis of non-serious comments as silencing devices. I did not find any references to this in the literature, and I suggested that the presence of this kind of silencing device might be related to the nature of the data. However, I do believe that this is a research area which has not been covered yet with regard to both natural and artificial language use. It will certainly be interesting to find out more about this in later research.

Bibliography

- (2005) *Oxford Dictionary of English*. 2nd ed. (revised). Oxford: OUP.
- ADAMS, Peter, Alison TOWNS & Nicola GAVEY (1995) 'Dominance and entitlement: the rhetoric men use to discuss their violence towards women'. In: *Discourse and Society*, 387-406.
- BAKKER, Selma (2005) *Desperate Housewives: Achter Gesloten Deuren*. Utrecht: A.W. Bruna Uitgevers B.V.
- BIBER, Douglas, Susan CONRAD and Geoffrey LEECH (2003) *Longman Student Grammar of Spoken and Written English*. Harlow: Longman.
- CAMERON, Deborah (1995) 'Rethinking Language and Gender Studies: Some Issues for the 1990's'. In: MILLS (1995) pp. 31-44.
- CAMERON, Deborah (1998) 'Performing Gender Identity: Young Men's Talk and the Construction of Heterosexual Masculinity'. In: COATES (1998) pp. 270-284.
- COATES, Jennifer (1995) 'Language, Gender and Career'. In: MILLS (1995) pp. 13-30.
- COATES, Jennifer (1996) *Women Talk: Conversation between Women Friends*. Oxford: Blackwell Publishers.
- COATES, Jennifer (ed.) (1998) *Language and Gender: A Reader*. Oxford: Blackwell Publishers.
- DEFRANCISCO, Victoria L. (1998) 'The Sounds of Silence: How Men Silence Women in Marital Relations'. In: COATES (1998) pp. 176-184.
- FISHMAN, Pamela M. (1978) 'Interaction: The Work Women Do'. *Social Problems* Vol. 25 No 1 pp397-406. Stable URL: <http://www.jstor.org/stable/800492>. Last accessed 07/05/2008.
- GOODWIN, Marjorie H. (1998) 'Cooperation and Competition Across Girls' Play Activities'. In: COATES (1998) pp. 121-146.
- HOLMES, Janet. (1984) 'Hedging your bets and sitting on the fence: some evidence for hedges as support structures'. *Te Reo* 27: 47-62.
- HOLMES, Janet. (1995) *Women, Men and Politeness*. (3d edition, 1999). London: Longman.

- HOLMES, Janet. (1998a) 'Complimenting: A Positive Politeness Strategy'.
In: COATES (1998) pp. 100-120.
- HOLMES, Janet. (1998b) 'Women's Talk: The Question of Sociolinguistic Universals'.
In: COATES (1998) pp. 461-483.
- JAMES, Deborah and Sandra CLARKE. (1993) 'Women, Men and Interruptions: A Critical Review'. In: TANNEN (1993) pp. 231-280.
- JAWORSKI, Adam (1993) *The Power of Silence: Social and Pragmatic Perspectives*.
Newbury Park, London and New Dehli: SAGE Publications.
- JOST, Jared (2006) 'What is Mom's Job Worth: Working Mom vs. Stay-at-home Mom Salaries For 2006'. Stable URL:
www.salary.com/aboutus/layoutscripts/abtl_default.asp?tab=abt&cat=012&ser=ser041&part=Par481. Last Modified 03 May 2006. Last Accessed 01 May 2008.
- LAKOFF, Robin (1975) *Language and Woman's Place*. New York: Harper & Row.
- LANGFORD, David (1994) *Analysing Talk: Investigating Verbal Interaction in English*.
London: Macmillan.
- LEECH, Geoffrey (1990) *Principles of Pragmatics*. (7th edition) London: Longman.
- MACDONALD, Myra (1995) *Representing Women: Myths of Femininity in the Popular Media*. London & New York: Edward Arnold.
- MALTZ, Daniel N. and Ruth A. BORKER (1998) 'A Cultural Approach to Male-Female Miscommunication'. In: COATES (1998) pp. 417-435.
- MCNAY, Lois (1994) *Foucault: A critical Introduction*. Cambridge: Polity Press.
- MILLS, Sarah (ed.) (1995) *Language and Gender: Interdisciplinary Perspectives*. London and New York: Longman.
- SACKS, Harvey, Emanuel SCHLEGOFF and Gail JEFFERSON (1974) 'A Simplest Systematics for the Organization of Turn-taking for Conversation', *Language* 50: 696-735.
- SATTEL, Jack W. (1976) 'The Inexpressive Male: Tragedy or Sexual Politics?' *Social Problems* Vol. 23 No. 4 pp. 469-477. Stable URL:
<http://www.jstor.org/stable/799856>.
Last Accessed 07/05/2008.

- SPENDER, Dale (1980) *Man Made Language*. London: Routledge & Kegan Paul.
- SUNDERLAND, Jane (2006) *Language and Gender: An Advanced Research Book*. London & New York: Routledge.
- TALBOT, Mary M., (1998) *Language and Gender: An Introduction*. Cambridge: Polity Press.
- TANNEN, Deborah (1990) *You just don't understand: women and men in conversation*. New York (N.Y.) : Morrow.
- TANNEN, Deborah (ed.) (1993) *Gender and Conversational Interaction*. New York & Oxford: OUP.
- TANNEN, Deborah (1994) *Gender and Discourse*. New York & Oxford: OUP.
- TANNEN, Deborah (2006) *Je begrijpt me gewoon niet: Hoe vrouwen en mannen met elkaar praten*. Amsterdam: Uitgeverij Bert Bakker.
- THOMPSON, Linda and Alexis J. WALKER (1989) 'Gender in Families: Women and Men in Marriage, Work, and Parenthood'. *Journal of Marriage and the Family* Vol. 51 No. 4 pp. 845-871. Published by: National Council on Family Relations.
Stable URL: <http://www.jstor.org/stable/353201>. Last accessed: 07/05/2008 09:57
- TROEMEL-PLOETZ, Senta (1998) 'Selling the Apolitical'. In: COATES (1998) pp. 446-485.
- WEST, Candace and Angela GARCIA (1988) 'Conversational Shift Work: A Study of Topical Transitions between Women and Men'. *Social Problems* Vol. 35 No. 5 pp. 551-575. Stable URL: <http://www.jstor.org/stable/800615>. Last accessed 07 May 2008.
- WIKIPEDIA, 'Desperate Housewives'. Last modified 20 May 2008.
Stable URL: http://en.wikipedia.org/wiki/Desperate_Housewives. Last accessed 20 May 2008.

Table of Contents

NOTES ON TRANSCRIPTION	1
-------------------------------	----------

The Scavos

EPISODE 01.01: PILOT	2
-----------------------------	----------

SCENE 1	2
---------	---

EPISODE 01.03: PRETTY LITTLE PICTURE	3
---	----------

SCENE 1	3
SCENE 2	3
SCENE 3	4
SCENE 4	4
SCENE 5	5

EPISODE 01.05: COME IN, STRANGER	6
---	----------

SCENE 1	6
SCENE 2	6

EPISODE 01.07: ANYTHING YOU CAN DO	8
---	----------

SCENE 1	8
SCENE 2	8
SCENE 3	9

EPISODE 01.09: SUSPICIOUS MINDS	11
--	-----------

SCENE 1	11
---------	----

EPISODE 01.11: MOVE ON	12
-------------------------------	-----------

SCENE 1	12
SCENE 2	12
SCENE 3	13

EPISODE 01.13: YOUR FAULT	14
----------------------------------	-----------

SCENE 1	14
SCENE 2	15
SCENE 3	16

<u>EPISODE 01.14: LOVE IS IN THE AIR</u>	17
SCENE 1	17
<u>EPISODE 01.15: IMPOSSIBLE</u>	18
SCENE 1	18
SCENE 2	18
SCENE 3	19
SCENE 4	20
<u>EPISODE 01.16: THE LADIES WHO LUNCH</u>	21
SCENE 1	21
<u>EPISODE 01.17: THERE WON'T BE TRUMPETS</u>	22
SCENE 1	22
SCENE 2	22
<u>EPISODE 01.18: CHILDREN WILL LISTEN</u>	24
SCENE 1	24
<u>EPISODE 01.19: LIVE ALONE AND LIKE IT</u>	25
SCENE 1	25
<u>EPISODE 01.20: FEAR NO MORE</u>	26
SCENE 1	26
SCENE 2	26
<u>EPISODE 01.21: SUNDAY IN THE PARK WITH GEORGE</u>	28
SCENE 1	28
SCENE 2	29
SCENE 3	30
SCENE 4	30
<u>EPISODE 01.23: ONE WONDERFUL DAY</u>	32
SCENE 1	32
SCENE 2	33

The Van de Kamps

<u>EPISODE 01.01: PILOT</u>	34
SCENE 1	34
SCENE 2	35
SCENE 3	36
<u>EPISODE 01.02: AH, BUT UNDERNEATH</u>	37
SCENE 1	37
<u>EPISODE 01.03: PRETTY LITTLE PICTURE</u>	38
SCENE 1	38
SCENE 2	38
SCENE 3	39
<u>EPISODE 01.05: COME IN, STRANGER</u>	40
SCENE 1	40
SCENE 2	40
<u>EPISODE 01.06: RUNNING TO STAND STILL</u>	41
SCENE 1	41
SCENE 2	41
SCENE 3	42
<u>EPISODE 01.07: ANYTHING YOU CAN DO</u>	44
SCENE 1	44
SCENE 2	44
SCENE 3	45
<u>EPISODE 01.08: GUILTY</u>	46
SCENE 1	46
SCENE 2	47
SCENE 3	47
<u>EPISODE 01.09: SUSPICIOUS MINDS</u>	48
SCENE 1	48
SCENE 2	48

<u>EPISODE 01.10: COME BACK TO ME</u>	50
SCENE 1	50
SCENE 2	50
<u>EPISODE 01.11: MOVE ON</u>	52
SCENE 1	52
SCENE 2	52
<u>EPISODE 01.13: YOUR FAULT</u>	54
SCENE 1	54
SCENE 2	54
<u>EPISODE 01.14: LOVE IS IN THE AIR</u>	56
SCENE 1	56
SCENE 2	57
<u>EPISODE 01.15: IMPOSSIBLE</u>	58
SCENE 1	58
SCENE 2	59
<u>EPISODE 01.16: THE LADIES WHO LUNCH</u>	60
SCENE 1	60
SCENE 2	60
<u>EPISODE 01.17: THERE WON'T BE TRUMPETS</u>	62
SCENE 1	62
SCENE 2	62
<u>EPISODE 01.18: CHILDREN WILL LISTEN</u>	64
SCENE 1	64
SCENE 2	64
SCENE 3	65
<u>EPISODE 01.19: LIVE ALONE AND LIKE IT</u>	66
SCENE 1	66
SCENE 2	66

<u>EPISODE 01.20: FEAR NO MORE</u>	69
SCENE 1	69
SCENE 2	69
<u>EPISODE 01.21: SUNDAY IN THE PARK WITH GEORGE</u>	71
SCENE 1	71
SCENE 2	71
<u>EPISODE 01.22: GOODBYE FOR NOW</u>	72
SCENE 1	72
SCENE 2	72
<u>EPISODE 01.23: ONE WONDERFUL DAY</u>	74
SCENE 1	74
 <i>The Solises</i>	
<u>EPISODE 01.01: PILOT</u>	75
SCENE 1	75
SCENE 2	75
SCENE 3	76
<u>EPISODE 01.02: AH, BUT UNDERNEATH</u>	77
SCENE 1	77
SCENE 2	77
SCENE 3	78
<u>EPISODE 01.03: PRETTY LITTLE PICTURE</u>	79
SCENE 1	79
SCENE 2	79
<u>EPISODE 01.04: WHO'S THAT WOMAN?</u>	80
SCENE 1	80
<u>EPISODE 01.06: RUNNING TO STAND STILL</u>	81
SCENE 1	81
SCENE 2	81
SCENE 3	82

<u>EPISODE 01.07: ANYTHING YOU CAN DO</u>	83
SCENE 1	83
<u>EPISODE 01.08: GUILTY</u>	84
SCENE 1:	84
SCENE 2	84
<u>EPISODE 01.10: COME BACK TO ME</u>	86
SCENE 1	86
<u>EPISODE 01.12: EVERY DAY A LITTLE DEATH</u>	87
SCENE 1	87
SCENE 2	88
SCENE 3	89
<u>EPISODE 01.15: IMPOSSIBLE</u>	90
SCENE 1	90
SCENE 2	90
<u>EPISODE 01.16: THE LADIES WHO LUNCH</u>	91
SCENE 1	91
<u>EPISODE 01.17: THERE WON'T BE TRUMPETS</u>	92
SCENE 1	92
SCENE 2	92
SCENE 3	93
SCENE 4	94
<u>EPISODE 01.18: CHILDREN WILL LISTEN</u>	95
SCENE 1	95
SCENE 2	95
SCENE 3	96
SCENE 4	97
<u>EPISODE 01.19: LIVE ALONE AND LIKE IT</u>	98
SCENE 1	98
SCENE 2	98

<u>EPISODE 01.21: SUNDAY IN THE PARK WITH GEORGE</u>	100
SCENE 1	100
SCENE 2	100
<u>EPISODE 01.22: GOODBYE FOR NOW</u>	102
SCENE 1	102
SCENE 2	102
<u>EPISODE 01.23: ONE WONDERFUL DAY</u>	104
SCENE 1	104

Notes on Transcription

Transcription clue

<...>	noises which are not identifiable as words
(...)	paralinguistic information
.	pause
(2.0)	seconds of silence between two speech units
(???)	unintelligible
#...#	overlap
=	latching
Capitals	syntactic units
expecta(tion)	word not fully pronounced, but finished in transcription for the sake of understanding
“...”	direct speech within a conversation, e.g. while telling a story

Conversational partners:

VO = voice over

T = Tom
L = Lynette

R = Rex
B = Bree

C = Carlos
G = Gabrielle

P = one of the Scavo children
CH = the three children together
M1 = Tom's boss
W1 = wife of Tom's boss
W = unknown woman
RO = Rodney
TD = Tim Doogan
AN = Annabel
K = Kevin
GA = Gary

A = Andrew
D = Danielle
WR = Waiter
DG = Dr. Goldfine
DL = Dr. Lee
RS = Reverend Sikes
GE = George
BL = one of Bree's lawyers
RL = one of Rex' lawyers
TI = Tish
MD = Maitre d'
S = Serena
PS = Principal Stark
M = man from Kamp Hennessey

J = John
Y = Yao Lin
MS = Mama Solis
N = Nurse
AH = Attorney of the hospital
GD = prison guard

The Scavos

Episode 01.01: Pilot

Scene 1

Lynette is feeding her baby, who flings food at her.

01 P: Mommy mommy
 02 L: Yeah what
 03 P: Daddy's home
 04 CH: (shouting in the doorway)
 05 T: Hey is anybody home
 06 L: Hey
 07 CH: (still shouting)
 08 L: I wasn't expecting you for a week
 09 T: I have to go back to (???) in the morning but I got your call You sounded a little #frazzled#
 10 L: #Yeah# (kiss)
 11 T: Wow
 12 L: Yeah it's been a little rough
 13 T: Yeah hmm peaches
 14 P: Daddy did you bring us any presents
 15 T: Oh god how Presents Wait a minute
 (turns to open one of his bags and takes out a football)
 16 CH: Yeah yeah
 17 T: But I'm not gonna give it to you unless you promise me to go outside right now and practise solid for twenty minutes That's okay You promise
 18 CH: Yeah yeah
 19 T: Go out Deeper Deeper (throws the ball) Touchdown
 As they play, Tom and Lynette go into the bedroom, kissing and giggling.
 20 L: Oh you gotta be kidding I'm exhausted I look terrible I'm covered in peaches
 21 T: Sorry baby I gotta have you
 22 L: Well is it okay if I just lie here
 23 T: Absolutely (kisses her)
 24 L: <giggle> I love you
 25 T: I love you more (kisses her again)
 26 L: (giggles) Oh wait I gotta tell you I was having trouble with swelling so the doctor took me off the pill so you just gonna have to put on a condom
 27 T: A condom
 28 L: Yeah
 29 T: What's the big deal Let's risk it
 30 L: Let's risk it (incredulously)
 31 T: Yeah (smiling)
 32 L: (slaps him in the face)
 33 T: (falls over to the side)

Episode 01.03: Pretty Little Picture

Scene 1

Tom and Lynette are in the kitchen.

- 01 T: A dinner party
 02 L: Yeah it will be fun . Bree's cooking Everyone's coming
 The dryer buzzes and Lynette goes over to remove the clothes in it.
 03 T: You know what I haven't even had a chance to unpack yet honey I just uh I
 just need to chill out for the next few days
 04 L: Oh . Tom . There'll be liquor . And hors d' oeuvres . And grownups without
 children And And And silverware Remember silverware
 05 T: Honey can you take this in for me (hands her a disposable camera)
 06 L: Have you heard anything I just said
 07 T: Yeah I'm sorry I'm just I'm wiped out Three cities in six days My head is
 just pounding I'm not ready for a dinner party
 08 L: I already got a sitter
 09 T: Can you cancel her
 10 L: <exhales sharply> (looks at him incredulously)
 11 T: Please . Look let's just stay in tomorrow night We can get a bottle of wine
 and rent a video and I just want to hang out with my best gal (He kisses her)
 That's all
 12 L: I was looking so forward to a night out
 13 T: I know sweetie I'm sorry but I . I'm beat I mean Do you remember what it's
 like to work a sixty hour week

He throws a banana peel in the laundry basket and walks off with Lynette staring after him.

Scene 2

Tom holds a photographed picture in his hand. It shows him with two male colleagues, all dressed in sombreros with huge margaritas in front of each of them. They all grin at the camera. Tom also has a cigar in his mouth.

- 01 T: It's a business meeting
 02 L: It's a frat party
 03 T: Regional manager Corporate manager Head of sales
 04 L: Margarita Cigar Sombrero
 05 T: ah Okay honey What do you want me to do Sit around the hotel the whole
 time watching cable
 06 L: No . But when I say we've been invited to a party don't whine about your
 exhausting sixty-hour week . Put on your dancing shoes and take the
 mother of your children out for a good time
 07 T: Fine You know what You're right . Let's go to that party
 08 L: Can't I already cancelled the sitter
 09 T: Okay We'll we'll throw the next one
 10 L: Throw a dinner party ha I don't even have time to wash my face
 Tom gets up and removes a snack from the refrigerator, then goes back to the table and
 sits down, trying to open it.

11 L: No you know what . I'm gonna go to this one you can stay home and baby-sit the kids

12 T: Fine I can handle that

He struggles to open the snack as Lynette watches. Finally, she goes over to him and opens it for him.

13 T: Thank you

Scene 3

The twins scream in the background as Lynette, her face covered in a blue facial mask and her hair in rollers, gives directions to Tom.

01 L: The boys will be hungry at five thirty so put the fish sticks in the toaster oven at five o'clock

02 T: For a half an hour Honey I know It's like the third time you've told me

03 L: Well if the food's late god help you

04 T: Beautiful I don't need a pamphlet . It's not brain surgery . They're just kids for god's sake

He walks up the stairs.

Scene 4

Lynette wakes Tom, who's sleeping on the couch, by touching his face lightly with her dinner jacket.

01 T: Hey

02 L: How was your night

03 T: We are raising little terrorists You know that don't you

04 L: oh . Y' didn't have a good time

05 T: Okay You know what Drop . the act . I know you gave them cookies

06 L: oh Who cracked anyway

07 T: Porter

08 L: oh

09 T: Yeah . So how was your uh dinner party

10 L: Well . There was dinner but it wasn't much of a party

11 T: uh-oh What happened

12 L: I don't know . Rex announced that he and Bree are in counselling . She retaliated with this whole revelation which I won't even go into now and the bottom line is he stormed out . Clearly there is trouble in paradise

13 T: Honestly . I'm not that surprised

14 L: Why not

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

He looks at some papers he had in his lap, and Lynette puts a juice box in the kitchen. She turns around.

16 L: Are we happy

They look at each other

Scene 5

Lynette comes into the house, with bags in both hands and a small package clutched between her teeth. Tom bounds down the stairs, wearing a sombrero.

- 01 T: Hey . . Let me . take those
 02 L: You're wearing a really big hat
 03 T: Yes . I am . Listen . The kids are watching a video which means . that
 we've got only about 45 minutes until they actually . find Nemo So I
 suggest that we . make the most of it

He drops lime slices into margaritas he's made.

- 04 L: By reliving your night out with the guys
 05 T: (2.0) Lynette I'm trying

He holds out a margarita for her. She takes off her glasses and takes the glass.

- 06 L: You look . ridiculous . in that thing
 07 T: Sexy ridiculous
 08 L: Maybe
 09 T: <laughs> I can live

He takes their glasses and put them on the table, then draws her close to dance. She moans contentedly.

- 10 L: mmm (6.0) You know . It's going to take more than just this one night
 11 T: I know

They kiss and dance some more.

- 12 T: ah . . It looks like we have an audience

Lynette turns around and sees the three boys, in their pyjamas, watching them from the stairs, grinning.

- 13 L: Let 'em look . As long as they don't try and cut in
 They continue to dance.

Episode 01.05: Come In, Stranger

Scene 1

Lynette and Tom are in the living room.

01 T: A donation . Now Barcliff wants a donation
 02 L: Apparently we're in competition with one other family A generous
 donation will ensure our kids beat 'em out
 03 T: How generous
 04 L: Fifteen thousand
 05 T: We don't have that
 06 L: And that's what I told 'em
 07 T: So what do we do . Public school is out unless we move to a new district
 08 L: We're not moving
 09 T: Maybe it's time that we look into homeschooling
 10 L: I know you did not just say that
 11 T Honey it's it's it's got its advantages . You know Kids in home school do
 better in their later years
 12 L: They won't make it to their later years if I have to spend all day with them
 13 T: Honey sometimes you just you gotta make the sacrifice . It's probably the
 best thing for the kids
 14 L: Why don't we just put them back in me and cook 'em until they're civilized
 15 T: You'd be cool with that
 They laugh.

Scene 2

Tom comes down the stairs into the living room, where Lynette is waiting.

01 T: They're down <sigh>
 02 L: oh Thank you <kiss>
 03 T: Honey you . you read up on homeschooling
 04 L: Yeah . Gave me some good ideas Well one anyway
 05 T: Great What what have you got
 06 L: Well . You know how we both agree that one of us needs to stay home and .
 parent the kids and one of us needs to go off and make a living
 07 T: uh huh
 08 L: And then I suddenly remembered that when I was working I made a little
 more than you <chuckles>
 09 T: w What are you doing
 10 L: You tossed out that little . sacrifice comment a while ago and it occurred to
 me . I've made sacrifices over the past six years I gave up my career . If
 another sacrifice has to be made . I think it's your turn on the merry-go-
 round
 11 T: Lynette
 12 L: So if I went back to work . then you could stay home and take care of the
 kids
 13 T: I I can't be with the kids all day I'd I'd lose my mind
 14 L: aha

- 15 T: Hey okay I get it Hey . Homeschooling is out out . But how are we going
 to scrape together fifteen grand for this endowment
- 16 L: mm How how how . . Think . Think real hard
Lynette looks pointedly at photos of Tom's boat on the mantel.
- 17 T: oh No
- 18 L: Aye aye

Episode 01.07: Anything You Can Do

Scene 1

Lynette puts away a book as Tom comes down the stairs. Lynette scurries around the kitchen, cleaning.

01 T: Wow honey look . This place looks spotless
 02 L: Thanks
 03 T: Hey so listen . I have come up with this . killer idea for the Spotless Scrub campaign
 04 L: Great Wanna run it by me ?
 05 T: eh No . I'm good . #but# thanks
 06 L: #oh# okay <chuckle> [smiles and turns away]
 07 T: Well that's the thing You know how whenever I pitch in the boardroom at work and Hennesey always teared my ideas down in front of the partners
 08 L: Yeah (busy with laundry)
 09 T: I invited the partners and their wives over so I could pitch to them here . And I thought maybe we can make a formal dinner for six We could sit We could =
 10 L: =And when exactly would this formal dinner take place?
 11 T: eh Day after tomorrow
 12 L: Tom
 13 T: Yeah I know I know I know I know I know It's short notice I just =
 14 L: =Ya think How am I s'pposed to pull off a formal dinner with no warning
 15 T: I don't know eh Bree Van de Kamp #does this kind of thing all the time# I=
 16 L: #(stops what she is doing, stares at Tom)# =What did you say
 17 T: Well I'm sorry I didn't mean it like that . That's . You know what Forget it I'll call and I'll cancel . Just don't worry about it
 18 L: No no Let's let's do it
 18 T: Really
 20 L: Yeah it's good for your career I'll pull it off
 21 T: Yes (comes over) Honey thank you (kiss) so much You know what I promise . I land this account and I'm gonna buy you something awful pretty

He goes back upstairs

Scene 2

Tom and his guests are in the living room while Lynette works in the kitchen. As they laugh and joke, Lynette brings out a plate of desserts and sets it on the coffee table.

01 M1: Was more than I needed to know
 02 All: <laugh>
 03 M1: He was in shock He was totally shocked and this . congressman “this is the campaign this was not the vote you voted already”
 04 All: <laugh>
 05 M1: That's what it was
 06 W1: I loved that <laughs> ah The desserts look wonderful . . Lynette do you need any help

07 L: I got it covered No problem
 08 M1: okay Scavo . You're up . let's hear this . genius idea of yours
 09 T: Okay . . uh . . . Okay . . The single greatest obstacle facing Spotless Scrub is a lack of visibility . We need to concentrate ads spending(?) in places where women . spend . a majority of their time For example large chain grocery stores . Picture Spotless Scrub ads on the side of every mother's shopping cart
 10 M1: Interesting [nodding]
 11 L: Oh you know what would be even better Dry cleaning bags
 12 T: What
 13 L: No really Hear me out Put a big Spotless Scrub ad between a woman and her cashmere sweater and I guarantee you'll get her attention
 14 T: Honey honey That's great I'm j(ust) I'm in the middle of a thing . here
 15 L: oh <chuckles>
 16 T: Look #so#
 17 W1: #She's# she's got a point . I I would notice that . and those dry cleaning bags hang in our closets forever and so it is like constant advertising
 18 L: Exactly
 19 T: You know mayb(e) maybe there's a way that we can work #that in but#
 20 M1: #You know what# This is a kind of a fantastic idea We go nationwide with this
 21 L: Why not Start by targeting the top chain . Then branch out from there boom boom boom Mass saturation oh And you know what else would be a great idea Here's the thing #XXXX you know what I'm saying#
 22 T: #(leans back with a defeated look on his face)#
 22 VO: #while Lynette was commanding everyone's attention# ...

Scene 3

After the dinner party, Tom and Lynette are cleaning up and arguing.

01 VO: ... #Lynette and Tom# were
 02 T: #You undermined me#=
 03 VO: =#headed into a black hole#
 03 L: #I was not undermining you# I was just participating
 04 T: w You know Your participation was s'posed to be limited to making dinner Not making my ideas look bad
 05 L: Yeah well Maybe you need better ideas
 06 T: (stares at her angrily)
 07 L: (stares back uncomfortably)
 08 L: I'm sorry I'm sorry I I didn't mean that
 09 T: No no no no no We both know that your career was going so much better than mine before we had kids You never let me forget that
 10 L: That is not fair
 11 T: You were always competing with me and judging by tonight you know what Y(ou) still are
 12 L: Tom I am sorry about tonight Truly But these days if I'm competing with anyone it's the Bree Van de Kamps of the world with their spotless kitchens and their perfect kids who throw fabulous parties where nothing ever goes wrong I try so hard to keep up but I can't
 13 T: Lynette that's not my expec#ta(tion)#

- 14 L: #And when# you w work on a pitch or you bring the partners over I am reminded of a world I left behind where I was the winner and people tried to keep up with me . I can't go back . I can't win where I am I am stuck in the middle and and it is really #starting to get to me#
- 15 T: #Whoa whoa whoa whoa whoa# whoa whoa For your information I thought you threw an amazing dinner party tonight . I was thrilled . . I don't know how you pulled it all together
- 16 both: [look at each other]
- 17 L: Yeah well
- 18 T: And whether you believe it or not . Everyone who knows you thinks that you are a great wife and mother
- 19 L: No they don't
- 20 T: Yes they do . . Especially me
- 21 L: Thanks (smiles)
- 22 T: (stares at her) What's wrong with your eyes
- 23 L: Nothing I'm tired
- 24 T: Turn around baby I wanna have a look at you
- 25 L: I'm fine really <sound of an ambulance> ha What's going on outside

Episode 01.09: Suspicious Minds

Scene 1

Lynette pays bills at the kitchen table while Tom, holding the baby, packs a bag.

01 T: I packed the diapers . I'm gettin' the juice boxes and the carrot sticks
02 L: Sunscreen
03 T: Got it . I go pick up the boys We hit the park and that should give you . a
good . couple of hours <kiss> Enjoy . the vacation
04 L: (leans back in her chair and gives Tom a look)
05 T: What
06 L: While you're gone I'll be here paying bills and sorting laundry and .
cooking dinner So what part of that sounds like . a vacation
07 T: Okay right . You know what We'll pick up dinner . and you just take a hot
bath . Relax . Recharge
08 L: (smiles, her gaze continuing on Tom)
09 T: Okay . I get it . It's gonna take more than a a hot bath to . recharge . But uh .
Don't forget . I'm here all week
10 L: Then what
11 T: Then we go back to normal
12 L: Tom our last version of normal had me popping pills Normal . is a bad bad
plan
13 T: Okay so . We'll put our heads together and we'll come up with a solution
14 L: I think . we need to hire a nanny full time
15 T: It's just such a big big commitment
16 L: I know and I know we can't afford it and I know everything that's
happened is my fault . But . if I don't get some help . there's an excellent
chance . I will lose my mind
17 T: (3.0) Okay . Well then we have to make it work

Episode 01.11: Move On

Scene 1

Lynette and Tom lie in bed. Lynette looks over a list she's made of things to do, written on the back of the Missing Mrs. Huber flier. She turns to Tom.

01 L: You know if we're gonna buy a water heater we should talk about . it We
could go to the mall tomorrow They're having a sale
02 T: Could we talk about this tomorrow
03 L: Well I'm just trying to plan my day
04 T: Please honey I'm so tired
05 L: Okay (she takes off her glasses and turns off the light) (10.0) mh hon
06 T: mm
07 L: Did you set up the coffee maker
08 T: oh no . uh You know what I'll do it in the morning I I promise I'll get up
early and do it
09 L: Tom
10 T: oh
11 L: Tom . Come on
12 T: (he gets up)
13 L: Thanks
14 T: Yeah

Scene 2

At the mall, Lynette and Tom get back on the escalator, bags in hand.

01 L: That sales girl that sold us the water heater . She had a cute figure
02 T: Yeah I guess I didn't notice
03 L: oh How can you say She was so your type Big breasts . Really curvy
04 T: <laughing> wh- What are you doing
05 L: Nothing I'm just saying you prefer women who are really curvy like that
sales girl or . Claire
06 T: There's only one type that I prefer (kisses her) . You
07 L: aww You kiss me as though that would end this conversation and it so
won't
08 T: <laughing> Why am I in trouble I haven't done anything wrong
09 L: The only reason you made love to me the other night was because you had
just seen Claire naked
10 T: Wha . aw crap

Scene 3

Later, in the van, Tom and Lynette continue the conversation. Lynette is driving.

01 T: Claire is a great nanny It would be stupid to lose her over something like this

02 L: You and I have had crushes before We always tell each other We laugh about it It's no big deal What worries me about this is you're denying you're obviously #attracted Why#

03 T: #I'm not denying# anything

04 L: Oh so you are attracted to her

05 T: I didn't say that

06 L: (puts on the brakes and suddenly stops the van, thus blocking the line of cars wanting to leave the parking garage of the mall)

07 T: What are you doing

08 L: We are not going anywhere until you confess you have the hots for our nanny . Tom it's okay . She's attractive Men by nature are drawn to fertile young women with whom they can plant their seed

(The lady in the car behind them gets out and walks to them)

It's the basic . flaw of your gender I get it Just do me the honour of

The woman stands outside of their car. Lynette notices her rolls the window down, staring at the lady on the other side.

09 W: uh We'd all like to get out of here . Is there a problem

10 L: My husband won't admit that he has lust in his heart . Can you give us a minute

The woman holds up her hand in a 'I give up' gesture and walks back to her car. Lynette rolls up the window.

11 T: Lynette . Claire is attractive yes . But I am not attracted to her . Look if I thought for even a second . that there was any danger in having Claire around I'd be the first to get rid of her . It's you . You're the one . You always have been . and you always will be

They kiss. Horns start honking behind them.

12 L: All right Hold your water

They drive off.

Episode 01.13: Your Fault

Scene 1

Lynette stands on a ladder that's propped against the side of the house up to the roof. The two twins stand on the sidewalk, looking up, watching her.

01 L: You can do this all right Just just scootch down a a few inches and and I'll grab you

02 P: No you'll drop me

03 L: I'm not gonna drop you . I might strangle you for climbing up here in the first place but drop you No . Come on <a car honks> Oh . Hey Okay just wait (she begins climbing down the ladder) #I'll come down#

04 CH: (yelling) #grandpa#

05 T: #look who# I found wandering around the airport

06 L: Hey Rodney

07 T: Is Parker back up on the roof

08 L: Yep

09 T: See if he can find that Frisbee while he's up there

10 L: Yeah I'm gonna . get right on that

11 RO: oh How's my favourite girl (they hug)

12 L: I'm so happy to see you It's such a shame that Alison couldn't make it

13 RO: oh Just another business trip for the wandering salesman . She'd be bored to tears (to Parker) Hey Parker . Come on . Aren't you going to give me a hug

14 P: (shakes his head)

15 RO: It's grandpa

He holds open his arms.

16 L: Don't take it personally He's scared to climb down

17 RO: oh Can I give it a shot

18 L: uh Yeah sure Knock yourself out . Be careful

19 RO: Parker . I've got a question for you It's only one but it's kinda an important question A . character defining question actually Wanna hear it

20 P: mm hmm

21 RO: Only a little girl would be afraid to come down the ladder Now . you're not a little girl are you . I'm not looking at a little girly girl am I

Lynette's expression changes like she can't believe what she's hearing

Rodney cocks his head and looks quizzically at Parker. Lynette cocks her head and her expression changes to disbelief.

A few minutes later, Rodney climbs down the ladder with Parker on his back.

22 L: Are you okay

23 RO: Yeah sure

Rodney, breathing hard with Parker on his back, jogs into the house as Tom comes out.

24 T: Wow you got him down How'd he do that

25 L: Sexism

Scene 2

We see two empty glasses on the counter as Tom walks in the house. Lynette fills them with scotch as Tom calls out to her.

01 T: Lynette
 02 L: Yeah
 03 T: wh- Why is my dad sitting out on the curb
 04 L: Because I kicked him out of the house
 05 T: I I see . You wanna tell me why
 06 L: Hold on . I made you a drink
 07 T: Oh god What did he do
 08 L: Yesterday . I came home . and I walked in on your dad . with a woman .
 He's having an affair I am so . so #sorry#
 09 T: #God# .
 10 L: I know Are you okay
 11 T: Yeah . um I should go talk to him
 12 L: That's it
 13 T: What
 14 L I just I expected a bigger reaction I've been sitting here with knots in my
 stomach
 15 T: Okay look I never mentioned this before because I knew how you'd react
 but um . I'm not that surprised by this . My father's been having affairs for
 years
 16 L: You knew about this
 17 T: Yeah
 18 L: <gasps>
 19 T: Kind of . Yeah I mean it was mostly in the past I mean I didn't know that
 he was still at it I mean I figured he was getting too old . In some strange
 way I'm actually impressed you know
 20 L: Impressed . impressed I . Tom . Please please don't tell me you're all right
 with this
 21 T: I'm not No no . He should never have brought that woman over here
 22 L: No . He should never have been with her in the first place
 23 T: I know I know but you know That's who he is I mean . It's been going on
 for years My mom's made peace with it
 24 L: I seriously doubt that
 25 T: Look . you know There's no point talking about this . But I'm going to go
 get my father I'm going to bring him back in here I'm going to put him in
 his room . and we can all just cool off
 26 L: That man is not coming back in this house
 27 T: Yes he is
 28 L: No he's not
 29 T: Lynette . He is my father This is my house . You can't tell me what to do
 30 L: (stares at him)

Later...Tom and Rodney sit on the curb together.

Scene 3

Tom gets into bed and gets comfortable with a magazine. Lynette, sitting up against the headboard, watches him.

- 01 L: So here's the thing . I feel . really awful about . how I acted before
02 T: For god's sake Lynette You threw me out of my own house
03 L: I overreacted . I know I'm sorry
04 T: Look . I know you love my mom . But how she decides to live her life is
it's entirely up to her
05 L: You're right . You're right . I guess I just got so upset because . Oh
whatever . Let's not beat a dead horse It's over . I'm sorry . Good night
She kisses him and rolls over and turns off the light, exhaling as she lies down.
06 T: <sighs> Okay Get it off your chest
07 L: Well you knew your father was having an affair and it didn't seem to
bother you that much And that worries me because if you can find it in
you . to condone something like that then . What's gonna happen when
you've been on the road for forty years
08 T: Lynette . I'm not my father
09 L: I know Of course . You're not your father (kisses him, he opens his
magazine) And just so we're absolutely clear I am definitely . not your
mother . Because if you ever betray me I will leave you . I will take the
kids and I will walk out that door and you will never see any of us again
pfew Glad to get that off my chest Thank you (she kisses him again) I love
you

She rolls over, missing the worried look on Tom's face.

Episode 01.14: Love Is In The Air

Scene 1

Lynette and Tom sit at their table, dressed up, and eating a fancy meal.

01 L: I'm not going over there
02 T: Yes you are
03 L: No I can deal with the humiliation of going around the neighbourhood
returning everything the boys stole but please . Don't make me apologize
to that woman
04 T: This is what it means to be a good neighbour Finding ways of getting along
instead of you know . hurling an egg at them
05 L: But why do I have to apologize Why don't we just go Oh now we're even
and we'll start from scratch
06 T: Okay if the uh being a pleasant human being argument doesn't fly with
you we'll try a self preservation What if she wakes up in the middle of the
night The house is on fire You don't want her to call 911
07 L: If our house catches fire I guarantee you she's the one that started it
08 T: <chuckles> My point is . the day will come when we need her help and I
don't want her not to help us just because of some silly feud
09 L: Fine . I'll do it
10 T: Wow Thank you
11 L: You know Whoever came up with the motto love thy neighbour clearly
lived nowhere near Karen McCluskey
12 T: Yes well . On valentine's day . the only motto that really matters is you
know . love thy husband
13 L: Really I . I recall no such motto
They kiss.

Episode 01.15: Impossible

Scene 1

Tom enters the house as the boys are playing hockey in the living room.

- 01 T: Hey guys . This isn't a hockey rink can you take it outside
 02 L: Hey . How was your day
 03 T: Hey . . I didn't get the VP gig
 04 L: Oh Tom I'm so sorry
 05 T: It just doesn't make any sense to me I mean . I'm Peterson's go-to guy so how does Tim Doogan the biggest . blow-hard in the office get promoted to vice president . over me
 06 L: I thought you liked Tim Doogan
 07 T: I do I just . I just I really wanted that promotion . Hey boys can you please take the Stanley cup finals outside
 08 P: What
 09 L: Well did you tell Mr Peterson that you wanted the job
 10 T: I have worked at that firm for eight and a half years Doogan's been there for less than two I am not gonna beg
 11 L: I'm not saying to beg . You just have to step up from time to time . You have to see your opportunity and take it Nobody respects a shrinking violet
 12 T: There is more than one . you know leadership style Mine is quiet but . effective
 13 L: (to the boys) <yelling> Take that racket outside . (turns to Tom) Well whatever works for ya

The boys immediately stop playing and head outside.

Scene 2

On a baseball field, a company softball game is in progress. In the dugout, a man walks to position to bat, while others call out his name and he waves to the crowd.

- 01 TD: Hey you guys Good to see you again

Tom sits on the bench, staring after him glumly. Lynette comes up to him and sits down.

- 02 L: Hey . Don't look so glum You're gonna get a hit
 03 T: No it's not that . This is my . hating Tim Doogan look . <in an announcer's voice> oh Doogan connects . Look at the job-stealing bastard run . Doogan is really showing some of that glory-hounding ass-kissing hustle that he is so well known for
 04 L: I forgot how much fun you are when you're bitter
 05 T: <chuckles> oh <in an announcer's voice> Look he's stretched for extra bases just like he stretched for extra territory screwing over unsung utility player . Tom Scavo (Doogan trips and falls onto the ground) oh Down goes Doogan Doogan . goes down . That's gotta hurt . oh Lord hound is tagged out and now he's gonna have to deal with some tough dirt stains that Tim Doogan
 06 L: Tom
- Several of the players roll Doogan over and begin administering CPR.

07 T: Oh no look I'm sure he's just grandstanding
 08 L: Oh my god
 09 T: Holy crap
 He runs out onto the field.

Scene 3

Tom arrives home.

01 T: Hey
 02 L: Hi . So what's the word on Tim
 03 T: He . (kiss) came through the triple bypass with flying colours
 04 L: Thank god
 05 T: Course it's not all coming up roses He's not going to be able to come back
 to work for . four four and a half months
 06 L: Oh
 Tom sits down at the table with a beer, clearly very happy.
 07 L: What
 08 T: The company still needs to expand so I figure they need a fit . heart-smart
 guy like me to step up take the ball
 09 L: You're going after Tim Doogan's promotion
 10 T: No . I already got it . You should've seen me I walked straight into
 Peterson's office and I told him he would be a fool to hold Doogan's
 promotion
 11 L: You called your boss a fool
 12 T: I did . That was risky in retrospect but you know what Still he gave me the
 job
 13 L: Oh my god
 14 T: It's me I'm the man I got the whole west coast
 15 L: Oh my What . What The whole west coast I thought you were going after
 an in-house position
 16 T: No no no I'm setting up new offices from Seattle to LA . I I told you that
 17 L: No . no . You didn't
 18 T: Okay . Well so it's gonna be a little bit more travel but =
 19 L: = More travel . Tom you're barely here half the time as it is now and you're
 gonna have . what . twice the work load
 20 T: Honey . Please don't ruin this
 21 L: I'm sorry but you should have consulted me
 22 T: I did You told me to stop being a shrinking violet and to step up
 23 L: I thought this was an in-house position
 24 T: Okay I'm gonna go shower
 25 L: Look Wait wait . I know what this means to you
 26 T: No you don't . No you don't I am forty-one years old if I don't make vice
 president now . it's never gonna happen . This is my career . It's it's
 important to me
 27 L: So was mine but I'm here aren't I
 28 T: (4.0) I'm gonna take the job
 He goes upstairs.

Scene 4

Lynette gets into bed where Tom is reading.

01 T: So how was that PTA meeting
02 L: Long
03 T: (5.0) So Peterson called me into his office today
04 L: Really
05 T: Yeah he uh . changed his mind He's gonna . hold that promotion for
Doogan
06 L: Oh
07 T: Yeah it's it's fine . Y'know I'm glad really . Having to work all those long
hours and you know how I hate flying It just does you know horrible things
for my back . And . God with all that extra stress I'd have ended up exactly
like Tim Doogan ten years from now so
08 L: (3.0) Yeah of course
09 T: So it's eh . it's over
10 L: Look you're gonna make vice president one of these days
11 T: It's okay honest . I am . really glad it worked out this way
12 L: (12.0) Okay

Episode 01.16: The Ladies Who Lunch

Scene 1

Lynette and Tom each stand over a twin, combing out any and all lice that they find and tossing them in a glass of water. The telephone rings.

01 T: I'll get it
 02 L: (sees one of the twins reaching for the glass) aah aah aah
 03 T: Hello . Hi Tammy yeah
 04 P: Can we see one of the bugs
 05 L: Yeah . Here . See . It's this little . white thing look . It looks like a . aw
 jeez It looks like a sesame seed
 06 P: That's cool
 07 L: Yeah well There's lots more where that came from
 08 T: No I'm I'm so sorry eh He must be so disappointed . But look w we'll get
 all the boys together once Topher's back on his feet . Bye
 09 L: What'd Tammy want
 10 T: She's cancelling Topher's birthday party on sunday He's come down with
 the measles #so#
 11 P: #aww#
 12 L: Measles huh
 13 T: Yeah (3.0) (looks at her) What
 14 L: Tammy Brennan spent a fortune on Topher's party She'd call in specialists
 from Switzerland before she'd let it be cancelled
 15 T: Okay . Why would Tammy lie to us
 16 L: Because . she saw Porter scratching his head at school They all did And
 now word's getting around
 17 T: Why is everything a conspiracy theory with you . I mean lots of kids get
 lice It's not that big a deal
 18 L: Well it is for the rich bee-eye-tee-#see-aitches at Barcliff Academy#
 19 T: #(looks exasperated as he quickly covers the ears of the twin he's working
 on)# Lynette=
 20 L: =It's been one day and they've been disinvited to a birthday party . If
 rumours start flying these boys can kiss campouts . and pool parties
 goodbye
 21 CH: uh oh
 22 L: Yeah . Not so cool now huh

Episode 01.17: There Won't Be Trumpets

Scene 1

Lynette and Tom have just hosted a dinner party for a deaf woman and her husband. They are clearing the dishes as Lynette is telling Tom about how the husband had been bitching behind the deaf woman's back.

01 T: He actually said those things with her just sitting right there
 02 L: It was really . nasty . And he wouldn't shut up either
 03 T: ahhh
 04 L: I can't believe you said we'd play tennis with them
 05 T: Honey that was before I knew that he was a jerk . She was great . Look
 Look what she taught me (signs "I Love You.") Means I love you
 06 L: Yeah that's great . What am I gonna do
 07 T: What do you mean
 08 L: Well obviously she needs to be told
 09 T: Wha No no no she doesn't . This is between Dennis and Alisa
 10 L: How can I ignore this . And I quote "it's not like she can hear"
 11 T: Lynette you're starting to ring up into that whole meddling thing that you
 do
 12 L: Excuse me
 13 T: Let me just handle it Let's avoid a big thing
 14 L: <sighs> Are you saying I can't be tactful
 15 T: No If he says something when we play tennis I will take him aside . man to
 man and say that's not cool
 16 L: Are you saying I'm not tactful
 17 T: (looks as though he doesn't know what to say and signs "I love you")
 18 L: (grabs his finger and pushes him back)
 19 T: ow ow ow owwww

Scene 2

Lynette and Tom lie in bed, watching TV.

01 L: Tom am I a bad person
 02 T: (turns off the TV with the remote control) <sighs> No why would you say
 that
 03 L: I don't know I guess I just have it in my head that only bad people break
 up marriages and offend the handicapped
 04 T: Well I did try to warn you
 05 L: You did . Why do I do it . this compulsion to stick my nose where it
 doesn't belong
 06 T: Honey you were just . looking out for your friend
 07 L: A lot of good it did her
 08 T: At least you tried . I admire you for that
 09 L: Oh please
 10 T: Hey . I'm the guy who let Dennis badmouth his wife because I was afraid
 of making a scene but you . You knew it was wrong and you let him have
 it

11 L: That's me . Never afraid to create a scene
12 T: My point is . You have a strong sense of what is right and you are not
afraid to act on it . And I admire you for that
13 L: You know what I admire you for . You find a way to compliment me when
you could say I told you so (leans over and kisses Tom)
14 T: (signs something)
15 L: You just signed I told you so didn't you
16 T: You'll never prove it
Tom turns off the light.

Episode 01.18: Children Will Listen

Scene 1

Lynette and Tom get ready for bed.

- 01 L: So help me If you don't back me up on this I will lose it
02 T: Yes Bree shouldn't have spanked Porter but . It's not like she hurt him
03 L: That is not the point You don't spank other people's children
04 T: He was misbehaving She had to do something . b But make no mistake .
she definitely crossed the line
05 L: Yeah you're damn right she did She could've tried something else like a
timeout or she could've simply . threatened to spank him
06 T: Yeah . Because that works out so well when we do it
07 L: It does work . It does work most of the time
08 T: It used to work . They've figured out it's an empty threat They're They're
onto us
09 L: My mom used to beat the hell out of my sisters and me . and I won't do it .
I will not become my mother
10 T: Fine . But the boys are getting older and smarter . and . eventually Believe
me Eventually they're going to figure out that they out number us and then
11 L: We're screwed
12 T: Exactly

Episode 01.19: Live Alone And Like It

Scene 1

Tom and Lynette are preparing dinner in the kitchen.

- 01 T: I'm sure she's fine
02 L: She never leaves her mail sitting out there . I mean . How many times has she thrown ours away because we didn't pick it up the second it came
03 T: That would be five
04 L: I don't know Tom . I think something's happened to her
05 T: Okay So go over and check on her
06 L: But if I'm wrong then I'm sucked into a two-hour conversation about .
bunions
07 T: Don't go check on her
08 L: Six months from now when they find her mummified corpse at the bottom of the basement stairs what do I tell the kids . Oh yeah I let mrs. McClusky die
09 T: <laughing> Yeah and why would they care Like they're gonna miss the dry cleaning coupons she hands out on halloween
10 L: <laughing> Tom
11 T: Listen honey . What can I say You're damned if you do You're damned if you don't so uh . Good luck with that
12 L: Honey I'm hating you a little bit right now

Episode 01.20: Fear No More

Scene 1

Tom walks in the front door.

01 T: Lynette . . Hey honey . Are you home
 02 L: Three months
 Lynette is in the corner of the room and frightens Tom.
 03 T: God you . <sighs> scared the hell out of me
 04 L: Were you ever . gonna tell me
 05 T: I wanted to but . I kept putting it off . I knew how you'd react
 06 L: Congratulations You read me like a book . Why . would you hire . that woman
 07 T: Look Technically Peterson found her I just vouched for her
 08 L: Tom
 09 T: Come on honey I'm just helping her out . It's the least I can do Look She was devastated when I left her for you . I felt bad
 10 L: (smiles for a second) Do you still have feelings for her
 11 T: All right . I'm not talking to you
 12 L: Come on You can tell me You still care about her don't you Just a teeny tiny little bit
 13 T: I was just trying to be a good guy . That's all
 14 L: Well you can't work with her
 15 T: What do you want me to do . Quit
 16 L: Talk to Peterson Maybe he can get her transferred I mean Weren't you guys . planning on . starting something up in Belize
 17 T: Honey . You're crazy
 18 L: No . I'm serious . If she stays . I will haunt your office . I'll bring you lunch . every day . I'll bring the kids to visit . I will change diapers on your desk . Every birthday cake in the break room . every retirement party . I will be there . watching her
 19 T: Well I better get you a parking space . 'Cause she's staying
 Tom walks upstairs.

Scene 2

Lynette, Tom and Annabel are having coffee in the living room when a cell phone rings.

01 AN: Oh . That's my cell sorry . . Oh god It's Peterson . Excuse #me#
 02 T: #Pe#terson
 03 AN: Hello . Yeah (leaves the room, closing the door behind her)
 04 T: So this is quite a show you put on tonight
 05 L: Show <coughs>
 06 T: The boys' paintings All those references to how happy we are
 07 L: What's wrong with subtly reminding Annabel that you're happily married
 08 T: Because it wasn't subtle . And it's an insult to me
 09 L: I did not mean it that way
 10 T: Are you so insecure that you have to pull that crap
 11 L: Keep your voice down

- 12 T: It doesn't matter if she has feelings for me . As long I am not interested .
Have I ever . ever given you any reason to doubt me
- 13 L: Anyone is capable of anything The first time we ever met you were
cheating
- 14 T: With you . Cheating with you
- 15 L: It's a pattern of behaviour
- 16 T: Oh give me a break
- 17 L: Well . What am I supposed to do . You hire your old girlfriend and you
don't tell me about it for three months
- 18 T: I could have told you from day one and you would still be jumping down
my throat No Annabel is ancient history
- 19 L: She's in the next room
- 20 T: How long do we have to be married Lynette . How long . until you actually
trust me
- 21 L: I trust you
- 22 T: How many times have you said to me If you ever touch another woman . I
will take the boys and I will walk out of here and you will never see us
again
- 23 L: Well that's just . something wives say to their husbands
- 24 T: Not all wives . God Lynette You're just so convinced that I'm gonna be
unfaithful It . It makes me sick . the the distrust . the paranoia You know
No It seems like you're not gonna be happy until you drive me out of this
marriage just to prove yourself right
- 25 L: (looks shocked)
- 26 T: (sees her look and looks regretful) Okay wait . Forget I said that
- 27 L: It's too late . You said it
- 28 T: Well then just consider it something that husbands say to their wives
- 29 L: (stares at him, shaking her head slightly)
- 30 AN: (comes back into the room) Well Peterson's on cloud nine . He discovered
some inside scoop on the metro account . The bad news is . we're gonna
have to redo the entire presentation
- 31 T: Tonight
- 32 AN: They need it first thing in the morning . Peterson says we might be pulling
an all-nighter
- 33 T: Well I can't drive I've been drinking
- 34 AN: I'll drive . Come on
- 35 T: Thanks
- 36 AN: Don't worry Lynette . I'll deliver him back to you as soon as I can
- 37 L: Please do

Tom and Annabel leave. Tom takes a long look at Lynette who has her back to him as they leave.

Episode 01.21: Sunday In The Park With George

Scene 1

In the kitchen, Lynette is feeding the baby. Tom comes in.

01 T: Hey honey I'm gonna be home late tonight Peterson wants to take a bunch of us out for drinks

02 L: Oh that's fine . uh . I . wanted to talk to you about something

03 T: What

From outside, a horn honks.

04 L: Oh you know what That's your carpool . You gotta go Never mind

05 T: Lynette . What is it

06 L: It's it's nothing

07 T: Okay

08 L: It's just . We haven't had sex in ten days and the longest we've ever gone before is nine

From outside, a horn honks.

09 T: a Are you sure I mean didn't didn't we do it last thursday

10 L: We started to . but then . you fell asleep

11 T: Is this why you're so worried . Because we can do it tonight if you want to

12 L: hm Whatever

13 T: No no I've got ten days pent up . in me . We are doing it tonight (kisses her)
You have nothing to worry about

Someone knocks on the front door.

14 T: Oh crap . You know what I forgot my briefcase Can you just tell them that
I'll be right there

15 L: Yeah sure

Tom runs upstairs and Lynette opens the door.

16 L: Oh

Annabel walks in.

17 AN: Hey Lynette

18 L: Hey

19 AN: So is Tom almost ready

20 L: Yeah he's just . getting his briefcase

Two short beeps are heard.

21 AN: Oh . sorry

Annabel pulls out her phone and checks the screen. Lynette looks at how nicely Annabel is dressed then looks at how she is dressed in her old sweats. Tom comes down the stairs, kisses Lynette, and runs out the door. Annabel follows Tom as she turns and smiles at Lynette.

22 AN: Bye

23 L: Bye

Scene 2

Tom walks in the front door and puts down his briefcase, picks up the mail and walks toward the living room. Lynette walks up and grabs him from behind.

01 L: Hi
02 T: Whoa <laughs> . Hi Whoa All right This is the tenth day . Hey honey
Gimme a . Gimme a second to let the office wear off . Okay I'm in

Tom turns and begins kissing Lynette. He picks her up and sits her on the back of the couch. He stops kissing her and looks as though something is bothering him.

03 L: What are you thinking
04 T: I was wondering what that smell is
05 L: Oh . oh It's probably baby drool
(pulls off her shirt and falls back on the couch)
There . Now you have easier access . whoo hoo
06 T: Incoming

Tom falls on top of Lynette and they begin kissing again. Tom suddenly stops.

07 L: What
08 T: Wow that smell really . really soaked though huh
09 L: Yes . It soaked through a little That is . the nature of baby throw up Do you
want me to wear a haz-mat suit or are you gonna be okay
10 T: No no no I just like it when you're all . clean and in your sexy clothes
11 L: (laughing) I don't own anything clean (hits Tom with his tie) and sexy (hits
him again with the tie) Everything is either covered in baby spit (hits him
again with the tie) or . chunks of melted crayon (hits him again with the tie)
12 T: Okay okay I said I was sorry
13 L: You make me feel like I just got off the shrimp boat for god's sake
14 T: Honey honey I said I'm sorry It's just that you know . Guys sometimes like
it when women you know . put a little effort into things
15 L: (stares at him) <sighs> (looks away)
16 T: Okay . um . Can we just go back to the kissing thing . Please Can we try
that
17 L: Fine

They begin kissing again. The baby begins to cry.

18 L: Okay . #Off#

Lynette pushes Tom off. The baby continues to cry.

19 T: #Okay#
20 P: #Mom# The baby's up . Mom . mom . mom

Scene 3

In the morning, Lynette is cleaning up breakfast when she knocks a cup over. Tom comes in fixing his tie.

- 01 T: Oh hey honey Why don't you just . let the maid get that
 02 L: Oh ha ha ha Not funny Tom
 03 T: Oh by the way Gary is showering He asked if you could just bring him a clean towel and . and your riding crop
 04 L: (passes behind Tom and kicks him in the butt)
 05 T: <laughing> Come on
 06 L: No I'm glad that you find my humiliation so entertaining
 07 T: Honey you were wearing a french maid's costume . I mean c'mon . What were you thinking
 08 L: I was thinking our marriage was in trouble and one of us ought to do something to try and save it
 09 T: Whoa Since when is our marriage in trouble . Okay so we haven't had sex for a few days . Big deal It happens

Outside, a horn honks.

- 10 L: Oh . That's Annabel . How ironic
 11 T: How is Annabel relevant to this conversation
 12 L: Because . she now comes to this house every morning to remind of you of what I'm not
 13 T: What
 14 L: She's the fantasy Tom . The hot woman that you work with every day with her manicured nails and her . designer outfits . I . am the reality . The wife who never wears make up and whose clothes . smell like a hamper
 15 T: Okay This may be the stupidest thing you've ever said
 16 L: I used to be the fantasy . There was a time . when I didn't need . a maid's outfit . Because I knew I was enough for you . Even wearing a smelly T-shirt . (tearful) And clearly . that's no longer the case
 17 T: Okay honey I don't know what to say . Look if there's a way for me to fix this I will do it Just tell me and I will do it
 18 L: No there's nothing to fix . We've changed . That's all I'm saying

Gary comes downstairs. From outside, the horn honks again.

- 19 GA: You ready
 20 L: You should go You don't want to keep Annabel waiting
 Tom leaves.

Scene 4

Lynette is sitting on the couch reading a magazine. Tom walks in.

- 01 T: Hey
 02 L: Hey
 03 T: Are the uh boys asleep
 04 L: Tucked in tight
 05 T: And Penny
 06 L: Sound asleep

Tom pulls a timer out of his pocket. He winds it up and puts it on the couch next to Lynette.

07 T: Okay when this thing goes off . Meet me in the bedroom

Tom begins going upstairs.

08 L: Tom what are you What is this

09 T: ah ah ah ah Wait . till it goes off

Tom runs upstairs. Later, Lynette stands outside the bedroom door, holding the ticking timer. It goes off.

10 L: All right . I'm coming in

She enters the bedroom looking for Tom. He steps into the lighted doorway of the bathroom, dressed in a Tarzan outfit.

11 L: ahhhh . <laughing> Oh my god

12 T: You want fantasy I . give you fantasy (growls)

13 L: Oh

14 T: Come to me woman Prepare to be boarded . Please Will you make it fast
These things are just chaffing

15 L: <giggling> ah I uh . I kinda like it

16 T: Good . Kill the lights

17 L: No

18 T: Please

19 L: I'm not turning off the lights

20 T: Please

21 L: No

22 T: Oh please

23 L: No no no

She jumps on top of Tom and begins kissing him.

Episode 01.23: One Wonderful Day

Scene 1

Inside a children's Pizza Parlor. Lynette and Parker enter, with Lynette pushing the stroller.

01 P: Can I buy my own pizza
02 L: uh You can honey if you can pay for it

Lynette hears cheering and yelling. She looks over to the game area and sees Tom playing air hockey with a bunch of kids.

03 T: Yeah . Whoa yeah That is nineteen nineteen nineteen-*zip* Bring it
04 L: Just stay here with Penny for a second okay

Lynette walks into the game room and approaches Tom.

05 L: Tom
06 T: Yes . In your face That is *twenty-*zip** Game . out
07 L: Tom . What are you doing
08 T: I'm playing air hockey What's it look like . Kevin . you're up
09 L: Well it's . the middle of the day and shouldn't you be at work
10 T: mm No . I quit
11 L: You did not
12 T: Yes . Yesterday . I told Peterson he could stick it . Boom You're not bringing it Kevin bring it
13 L: Could you talk to me for a second I don't understand
14 T: What . You asked Peterson's wife to make sure he wouldn't promote me . So he gives a huge promotion to Annabel So I quit (*10.0*) What don't you understand
15 L: Okay . Okay . Could we go home and talk about this please
16 T: No we can't . Serve it up meat
17 L: You're just gonna . stay here and play games all day
18 T: No I'm gonna go . and get some ice cream and then . I'm gonna go up to the lake Maybe rent a boat Do whatever it is I feel like . god
19 K: Gotcha
20 L: Tom
21 T: Go home Lynette Go home before I say something I regret Go home
22 L: (*walks away*)
23 T: All right you . You score this next point . you get your bike back

Scene 2

Tom comes in. He sits at the table across from Lynette. They stare at each other for a while.

- 01 L: So did you have a fun day
 02 T: As a matter of fact I did . <laughing> I probably had the most fun that I
 have had . in a long time
 03 L: You know I didn't tell you to quit
 04 T: No . No no no . No you made damn sure that I'd go nowhere for the next
 twenty . years
 05 L: I don't know what to say
 06 T: I hear please forgive me is popular
 07 L: Yes . I am sorry I am so so sorry I didn't want to hurt you . But I was trying
 to protect our family . If you got a promotion we never would have seen
 you You would have been travelling #all the#
 08 T: #Lynette# Lynette Lynette you're right . You're right . You're right that
 promotion would have just killed us so . This is gonna all work out
 09 L: What does that mean
 10 T: It means . that I . can use the break
 11 L: Oh well . yeah . I think it would be good for you to take some time off
 12 T: No not some time . Full time . I'm gonna be a stay-at-home dad
 13 L: huh
 14 T: What the heck You earn the living for a while
 15 L: Tom . that's . crazy
 16 T: Why Why is it crazy . You and I both know that you're better at the ad
 game . And you tell me all the time how hard it is to be a mom
 17 L: Well yes yes it is hard but I I love it too and I've been doing it for six years
 and I haven't complained . the entire time
 18 T: Fair enough . Fair enough . But be honest . Secretly . you miss the ad game
 don'tcha . I mean you miss the pressure and the deadlines and the . the
 power lunches . Or am I wrong . Maybe maybe you wanna . sort dirty
 socks the rest of your life
 19 L: We should . talk about this seriously before we make any rash decisions
 20 T: I already made the decision . You're going back to work

Tom gets up and goes upstairs.

The Van de Kamps

Episode 01.01: Pilot

Scene 1

Dinner time at the Van de Kamp residence. Aside from some soft classical music in the background, the only sound is the clinking of silverware on the plates.

- 01 D: Why can't we ever have normal soup
 02 B: (smiling) Danielle there is nothing abnormal about basil puree
 03 D: Just once can we have a soup that people have heard of . like french onion
 or navy bean
 04 B: First of all your father can't eat onions he's deathly allergic And I won't
 even dignify your navy bean suggestion . .
 (She turns to Andrew) So . how's the osso buco
 05 A: It's okay
 06 B: It's okay (?) Andrew I spent three hours cooking this meal how do you
 think it makes me feel when you say it's okay in that sullen tone
 07 A: Who asked you to spend three hours on dinner
 (Exchange of glances)
 08 B: [shocked] Excuse me
 09 A: (sigh) Tim Harper's mom gets home from work pops open a can of pork
 and beans and boom They're eating Everyone's happy
 10 B: You'd rather I serve pork and beans
 11 D: (to her brother) Apologize now I am begging you
 12 A: I'm saying do you always have to serve cuisine . Can't we ever just have
 food
 13 B: Are you doing drugs
 14 A: What
 15 B: Change in behaviour is one of the warning signs and you have been as
 fresh as paint for the last six months . It certainly would explain why you
 are always locked in the bathroom
 16 D: (smiling) Trust me that is not what he is doing
 17 A: (to his sister) Shut up (to his mother) Mom I'm not the one with the
 problem here a'right You're the one who is acting like she's running for
 mayor of Stepford
 18 B: (looking explicitly at Rex) Rex . seeing that you're the head of this
 household I would really appreciate your saying something
 19 R: (looks thoughtful) (3.0) Pass the salt

Bree looks at him, Danielle passes him the salt. Again the classical music fills the silence.

Scene 2

The Van de Kamps are sitting in a family restaurant.

- 01 W: Alright I'll go put in your orders and I'll be right back with your drinks and your plates for the salad bar
- 02 R: Thank you
- 03 B: Andrew Danielle napkins
- 04 A: They have video games . Can we go play: (u)ntil our food gets here
- 05 B: Andrew this is family time I think that we #should all#
- 06 R: #Go ahead# and play
(exchange of glances, A & D leave the table)
- 07 B: I know that you think I'm angry about coming here but I'm not . You and the kids wanted a change of pace something fun . I get it . . Probably will want something healthier tomorrow night though I'm thinking about chicken saltimbocca
- 08 R: I want a divorce
- 09 B: (looks at him, shocked)
- 10 R: I just can't live in this . . this detergent commercial anymore
- 11 B: (continues to stare at him, shocked)
- 12 W: (putting plates down) The salad bar is right over there Help yourself
- 13 R: Thank you
- 14 B: (4.0) um I think I'll go get your salad for you
Smiling pleasantly, she leaves the table and goes to the salad bar.
- 15 H: Bree Van de Kamp
- 16 B: Oh hello Mrs Huber
- 17 H: Ah we didn't get a chance to talk at Mary Alice's wake How are you doing
- 18 VO: Bree longed to share the truth about her husbands painful betrayal But sadly for Bree admitting defeat was not an option
- 19 B: Great . Everything is just great
(Bree sits back down at her table)
- 20 B: Okay well I got you the honey mustard dressing The ranch looked just a little bit suspect
- 21 R: (shakes his head, puts some salad in his mouth)
(3.0) Are we gonna talk about what I said
- 22 B: If you think I'm gonna discuss the dissolution of my marriage in a place where the restrooms are labelled chicks and dudes . you're out of your mind
- 23 R: (nearly choking) What's in this
- 24 B: What do you mean what's in this Its salad
- 25 R: (coughing) With onions
- 26 B: What
- 27 R: You put onions in my salad
- 28 B: No I didn't
- 29 R: (falls to the ground, dragging the tablecloth with him)
- 30 B: Oh wait

Scene 3

In the hospital room, Rex lies in the bed, Bree sits by his side

- 01 R: I can't believe you tried to kill me
02 B: Yes well I feel badly about that . I told you Mrs Huber came over and
I got distracted . It was a mistake
03 R: Since when do you make mistakes
04 B: What's that supposed to mean
05 R: It means . I'm sick of you being so damn perfect all the time . . I'm I'm sick
of the bizarre way your hair doesn't move . I'm sick of you making our bed
in the morning before I've even used the bathroom You're this this plastic
suburban housewife with her pearls and her spatula who says things like
"we owe the Hendersons a dinner" . . Where's the woman I fell in love
with . who used to burn the toast and . drink milk out of the carton . . . and
laugh . . . I need her . . Not this cold perfect thing you've become
06 B: (gets up and takes some flowers) These need water
Bree goes to the bathroom and cries
07 VO: Bree sobbed quietly in the restroom for five minutes . Nut her husband
never knew . . Because when Bree finally emerged . . she was perfect

Episode 01.02: Ah, But Underneath

Scene 1

Bree gets out of bed and goes downstairs to where Rex is sleeping on the couch. When she reaches him, she coughs politely and he rolls over.

- 01 R: It's okay I'm up
02 B: Good . I have a question for you
03 R: (rolls his eyes) Okay <sigh>
04 B: <sigh> Do you remember when you proposed
05 R: For god's sake
06 B: We sat on skyline drive and drank a bottle of apple wine and when we finished it you turned to me and you said "if you marry me Bree Mason I promise to love you for the rest of my life" and even though I was engaged to Ty Grant and even though my father didn't like you I said yes
07 R: That was a long time ago
08 B: You're gonna cancel the meeting with that divorce lawyer and we're gonna find ourselves a marriage counsellor
09 R: Bree .I
10 B: You promised
They look at each other.
11 R: <long sigh> (nods) Alright
12 B: (visibly relieved) . Good I'm gonna go uh make myself some warm milk (smiles, gets up and goes to the kitchen) Would you like something to drink
13 R: (muttering) Anything but apple wine <sigh>

Episode 01.03: Pretty Little Picture

Scene 1

Bree is shown lying wide awake in her bed, alone. She looks at her nightstand clock, which shows a time just after 5:30 in the morning.

- 01 VO: Like my friend . Bree Van de Kamp . I remember the easy confidence of her smile .the gentle elegance of her hands . the refined warmth of her voice . . But what I remember most about Bree
- 02 B: Rex wasn't that a lovely (she stops when he turns away from her)
- 03 VO: was the look of fear in her eyes . . Bree had started to realize her world was unravelling . and for a woman who despised loose ends . that was unacceptable

Bree gets out of bed and hurries downstairs to where Rex is sleeping on the couch.

- 04 B: Rex Rex you need to get up
- 05 R: It's not even light out
- Bree turns on a light and starts stripping the bed, even as Rex lies there.
- 06 B: Please hurry if the kids see you sleeping down here they're going to start asking questions
- 07 R: Let 'em ask I don't care anymore
- 08 B: Well I care . They don't need to be burdened with our marital problems and . while we're working things out the least we can do is try to keep up appearances
- 09 R: Oh yeah . Appearances . . I keep forgetting about appearances
- 10 B: Oh Rex you look so tired
- 11 R: Ah I didn't sleep . This damn thing is so uncomfortable
- 12 B: Well . Why don't you move back upstairs and sleep in our bed
- 13 R: We're in marriage counselling Bree I think that would confuse things
- 14 B: It's just . I miss you
- 15 R: I know you do . Of course if I don't start getting some sleep pretty soon I'll be . forced to move back upstairs out of sheer exhaustion

He climbs the stairs, leaving Bree alone. She waits until he's gone, then reaches into a drawer and removes a pair of pliers. She lifts up the mattress off from the sleeper sofa Rex had been sleeping in, and, using the pliers, cuts some of the wiring on the bed, bending the wires up so that they poke into the mattress.

- 16 VO: Yes Bree was afraid of many things . But if there was one thing she wasn't afraid of . . it was a challenge

Scene 2

Bree packs up a lunch while Rex looks through his appointment book.

- 01 R: A dinner party . Do I have to go
- 02 B: Well given that we're hosting it I'd say so By the way you won't be drinking at this party
- 03 R: Well why is that
- 04 B: Because when you drink you get chatty . No one needs to know that we're seeing doctor Goldfine
- 05 R: You know if you spent half as much time working on our problems as you do covering them=

06 B: =Not a drop
 07 R: You know this this is ridiculous . This whole thing about us taking tennis lessons
 08 B: Well the nurses at your office may start wondering why you're disappearing three times a week . Tennis lessons are a plausible alibi
 09 R: So these . tennis lessons we're taking . How are we doing
 10 B: My back hand is improving immensely but you're still having problems with your serve
 11 R: Of course

Scene 3

Bree packs a suitcase for Rex as Rex sits on the bed.

01 B: So uh . Where 're you going
 02 R: I'll be staying at the Motor Lodge
 03 B: The hotel by the interstate has better rates and uh . it's closer to your work
 04 R: Fine
 05 B: I'm packing your . swimsuit . there's a pool there . and I know how swimming relaxes you
 06 R: When our kids ask where I am what are you gonna say
 07 B: um . I could tell them that you went to tennis camp (12.0) That was a joke
 08 R: Yeah . I got it
 09 B: There Obviously if you've . forgotten anything you can um . come right back and get it
 10 R: Well . I'll call you
 11 B: Rex . in college when we first started dating people were so jealous of us . We were the golden couple . Everybody knew we were going to have this wonderful life . Why is this happening
 12 R: (4.0) Because you can't even let me pack my own suitcase
 He walks out, leaving Bree standing there. She turns, looking like she's going to cry. She stares down at the bed and makes an effort to get herself under control as she smooths the bedspread

Episode 01.05: Come In, Stranger

Scene 1

Bree is fixing lunch in the kitchen when Rex walks in.

01 R: Hey
 02 B: Hi
 03 R: Kids ready
 04 B: Almost Thanks again for driving them to the bus
 05 R: Happy to do it . I miss 'em
 06 B: (10.0) Did you hear there was a break in at Mrs Frome's the other night
 07 R: Yeah . I heard they didn't take anything
 08 B: Well 't doesn't make it any less frightening I mean he could have been a . a sexual predator
 09 R: What He ended up at mrs Frome's . Well that would have been a lose-lose situation
 10 B: Rex . that's not the point . The point is I don't feel safe and . I was wondering if you could spend the night
 11 R: You're in the NRA . You own like four guns . If somebody broke in I'd expect you to protect me
 12 B: <sigh> Rex . The truth is with the kids gone I'll be all by myself in this house for the first time in seventeen years
 13 R: Honey I know it's hard to hear but the marriage counselling might not work out . You need to get used to being alone
 14 B: . . You're right That . was hard to hear
 He takes a sandwich and Bree grabs it out of his hand.
 15 R: What 're you doing
 16 B: That is for the kids' trip
 17 R: Oh come on . I'm I'm staying at a motel I haven't had a decent meal in weeks
 18 B: Honey . The marriage counselling might not work out . You need to get used to bad cooking

She walks out.

Scene 2

Bree is busy in her kitchen, humming, when the phone rings.

01 B: Hello
 02 R: Hey it's me
 03 B: Oh hi Rex How are you . Is is something wrong
 04 R: Well I was just about to grab dinner from the motel vending machine and it occurred to me . What the heck I'll go out . Would you like to have dinner with me

Episode 01.06: Running To Stand Still

Scene 1

The Van de Kamps are attending a therapy session in Dr. Goldfine's office.

- 01 DG: First off I'm very pleased with the work we've done in our sessions thus far We're making excellent progress
- 02 B: Thank you I feel really good about it
- 03 DG: But . there are a few areas of your marriage we haven't covered yet
- 04 B: Oh really . Like what
- 05 DG: (looks at Rex and nods)
- 06 R: um . I've told doctor Goldfine in our private sessions that . I'm not happy with our sex life . .
- 07 B: (looks down)
- 08 DG: And . Rex feels when the two of you have . intercourse . you're not as . connected as you could be
- 09 B: Connected
- 10 R: w- Yeah it's like you're thinking about other things . Is your hair getting messed up . Did you remember to buy the toothpaste . You're just not there
- 11 DG: This kind of disconnect is often a symptom of a deeper problem
- 12 R: So we were talking . and the idea of a sexual surrogate came up
- 13 DG: w- This is a licensed professional who'd work with you as a couple on solving whatever sexual problems you may be having . I have an excellent referral
- 14 B: And what would this . sexual surrogate person do
- 15 R: Well . She would coach us
- 16 B: She
- 17 DG: She's very discrete You'll hardly notice she's there
- 18 B: Oh . So she would be in the room with us . while we make love
- 19 R: Yes . helping us to achieve maximum sexual potential
- 20 B: (nods smilingly)
- 21 DG: Do you have any questions
- 22 B: Just one . How much longer is your midlife crisis going to last because it is really starting to tick me off

She gets up and walks out.

Scene 2

Rex is in his hotel room. He takes a bite of his food, standing up, when there's a knock on the door. Rex, with food in hand, walks over to open it. Outside the door is Bree, covered in a full-length fur coat.

- 01 B: The man at the desk said there were no vacant rooms . Mind if I bunk with you
- 02 R: Bree . What are you doing here
- 03 B: It's a little chilly out here . Do you mind if we discuss this inside
- 04 R: C'mon in
- Rex moves aside and Bree walks in.
- 05 B: It sure is nice and toasty in here
- She unwraps the fur, revealing that she is only wearing a lacy red bra and panties.

06 R: You look amazing
 07 B: Thanks . I was hoping you'd notice . . Well it certainly isn't the Ritz but it has all the essentials
 She gets on the bed and Rex tosses the burrito on the nightstand and joins her on the bed.
 08 R: I don't know what to say
 09 B: Then perhaps you should say . nothing
 They begin kissing passionately, with Rex on top. He yanks his shirt off, down to his white undershirt and kisses her down his body.
 Bree looks over and sees the burrito about to spill from the dresser to the floor.
 10 B: Oh Rex . Oh baby . Stop . I just need a minute
 11 R: Oh sweetie just leave it will ya Just leave it
 Bree tries to take his advice, but her eyes keep going back to the burrito. Suddenly, she reaches over and saves the burrito from the spill. She turns to him, and runs her hand over him.
 12 B: Oh . . Okay baby Where were we
 Rex gets up angrily
 13 R: I told you to leave it
 14 B: Sorry I just . Ah come on Are you going to make a big deal about this
 15 R: You know . To tell you the truth . now is not really a good time for me
 He walks over and opens up the door.
 16 B: (angrily) Well it's obvious you've never had to remove a cheese stain hmph
 She leaves.

Scene 3

Bree is sitting at the kitchen table, quietly repairing a mug, when Rex walks in.

01 R: Hi (2.0) I don't want to disturb you I just eh . left some important papers here (1.5) Whaddaya doing
 02 B: I'm repairing a chipped mug
 03 R: Why don't you just buy a new one
 04 B: Because I think it is better to fix what you already have .
 05 R: (4.0) Listen . um (2.0) About what happened today
 06 B: You humiliated me Rex . for no good reason
 07 R: I'm sorry
 08 B: I was there I was willing . Normal men don't say no to that
 09 R: You . you upset me
 10 B: See . But I don't think that's the reason . After I left the motel I um did some thinking about us . and our sex life and I realized there has been a disconnect . But it's coming from you
 11 R: That's ridiculous
 12 B: How many years have we been making love and you've started to ask me something but then you stop
 13 R: I I don't know what you're talking about
 14 B: You are unhappy with our sex life because . you're not getting something from me but you're simply too afraid to ask
 15 R: My my problem with our sex life is that you can't stop thinking about the house work
 16 B: Well then if that's the case then take me right here right now The house is spotless There are no burritos lying around to pull my focus

17 R: I'm not in the mood
18 B: Why not . We haven't had sex for months Rex Most normal red-blooded
men would be climbing the walls by now
19 R: Please don't do this
20 B: Rex whatever you want . I'll go there with you . I will go there with you
You just have to say it out loud . Tell me What do you want What do you
need
21 R: I need for you to stop talking like #this#=
22 B: #Why#
23 R: =Because you sound like a whore
24 B: No I don't I sound like a woman whose husband won't touch her (8.0) Rex
after Mary Alice killed herself . it all hit me . We all have our secrets and I
think it's time for you to tell me yours
Rex stares at her for a long moment before shaking his head.
25 R: (12.0) I'm going
He leaves.

Episode 01.07: Anything You Can Do

Scene 1

In the principal's office of Andrew's school, Rex and Bree are seated. Bree is reading from Madame Bovary while Rex sits quietly. The principal walks in.

- 01 PS: Mr and Mrs Van de Kamp (3.0) So . Your son decided to entertain some of his friends yesterday . by shoving a freshman's head into a locker
- 02 B: This was the Johnson boy
- 03 PS: Yes He broke the boy's nose . Because of our no tolerance policy your son may face expulsion
- 04 R: You're going to ruin his whole future over a little rough housing
- 05 B: Rex . This was practically assault
- 06 R: mrs Stark . What Andrew did was clearly wrong but in his defence . His mother and I are going through severe marital problems
- 07 B: Is that relevant
- 08 R: Our marriage is disintegrating . Of course Andrew is acting out he has every right to be angry
- 09 B: If Andrew is angry about you moving out of the house then perhaps he should shove your head into a locker
- 10 R: All I'm saying is that we need to take some of the responsibility here
- 11 B: And so does Andrew . Blaming his actions on our problems which are not so serious does not help him
- 12 R: Our problems are serious
- 13 B: mrs Stark You handle this however you see fit
- 14 R: Bree I've gone to an attorney . You're gonna to be served with divorce papers later today
- 15 B: You went to an attorney
- 16 R: Yeah . And a good one too
- 17 B: Well he better be good because when I'm finished with you you won't have a cent to your name
- 18 R: Bring it on
- 19 PS: Perhaps detention is the way to go

Scene 2

Bree, Rex, Andrew, and Danielle sit at the dining room table. Danielle brushes her hair, Rex has a glass of soda in his hands, and Bree has a nearly empty wine glass in front of her.

- 01 A: What's all this about
- 02 R: You both know that your mother and I have been unhappy for quite a while . and after a lot of soul searching . we've decided it would be better if we got divorced
- 03 B: But whatever problems your father and I have it doesn't change the fact that we love you very very much
- 04 A: I've got a question
- 05 B: Go ahead sweetheart Ask whatever you want
- 06 A: Can I live with dad . I mean c'mon mom Let's face it . We drive each other crazy

07 B: (stares at him for a while, then looks briefly at Rex and turns to Danielle)
 (5.0) Is is that what you would prefer Danielle to live with your father
 08 D: I don't really care as long as I have my own bathroom
 09 B: um . All this um . wine is uh . giving me a headache
 She gets up and leaves the room. Rex looks after her.

Scene 3

Rex brings Andrew outside, with his hand over Andrew's eyes. In front of the house stands a brand new convertible.

01 R: Surprise
 02 A: No way
 03 R: Yep
 04 A: No way
 05 R: Yeah it's all yours . Here are the keys
 Bree comes outside.
 06 B: Rex . what's this about
 07 R: I I went and splurged a little . Oh Danielle . Here's your present
 He pulls a suitcase out of the back.
 08 D: Luggage
 09 R: Yeah . It's to take with you to the Pershing Modelling Academy I'm
 footing the entire bill
 10 D: You mean that I can really go to New York
 11 B: Wait wait a minute What's all this about a modelling academy
 12 D: It's my new career Mrs Solis is sponsoring me
 13 B: Oh is she now and when you were planning on telling me
 14 R: She told me and I think it's a great idea
 15 B: Don't you two see what he is doing . He's trying to get you on his side He's
 trying to buy your love
 16 R: Oh for God's sake . Don't be paranoid
 17 B: A car . A modelling academy . You should have discussed these gifts with
 me first I'm sorry kids but we cannot accept them
 18 A: Dad you can't let her do this
 19 R: Bree . We just told the kids we're getting divorced Isn't it time to spoil
 them a little
 20 B: I said no
 21 R: You know what . They're my kids too . and I can give them anything I
 want

He takes the keys from Bree's hands and puts them in Andrew's hand.

22 R: There you go
 23 D: Thank you #daddy#
 24 A: #Yes#

The kids get in the car and drive away.

Bree glares at Rex. He stands to face her, triumphant.

Episode 01.08: Guilty

Scene 1

Focus in on a Bible being opened. Mary Alice begins speaking.

01 VO: There is a widely read book that tells us everyone is a sinner . Of course . not everyone who reads this book feels guilt over the bad things that they do . But Bree Van de Kamp did . In fact Bree had spent most of her life . feeling guilty . As a child . she felt guilty about not getting straight A's . . As a teenager . she felt guilty about letting her boyfriend go to second base . As a newlywed she felt guilty about taking three weeks to get out her thank you cards . . She knew the transgressions of her past . were nothing compared with the sin she was about to commit

The Van de Kamp family is all in the living room. Danielle and Rex are seated while Andrew paces, and Bree looks through the Bible.

02 D: Can't we just go to the police and tell them it was an accident
 03 R: This wasn't some simple DUI . Not only was your brother drinking Andrew left the scene of the crime That makes it a hit and run
 04 A: Maybe I could go to Canada . You know Until the statute of limitations is up
 05 D: Do you really think mom and dad are going to foot the bill while you go moose hunting for seven years
 06 R: If Carlos' mother dies . there is no statute of limitations
 07 D: Right Because then it's murder
 08 A: Shut up
 09 D: You shut up
 10 A: How could it be murder It was an accident
 11 B: (3.0) We have to get rid of the car (6.0) But we can't sell it The police might find it and there could be DNA We take the car to a bad part of town We'll leave the keys in the ignition and the doors unlocked . If the police don't find it we'll get the insurance money and if they do . It wasn't in our possession . Anyone could have hit Mrs Solis
 12 A: That sounds good
 13 R: Bree . Are you sure
 14 B: Our son could spent the rest of his life in jail I won't allow that
 Bree stands up and puts the Bible away.
 15 VO: Bree knew what she was about to do was wrong . But like most sinners . she would worry about her guilt . tomorrow
 16 B: Well everybody should uh go wash up . . We're having pancakes for breakfast

Scene 2

It is night time in a run down neighbourhood. A car drives down the street of an old, worn-out neighbourhood.

- 01 VO: Like every city Fairview had a neighbourhood that was less than desirable .
It was an accepted fact anyone who lingered there after midnight was
usually . up to no good . . Rex and Bree Van de Kamp were no exception

The car stops and Bree gets out. In a nonchalant manner, she walks around the car and heads towards Rex, who's parked in his own car in a darkened alleyway, with a perfect view of the car Bree had driven. She gets into the car with Rex.

- 02 R: You really think this is gonna work
03 B: This is the most impoverished neighbourhood in the city . Trust me
somebody will steal the car
04 R: How can you be so sure
05 B: Because I have faith in the poor

Scene 3

Rex and Bree sit relaxed in the car, watching the car Bree left behind.

- 01 R: You've been awfully quiet
02 B: I have just been . thinking about the kids . . They sure grew up quickly
didn't they
03 R: They sure did
04 B: I remember telling them when they were babies that they weren't allowed
to get any bigger because they were so adorable . And we were so happy
05 R: Yeah well
06 B: They sure didn't turn out like we expected them to
07 R: No . they didn't
08 B: We could have been better parents
09 R: We weren't that bad
10 B: We still have so much to teach them . For starters we need to get across to
Andrew the enormity of what he's done
11 R: I don't I . suppose we could punish him
12 B: All right then What's the appropriate punishment for a child who drives
over a woman
13 R: I I don't know
14 B: You know no matter how the kids turn out I still love 'em
15 R: Of course you do
16 B: I'll never forgive them for growing up so quickly
17 R: (3.0) Hey look

A man stands by the car on the street, looks around, then quickly gets into the car and drives away.

Episode 01.09: Suspicious Minds

Scene 1

Andrew horses around with his friends at a swim meet. Rex and Bree are in the stands, watching him.

- 01 B: It's just not right
 02 R: What
 03 B: A woman is in a coma because of Andrew and there he is . Happy as a clam
 04 R: Well . We grounded him . We took away the TV in his room . How many more ways do you want to punish him

Bree turns to look at Andrew, who's put his swimming cap on, gotten on the diving board, and is ready. The buzzer sounds, and he dives into the pool.

- 05 B: I think we should make him quit the swim team
 06 R: Bree . This is the one thing in his life that he's passionate about
 07 B: Well maybe if we take it away from him then he'll start to understand what he did . He has not shown an ounce of remorse since the accident
 08 R: Of course he feels bad . He's just you know . keeping up a façade
 09 B: Well he's doing a fabulous job
 10 R: Look . If we take him off the swim team he'll lose his shot at an athletic scholarship and then he's never going to forgive us
 11 B: Well if it ensures he grows up with some trace of humanity then that's a risk I'm willing to take
 12 R: Well I'm not
 13 B: That's because you just don't love him as much as I do
 14 R: Well . Isn't that nice
 15 B: It's just a fact . I'm his mother He lived inside of me
 16 R: He hung out in your womb for a few months back in the eighties Since then I have grown to love him just as much as you

The whistle blows and the audience begins to clap.

- 17 B: (to the man in front of them) What just happened
 18 M: That kid you both love so much . just won the race

Bree looks at Andrew, who's slapping high-fives with other team-mates, and she and Rex both start clapping.

Scene 2

Rex is walking toward his golf ball on a golf course. A golf cart with Bree in it approaches him on the course. She gets out and walks toward him. She holds out a plastic container with a yellow liquid.

- 01 B: <sigh>
 02 R: What's this
 03 B: Your son's urine
 04 R: (to his golf partner) I'm gonna need a moment
 05 B: I think Andrew has been smoking marijuana so I want you to take this . and get it tested right away
 06 R: Why

07 B: Because I want you to pull him from the swim team and I don't think you'll allow it without proof

08 R: Proof or no proof you're not going to take him off the team

09 B: Yes . I am

10 R: If you try I'm going to go to the coach and tell him to ignore you . We're not gonna screw up Andrew's future just because he sparked a dooby . I mean come on . We've all done it

11 B: Not all of us. Rex I thought you moved back home to try and straighten Andrew out to . teach him the consequences of his actions . I don't understand why you're fighting me on this

12 R: Because I disagree . Because we're still getting divorced . and I don't have to let you push me around anymore

13 B: I never pushed you around . We always made our decisions together

14 R: No. you always made decisions and tell me I agreed . Eighteen years of smiling and taking it Wha What a liar I was . Thank god you're out of my life (he turns away from her)

15 B: Rex

16 R: hmmm

He turns back. She throws Andrew's urine all over Rex.

17 R: What the hell are you doing

18 B: The same thing you just did to every memory I have of our marriage

She gets back in the golf cart.

19 R: You know what . If you were my mom I'd smoke pot too

Episode 01.10: Come Back To Me

Scene 1

Bree is playing solitaire in the kitchen, dressed for bed. Rex comes into the house.

01 B: Hello
 02 R: Why 're you up
 03 B: I could ask you the same question
 04 R: I'm going to bed (3.0) I didn't ask you to wait up for me . Remember I'm here as our children's father not your husband
 05 B: (picks up his jacket and sniffs the collar)
 06 R: What are you doing
 07 B: Were you with a woman (3.0) Did you . tell her that you have a wife or does that hinder your pick-up style
 08 R: All right . Even if I was seeing someone . I have every right to . Exploring options is the whole point of being separated
 09 B: Options I'm not a mutual fund Rex
 10 R: Oh that's not (2.0) Bree . You should get out there . Try and meet someone
 11 B: Ha . Meet someone . I'm raising your children
 12 R: I am just trying to move on with my life . It is nothing to be ashamed of
 13 B: Oh okay . I tell you what then . Why don't you just . call up your mystery woman and invite her over I'll pull out the sofa bed and you can take her right there . (yelling) Andrew Danielle Daddy's gonna fornicate for us
 14 R: Keep your voice down
 15 B: Why . Are you feeling ashamed
 She pushes past him.

Scene 2

Rex has had a heart attack and has just woken up from his surgery. He sees Bree standing at the window looking out.

01 R: Hey
 02 B: (turns to him) Hey
 03 R: Guess they operated huh
 04 B: (walks over to him) They sure did
 05 R: How'd it go
 06 B: It went well . The surgeon says you're going to be as good as new (she looks down)
 07 R: You look like you've been crying
 08 B: I have (4.0) I was so afraid you were gonna die . There were so many things I haven't had a chance to tell you
 09 R: I'm sorry you were so worried
 10 B: That's okay . How are you now Rex . Are you strong enough to listen to the things I need to tell you
 11 R: (nods) Sure honey
 Bree sits on the edge of the bed and leans down so that she's near Rex' face.
 12 B: I know you still love me (6.0) Maisy told me
 13 R: <swallows> She did
 14 B: (nods) (whispering) As of this moment Rex . I am no longer your wife . I'm

gonna go out . and find the most vindictive . lawyer I can find and together
 . we are going to eviscerate you . I'm gonna take away your money . your
family . and your dignity . Do you hear me

15 R: Bree

16 B: And I am so . thrilled . to know that you still love me . Because I want
what's about to happen to you (3.0) to hurt . as much is as humanly
possible . I'm so glad you didn't die before I got a chance to tell you that

She leaves the room.

Episode 01.11: Move On

Scene 1

Bree sets a tray of food down next to the couch where Rex is lying. He sits up, breathing heavily from exertion.

- 01 R: Just so you know . I really am grateful for everything you're doing for me
 02 B: Oh I don't need your gratitude . You're only here because your children are master extortionists
 03 R: So you didn't tell them about=
 04 B: =your adultery No I decided to keep that little gem all to myself
 Bree begins cleaning up around the living room.
 05 R: Listen I know this is a real imposition=
 06 B: =Yes it is . The doctor said you could be here for weeks
 07 R: Would it make you feel any better if I told you I'm sorry for what I did
 08 B: Yes it would . If I still felt anything for you . But as it stands the place you used to occupy in my heart is very much . empty now
 09 R: You must still feel something for me
 10 B: And why do you think that
 10 R: Oh come on Bree Look at this . You're using the good china . freshly pressed napkins . flowers from the garden . This tray was prepared with loving care
 11 B: Do me a favour Rex . Please don't mistake my anal retentiveness for actual affection

She stalks out, taking the small vase with a flower in it off of the tray with her.

Scene 2

Bree comes down the stairs, dressed in a red dress, with her hair styled up. Rex is sitting in

- 01 R: Wow . Look at you . You going out
 02 B: Not that it's any of your business but em . I have a date
 03 R: A date . What kind of date
 04 B: Rex I don't want to say anything that might upset you The doctor says any undue stress could cause another heart attack
 05 R: (turns his back to her)
 06 B: (smiles) It's a romantic date with a single attractive man and I intend to french the hell out of him <doorbell rings> Oh . Right on time

She goes to answer the door and Rex watches from the couch.

- 07 GE: Hi
 08 B: Hi
 09 GE: (hands her a small bouquet of flowers) In my spare time I garden I thought you might like these
 10 B: Oh my They're exquisite . Compost and eggshells
 11 GE: Yes
 12 B: Oh . Come on in (4.0) George you remember Rex
 13 R: (smiles and waves his hand from where he's sitting)
 14 GE: em I thought you said you were separated
 15 B: Oh we are . Emotionally . Physically he just lives here because his mistress

refuses to care for him . Would you like a drink

16 GE: uh No uh I'm fine thanks

17 B: Rex . Say hello to George

18 R: Hello George

19 GE: Hello doctor Van de Kamp

20 B: I'm going to go put these in water . George . Why don't you have a seat .
and I'll be right back

21 GE: (sits down next to Rex) So . uh How's your heart Doctor Van de Kamp

22 R: Better How's the pharmacy

23 GE: Busy . It's busy

24 R: <laughs>

25 GE: Something funny

26 R: It's . It's nothing . You see I uh . I recently engaged in some extracurricular
activity and now Bree's doing anything she can to make me suffer . All you
can do is laugh

27 GE: Yeah uh I I guess

Bree comes back in and sets the flowers in the vase next to Rex.

28 B: Oh these flowers are stunning . They're the best ones I've ever gotten
(smiles pointedly at Rex)

29 R: (turns to George and smiles at him)

30 B: Ah Shall we

31 GE: It was nice talking with you doctor Van de Kamp

32 R: Please . You're dating my wife . Call me Rex

Bree turns abruptly to glare at him, then turns her back and she and George leave.

Episode 01.13: Your Fault

Scene 1

Bree and Rex sit opposite each other at the dining room table. There are six lawyers at the table with them, three on each side.

- 01 BL: Let's start off by addressing the division of assets
 02 RL: Well we're not prepared to discuss either the primary residence or the retirement plans at this time
 03 BL: Are you prepared to discuss the cars . the antiques
 04 RL: I'd like to start by discussing the country club membership . Access to the facilities is integral to doctor Van de Kamp's medical #practice#
 05 R: #What are# we doing here
 06 RL: eh em I'm sorry Rex
 07 R: I'm talking to my wife . Surrounded by lawyers dividing up our stuff . I don't want this . I thought I did but I don't . Maybe we should talk this over before it's too late . What do you say Bree . Should we send the vultures home

There's a long pause as Bree looks at Rex. Then she turns to her lawyer.

- 08 B: (13.0) I want to keep the club membership . Rex is terrible at tennis . and he hates buffets
 09 BL: Okay . If you'll turn to page two of our proposed settlement you'll find our prioritized list
 10 RL: Right

Scene 2

Bree is cleaning up the kitchen, Rex walks in.

- 01 R: Hey
 02 B: I'm not speaking to you
 03 R: Didn't like the settlement talks huh
 04 B: You only demanded the good china because you know I love it
 05 R: You take our timeshare in Aspen and I'm vindictive Come on . You'll hardly ever use that place
 06 B: Hardly . How about never
 07 R: I mean fine . When I move out I'm going to use your good china for take out food . Yeah . Pizza spare ribs
 08 B: You know what At our next settlement talks . I plan on asking for your golf clubs
 09 R: Isn't divorce fun
 Bree looks at her watch.
 10 B: <sigh> It's time for your heart medication
 11 R: You know I meant what I said at that meeting . I will fire my lawyer tomorrow Just give me the word
 12 B: Sweetie . I think it's too late
 13 R: Why
 14 B: Because you . were unfaithful

- 15 R: But . If you could find a way to forgive me . If we could find a way to be happy Wouldn't you want that
- 16 B: <exhales> You know what I really truly want . Revenge . I mean if somehow we could level the playing field then um . maybe I could find a way to come back
- 17 R: <laughs> So . What does that mean You wanna have an affair
- 18 B: (looks at him)
- 19 R: Okay uh . Who are we talking about here . Your dopey pharmacist
- 20 B: Would that hurt you Rex . if I slept with another man
- 21 R: It would devastate me

They look at each other again. And then Bree hands him a glass of water.

- 22 B: Here you go
- 23 R: Bree . You you can't possibly =
- 24 B: =Rex . Time to take your medicine

Rex quickly throws the pills in his mouth and then drinks from the glass of water, frowning, as he watches Bree walk out of the kitchen.

Episode 01.14: Love Is In The Air

Scene 1

Bree sits in a living room chair, sewing. Rex sits on the couch, reading a book.

01 B: Valentine's day is tomorrow
 02 R: I know . I already bought your gifts
 03 B: Roses and English toffee
 04 R: mmmm Just like always
 05 B: Yes . And I suppose we'll make love tomorrow night too
 06 R: That is our little tradition
 07 B: Good . I'm looking forward to it (12.0) Are you looking forward to it
 08 R: What
 09 B: Well it's just that I know that I don't . please you sexually so I was
 wondering if you really were looking forward to being with me
 10 R: Oh for god's sake
 11 B: I'm sorry Rex . I thought I could pretend that this . doesn't upset me
 anymore but I can't
 12 R: Please don't do this
 13 B: You had an affair You went to another woman for sex to give you
 something I couldn't . At least have the decency to tell me what that
 something is
 14 R: Bree . I can't
 15 B: Why not . Rex please tell me . Let me prove to you how much I love you
 16 R: (6.0) I like to be dominated
 17 B: huh
 18 R: sexually
 19 B: huh
 20 R: Never mind
 21 B: Rex please I wanna understand

Later, Rex and Bree sit on the couch, watching the TV, from which the sounds of a man pleading are heard.

As they watch, from opposite sides of the couch, Rex looks alternately turned on and uncomfortable. Bree alternates her gaze between the TV and Rex, looking at him in shock. Rex pauses the video and turns to Bree.

22 R: Well
 23 B: What the hell did your mother do to you
 24 R: What
 25 B: Well come on This just reeks of unresolved childhood trauma
 26 R: This has nothing to do with my mother Bree This is a preference
 27 B: It's a perversion
 28 R: For gods sake . You promised to be supportive
 29 B: What do you want me to say . My husband likes to wear metal clamps
 around his nipples hooray
 30 R: I want you to say you'll try it just just once
 31 B: Try what . Hurting you . You actually want me to hurt you

32 R: So I can feel pleasure yes
 33 B: Fine (she slaps him across the face as hard as she can) So . Was it good for
 you
 too

She gets up and leaves.

Scene 2

Bree's reading in bed when Rex climbs in next to her.

01 B: Good night
 02 R: Night
 03 B: <sighs> . . So how does this . domination thing work
 He rolls over and sits up. Then he smiles at her.

Later, Rex is pulling a box out of the deepest part of the closet as he talks.

04 R: So there's nothing to be afraid of . I Mostly we'll just be constructing
 simple scenarios and . acting them out
 05 B: So . It's like we're in a little play
 06 R: Sort of . And if things do get too rough we'll have a control word . If one
 of us says it the other backs off immediately
 07 B: Okay so . What's our control word
 08 R: Well lately . I've been using Philadelphia
 09 B: (looks away)
 10 R: What's wrong
 11 B: ah It's just that my aunt Fern lives in Philadelphia and I don't want to be
 thinking about her while I'm . spanking you with a leather strap
 12 R: Okay . Fine . You pick a control word
 13 B: um . How about . Boise
 14 R: Boise
 15 B: What's the matter with Boise
 16 R: We're gonna be doing psychological role playing here Bree and a . funny
 word like Boise would ruin the mood . We need something that sounds
 serious
 17 B: hmm . How about Palestine
 18 R: (stares at her) (5.0) Boise will be just fine
 19 B: So I guess we should uh . get started . What do you want me to do
 20 R: Handcuff me to the bed .
 21 B: (looks shocked)
 22 R: Bree you are not going to regret taking this journey with me . This is going
 to infuse our marriage with more passion then you could imagine . You
 just have to trust me
 23 B: I do . Would you mind if I ran these through the dishwasher once
 24 R: (nods) Sure

Episode 01.15: Impossible

Scene 1

Bree comes down the stairs with a basket of laundry.

01 VO: Bree Van De Kamp believed in old-fashioned values . Things like respect for god . the importance of family . and love of country . In fact Bree believed so strongly in her values . it was always a shock whenever she was confronted . with those who didn't

As she sorts the laundry in front of the washer, she pulls out a condom from the basket. Moments later, she holds it up in front of Rex, who's paying bills at the dining room table.

02 R: It's not mine
 03 B: You promised the cheating had stopped Rex You promised
 04 R: Could we not yell at each other I'm feeling really lousy today
 05 B: I want you out of the house
 06 R: Bree . Look at me . It's not mine
 07 B: Well then . Whose is it . It didn't just magically appear in my laundry basket
 08 R: Well . I'm not the only guy in this house that uses that hamper
 He gets up and walks through the kitchen. Bree follows him.
 09 B: No
 10 R: Sorry
 11 B: Andrew is still a child
 12 R: He's sixteen . It's not unheard of
 13 B: Honey . You have to talk to him
 14 R: And tell him what
 15 B: Tell him that we found his . condom and that he is forbidden from . y'know
 16 R: I can absolutely tell him that we think he's too young but I don't think it's gonna do any good
 17 B: Well then the least we can do is go search his room and if we find any more of these we'll confiscate them
 18 R: And that will accomplish what
 19 B: Well if we take away his condoms maybe=
 20 R: =He's a teenage boy . We could take away his penis he'd still try to have sex
 21 B: Well . We can't put it back in his room I mean that would be like we're condoning him having pre-marital sex
 22 R: Bree . Let me put this another way . Do you wanna become a grandmother
 23 B: (looks shocked)
 24 VO: Yes Bree believed in old-fashioned values . But she also believed . it was better to be safe . than sorry

Scene 2

At the dinner table, the four Van De Kamps are eating.

01 A: hm So get this . Zach Young is throwing a pool party Saturday night . and
he sent out a bunch of formal invitations complete with fancy lettering

02 D: I'm surprised he didn't spritz them with after shave

03 B: What is wrong with nice invitations

04 A: Mom it's a pool party

05 D: Why couldn't he've just passed out fliers in the quad

06 A: Because he's genetically incapable of being cool

07 R: So uh . You going

08 A: m Maybe . I mean um . Lisa and Justin and some of the guys thought it'd
be fun to swim . We can always bail if it's as lame as we think it's gonna be

09 B: Oh is Lisa your friend with the . pierced navel

10 A: Yeah

11 B: You've been spending a lot of time together lately haven't you

12 A: I guess

13 R: (shakes his head in disbelief)

14 B: Oh uh Andrew I'm gonna . want you home by eleven on saturday

15 A: Eleven . Mom it's not even a school night

16 R: Bree . A curfew isn't gonna do any good

17 B: You . may be able to abdicate all your parental responsibility but I cannot

18 R: (drops his fork and gives her a look full of indignation)

19 A: What What's going on here

20 R: (nods at Bree with arched eyebrows, 'you tell him')

21 B: (stares back at him)

22 A: Would this have to do with the condom you left in my room

23 B: As a matter of fact it does and just so we're clear . If you get Lisa pregnant
you will marry her

24 A: <exasperated laugh>

25 B: Andrew . this is not funny

26 A: Mom trust me This is very funny . Mostly because . the condom wasn't
mine

27 B: (stares accusingly at Rex)

28 R: (stares at Andrew like he knows he's lying)

29 A: (turns to Danielle)

30 R: (look of surprise and indignation)

31 D: (leans back in her chair and turns to Andrew) You suck you know that

32 B: (stares at Danielle, her mouth hanging open in shock)

Episode 01.16: The Ladies Who Lunch

Scene 1

Rex and Bree sit at a table eating lunch at the Fairview Country Club.

- 01 B: What's wrong Rex Didn't you enjoy your golf game with doctor Wallace
 02 R: I didn't play . I'm still feeling sluggish
 03 B: Still . Did you talk to him about that
 04 R: Yeah of course . He doesn't understand why the medication isn't working
 and he wants me to come in for a check-up tomorrow
 Some women laughing at the next table cause the two of them to turn and look. Tish
 walks away from that table and heads to another one.
 05 B: I can see that Tish is making the round She must have some . juicy new
 anecdote
 06 R: Then get her over here . I could use a funny story today
 07 B: Tish . Tish . Oh I can tell by that look on your face you've got something
 good Now come on Don't be selfish
 08 TI: Well . First off . You're not friends with Maisy Gibbons are you
 09 R: (stares at Bree a little uncomfortable)
 10 B: (stares at Rex, also uncomfortable, then turns to Tish) No
 11 TI: Thank god because this is too good . Maisy was arrested . While Harold
 was at work she was having sex with men in her house for money Can you
 imagine
 12 B: <sigh> No I I can't
 13 TI: And that's not even the best part . Word is she had a little black book with
 all her clients' names <laughs>
 14 R: So uh . You think that'll get out
 15 TI: Of course these things always do . Nancy wait up I can't wait to tell you
 this Wait wait (she rushes off)
 16 B: Well you heard your funny story Rex . Why aren't you laughing

Scene 2

Rex and Bree are seated at a table at the country club. The maitre d' hands them menus.

- 01 MD: Have a nice evening
 02 B: Thank you (she looks over at the next table) Serena hi How are you
 03 S: (waves, then turns to her husband without saying anything)
 04 R: I talked to doctor Wallace today
 05 B: Oh
 06 R: He still has no idea why the medication isn't working . He told me he's
 thinking of running more tests . I told him I'm thinking about getting a
 second opinion
 07 B: (2.0) Rex . This might sound silly but are people staring at us
 08 R: <sighs> (5.0) Yeah . What's going on
 09 B: Well I could be wrong but I suspect that . Maisy Gibbons' client list has
 been released
 Some people start laughing.
 10 R: You think they're laughing at us

- 11 B: No . I think they're laughing at you . I think they feel sorry for me which is just as mortifying
- 12 R: What are we gonna do
- 13 B: Oh . We're gonna act like . nothing is happening and then . when we finish eating we're going to walk out of here with all the dignity that we can muster
- 14 R: Please . Let's go now
- 15 B: Oh no . I refuse to give them this kind of satisfaction . Open your menu
- 16 R: Everybody's staring Bree It's humiliating
- 17 B: Well you should have thought of that before you left a personal check on Maisy Gibbons' nightstand
- 18 R: All right You stay here . if you want to . I'm leaving (he gets up)
- 19 B: Rex . If you walk out of this restaurant I will scream
- 20 R: Bree
- 21 B: I will scream . about your cruelty . Then I will scream about your infidelity . and then just to make sure it really hurts I will scream about your distasteful sexual habits . You wanna know what true humiliation is you just take one step
- 22 R: (looks around, smiles, then sits down)
- 23 B: (smiles pointedly at Serena) So what are you having . The veal looks good

Episode 01.17: There Won't Be Trumpets

Scene 1

Bree and Rex are talking in the kitchen.

- 01 R: I can't believe it . Two months from graduation and he gets expelled
 02 B: You know We are just . lucky . that that security guard did not press charges
 03 R: So what are we gonna do
 04 B: Well . Glad that you asked
 Bree pulls out some pamphlets from a drawer and lays them out.
 05 R: What are these
 06 B: They're brochures for youth detention centers
 07 R: How long have you had these
 08 B: They've been in the drawer for a few months I had a feeling . we might be needing them
 09 R: Bree . I don't know
 10 B: We have to admit that we need help . If we can't get through to Andrew then we have to find someone who can
 11 R: You really want to send our son away to some prison camp
 12 B: Oh come on Don't be so dramatic I mean some of these places actually look fun . Look . camp Hennessey . "Camp Hennessey teaches kids respect for authority and boundaries in a summer camp-like atmosphere"
 Bree holds up the brochure for Rex to see. Rex grabs the brochure.
 13 R: "The perimeter is surrounded by an electrified fence"
 14 B: Well . You have to admit that's an efficient way to teach respect for boundaries . Okay . how about this one It's perfect for Andrew It's a ranch in Montana It has . lots of fresh air and plenty of open spaces and daily classes on anger management
 15 R: I'm . I'm not comfortable with this
 16 B: All right . What about this one It's in the desert and it's very reasonable . Barracks are a little bit bleak but that recidivism rate is to die for
 17 R: Bree I'm not doing it . I'm not sending my son away
 18 B: It's easy for you isn't it . You're not the one he's openly rude to You're not the one he challenges every day . You're not the one he hates
 19 R: I'll talk to him . all right . I'll sit him down for a little old-fashioned heart to heart
 20 B: You talk to him all you want . I'm gonna check out the place with the electrified fence

Scene 2

While it's still dark outside, Andrew sleeps in his bed. Bree quietly shakes him and Rex turns on the light. Andrew wakes up and sees his mother and father standing over him.

- 01 A: What's going on . Did grandma die
 02 R: uh No she's fine . Listen . Andrew
 03 B: Sweetheart it's been clear to us for sometime now that you've been unhappy . All this acting out
 04 R: The pot smoking . the violence

- 05 B: It just isn't you . And we feel that you need to spend some quality time . thinking about the goals in your life . And what kind of person you wanna be
- 06 A: What the hell are you talking about
- 07 B: There's this place called camp Hennessey It's . designed for teenagers like yourself who have lost their way
- 08 A: You gotta be kidding me
- 09 R: They they emphasize discipline and responsibility . Two things you're sorely in need of
- 10 B: Hopefully you won't have to be there for more than a few weeks
- 11 A: You can stop this now I'm I'm not going to any stupid camp for juvenile delinquents

Rex walks to the door and Andrew lies back down, turning his back to his mother.

- 12 R: We're ready
- 13 B: Sorry honey but you don't have a choice
- Two tall, muscular men walk into the room. Andrew looks at them and then at his mother. Andrew jumps out of bed and tries to run past everyone. The men grab him.

- 14 R: Son
- 15 A: Get your hands off of me
- 16 R: Andrew Andrew It's no use fighting Now these gentlemen are going to help you get dressed . and then they're gonna drive you to the camp
- 17 M: We can take it from here
- 18 A: Wait wait . Mom mom Wait please I'm sorry mom please
- 19 B: Honey it's going to be okay I promise
- 20 A: (spits in her face) I know this was your idea
- 21 R: Why you little
- 22 B: Rex stop it . Honey . No matter what you say or do . I will always love you
- Andrew pulls away from her.
- 23 M: Let's go . Come on
- Bree and Rex turn to leave the room while Andrew stares after them.

Later, in the dining room, Rex sits at the table, drinking coffee. Bree comes up behind him and hugs him

- 24 R: What's that for
- 25 B: For being here . For standing by me through this . You don't know what it means to me Rex . <sighs> It's been a long time since I felt I had a real partner . and it really helps especially on a horrible morning like this
- Rex reaches out and covers her hand with his. Bree puts her other hand over Rex' hand.

Episode 01.18: Children Will Listen

Scene 1

Bree is packing up a large care package box in the living room.

- 01 R: We can't cancel now It's two days away
 02 B: Rex I'm not going That's all there is to it
 03 R: Counselling is part of the treatment at camp Hennessey You knew that
 04 B: Nowhere in that brochure did it say that we were expected to attend
 05 R: Well what is Andrew gonna think if you don't show up
 06 B: Well I am making him his care package I mean . He'll know that I'm thinking about him
 07 R: Why are you putting in lemon squares . They told us not to send him sweets
 08 B: Well I don't understand why
 09 R: I guess they feel baked goods from mom undercut the boot camp experience
 10 B: Fine . I won't send them but I think it's a stupid rule
 11 R: So . Are you going to this thing or not
 12 B: No
 13 R: Why
 14 B: Because the minute I get there Andrew will start <sighs> attacking me for abandoning him . and I don't wanna hear it
 15 R: There's no reason to feel guilty you know . You did everything you could for him
 16 B: I don't feel guilty
 17 R: (stares at her) (5.0) Okay
- Rex walks off and Bree puts the lemon squares back in the box before taping it up.

Scene 2

Bree sits near the bed, looking at outfits lying on the bed.

- 01 R: Why aren't you dressed yet
 02 B: I wanted to wear Andrew's favourite colour and then I realized that . I don't know what it is
 03 R: Oh honey I I think the fact that you decided to come at all will make him happy
 04 B: Yours is blue . Danielle loves pink . and I have no idea what my own son's favourite colour is
 05 R: I'm telling you . It doesn't matter
 06 B: How can you say that it doesn't matter Of course it matters
 07 R: Bree
 08 B: That is what makes a good mother . Someone who knows their child inside and out so that . if they get in trouble they know what to do . <sighs> I don't know him well enough
 09 R: You are a good mother
 10 B: (7.0) <sighs> Brown or green I . just don't know
 11 R: I'm gonna wait in the car . Whenever you're ready (gets up and walks out of the room)

12 B: (8.0) Green . I'll go with green everybody loves green

Scene 3

Rex and Bree have arrived at Camp Hennessey. Dozens of boys engage in carrying large duffel bags on their backs, or running, while Bree and Rex sit at a small picnic table that's been set up with coffee and snacks. A man comes up to them.

01 M: Mr and Mrs Van De Kamp
 02 B: um Yes um . Is it our turn
 03 M: Well uh . Sort of Andrew is waiting inside but um
 04 R: What's wrong
 05 M: Well he said he won't go forward with the session if . his mother's involved . He only wants to talk to his dad
 06 R: We drove two hundred miles to be here today . This is unacceptable
 07 M: I I share your frustration
 08 R: All right to hell with him then We're going home
 09 B: No
 10 R: I am not gonna let him insult you like this
 11 B: He blames me for his being here He blames me . for everything . And he's probably right
 12 R: Any mistakes made were made by both of us
 13 B: One of us should go talk to him See how he is . I'm okay
 14 R: Are you sure
 15 B: Yeah . I'm fine
 16 M: Right this way

Bree watches them enter a cabin with a sign on it that reads "Counseling Center." When the door is opened and Rex enters, Andrew is right there and Bree watches as he hugs Rex. He catches sight of Bree. She waves to him and he closes the door.

Episode 01.19: Live Alone And Like It

Scene 1

At Camp Hennessey Bree and Rex are sitting outside a cabin, waiting for Andrew.

- 01 R: I don't know I think we may be making a huge mistake
 02 B: We made our decision Let's just stick to it
 03 R: Let's say we leave him here three more weeks . What's the worst that could happen
 04 B: Our son just told us that he might be gay . There are two hundred other boys in this camp . Now I could . explain to you what might happen if we left him here but I'm a lady and I don't use that kind of language <sighs>
 05 R: You know I bet we're worrying ourselves sick over nothing . This is probably just a phase
 06 B: Exactly so we'll get him home We'll get him into . christian counselling so it won't become a lifestyle
 07 R: Well whatever's going on with him he's still our son and we love him
 08 B: Why would you say that to me
 09 R: Because it's obvious how freaked out you are by the whole . gay thing
 10 B: I may be freaked out but that doesn't change how I feel about him
 11 R: I'm just saying . Be cool

Andrew comes out onto the porch with his bag.

- 12 B: I can be just as cool as you can
 13 R: All right

Rex hugs Andrew.

- 14 R: It'll be nice to have you back

Bree approaches Andrew and puts her hands on his arms.

- 15 B: Andrew . I would love you even if you were a murderer
 Bree hugs him and Rex and Andrew look at each other in disbelief.

Scene 2

Rex and Bree are setting the table together.

- 01 R: This is gonna be a disaster
 02 B: It'll be fine . <sighs> . Andrew . honey Hurry up . Dinner's ready
 03 R: It's like we're setting a trap for him
 04 B: It's for his own good . You'll see

Andrew enters the dining room.

- 05 A: Smells good . What are we having
 06 B: I'm making homemade brat wurst with sweet-and-sour cabbage . It's a recipe I found in an old german cookbook

The doorbell rings.

- 07 B: I'll get the door Honey why don't you pour the wine
 08 A: Isn't Danielle spending the night at Wendy's
 09 R: I believe she is
 10 A: Well then why did mom set the table for four places
 11 R: huh
 12 A: uh I asked . Who's coming for dinner

Bree walks into the dining room holding onto the arm of a smiling, grey-haired man.

- 13 B: Andrew . You remember reverend Sikes don't you
 14 A: Oh come on
 15 B: um Reverend Why don't you um have seat and I will get some refreshments

The Reverend sits down at the dining room table where Andrew is already sitting and Rex is pouring wine.

- 16 RS: ah . So Andrew . It's been a long time
 17 A: Yes . Yes it has
 18 B: Would you like some water I have flat or bubbly
 19 RS: Oh bubbly please . So . Your mother tells me you've started having some sexual desires for other boys
 20 A: (stares at his mother)
 21 B: (smiles back lovingly)
 22 A: (looks at the wine) I don't suppose . I could get some of that
 23 R: Nope . I'm gonna need every drop
 Rex pours himself more wine.

Later...

- 24 RS: And over the years we've had so many young people come to our ministry . hating themselves for their unnatural desires and . within a few months they've found an inner peace and a tranquillity that is nothing short of miraculous
 25 B: Oh (reaches over and touches Andrew's arm)
 26 RS: And all it takes is a little faith . And a desire to change
 27 A: I'm sorry but I I really don't wanna talk about my sex life
 28 B: Well that's just too bad because this needs to be discussed
 29 RS: Bree . Please . Let the boy speak . Go on
 30 A: Well I appreciate your offer to help . I do but . I don't hate myself . so . I'm good
 31 RS: Son I know what it's like to be a teenager it's a very confusing time
 32 A: I'm not confused . I I know exactly . who I am
 33 B: (stares at him)
 34 RS: Well . If you ever do want to talk . My door is always open
 35 B: (looks alternately at Andrew and the Reverend) Reverend I don't mean to criticize but . it sounds like you're giving up
 36 RS: We can't force him on a path of righteousness . He himself has got to want to make the journey
 37 B: Well then what do we do Just stand by while he starts . dating boys . And by the way the correct word is not gay It's sodomy
 38 R: We're in the middle of dinner
 39 B: So
 40 R: So can you at least wait till dessert before calling our son a sodomite
 41 B: How you can sit there and be so casual is beyond me
 42 R: For starters I knew this dinner was a bad idea the moment you suggested it
 43 B: Well at least I'm trying to be proactive
 44 RS: Please There's no need to get upset

- 45 B: I am upset because there is a problem here and no one seems to notice it
 but me
- 46 R: As far as I'm concerned If Andrew is happy with who he is then it is our
 job to support him . (nods at Andrew)
- 47 A: (nods back)
- 48 B: (stares at Rex angrily, then turns to Andrew) Your father . is into S and M
- 49 R: Bree
- 50 B: He makes me beat him with a riding crop and I let him . It's no wonder
 you're perverted . Look who your parents are
- Bree walks away from the table.
- 51 R: Excuse me
- Rex leaves the table.
- 52 A: (smiles at the Reverend) What a fun night . You know We . We should
 really do this again sometime

Episode 01.20: Fear No More

Scene 1

Bree is arranging flower when Rex walks in.

01 R: So . I've been thinking about the pharmacist
 02 B: George . What about him
 03 R: I don't think you should go out with him
 04 B: Please don't be this way He's the only friend I have who's interested in cultural things
 05 R: Bree . I'm worried because he is obviously still in love with you
 06 B: No he just wants to be friends . He told me so
 07 R: Well . what else would a man in love say . He's desperate to spend time with you
 08 B: He does not seem desperate to me
 09 R: I saw the way his hands trembled when you touched his shoulder
 10 B: They did
 11 R: <nods> When we first started dating the same thing happened to me
 12 B: I don't remember that
 13 R: Listen . Continuing to see him would just be giving him false hope
 14 B: Well I certainly don't wanna hurt him . again
 15 R: No . you don't . I even think it would be a good idea to switch pharmacies
 16 B: Really
 17 R: <nods>
 18 B: Well okay . You know what I'm gonna miss most about him . George always has a way of making me good about myself
 19 R: (sarcastically) Yeah he's a terrific guy
 20 B: (smiling hopefully) Honey . Do your hands still tremble when they touch me
 21 R: <laughing> No . But . Come on We've been married eighteen years
 22 B: (smile falters a little) <sighing>Yes we have . And you still don't know when I need you to lie (smiles ruefully and walks away)
 23 R: <sighs> (takes his medication)

Scene 2

Bree is talking to friends and sees George approaching with a glass in hand. Rex rushes up and pulls George around. George's drink splashed onto Rex.

01 R: What are you doing
 02 GE: I am so sorry . That was an accident
 03 R: Answer my question . What are you doing here
 04 GE: I was invited
 05 R: By who
 06 GE: You know what doctor Van de Kamp . I don't believe I have to answer to you
 07 R: see . I think you do
 Bree approaches.
 08 B: What is going on here
 09 R: He crashed the party . This guy clearly is not taking no for an answer

10 B: It's okay . George . has a girlfriend . You brought her didn't you
11 R: He doesn't have a girlfriend
12 GE: I do so . She's right over there

George points at Ginger who is eating.

13 R: That's his girlfriend
14 B: See . We were worried for nothing
15 GE: So . Any time you wanna apologize
16 R: (stares at him)
17 B: Oh come on Rex You owe George some . sort of gesture
18 R: #(turns away then turns back)#
19 B: #(to George) I'm sorry#
20 R: Oh what the hell

Rex pushes George into the pool. George grabs Bree's hand just before falling in, pulling Bree in with him. Ginger stands there laughing, while the crowd is shocked.

21 B: Rex . Have you lost your mind
22 R: To be fair . I only pushed him

Episode 01.21: Sunday In The Park With George

Scene 1

Bree and Rex come out the front door.

- 01 R: Of course I don't want a new cardiologist but Lee's been conducting tests for weeks . He should have been able to figure out what's wrong with me by now
- 02 B: Honey we socialize with them . What am I gonna say to Helen
- 03 R: All I know is I've never felt worse . And I've gotta do something
- As they approach their car at the curb, Bree sees Edie across the street.
- 04 B: um I uh . I have to talk to Edie
- She begins to walk away.
- 05 R: uh Bree . We're gonna be late
- 06 B: Oh it'll just take a second I need to um . get uh . a recipe
- Bree runs across the street and catches up with Edie.

Scene 2

Rex and Bree are sitting in their living room. Rex is doing a crossword puzzle and Bree is knitting.

- 01 B: What do you think Rex I chose green so that it will work whether Gabrielle has a boy or a girl
- 02 R: (distracted) That's great
- 03 B: What's the matter You've been . mokey all day
- 04 R: I'm sorry . I'm just worried about the test results . If I don't find out what's wrong with me soon I'm gonna lose my mind
- 05 B: Oh honey
- 06 R: You must get tired of hearing me complain
- 07 B: No . No not at all I think that uh we should talk about it . In fact I think maybe . we don't talk enough
- 08 R: I guess
- 09 B: Why don't . we start doing things together again as a couple
- 10 R: mm hmm
- 11 B: I think that as soon as you're well enough we should go on a vacation . Take a trip go somewhere fun . Remember our trip to Italy
- 12 R: Yeah sort of
- 13 B: Sort of You . don't remember the glorious food and the gorgeous scenery and
- 14 R: What I remember is sweating like a pig and wishing we hadn't spent all our savings <laughs> . So where would you like to go
- 15 B: (looking disappointed) (8.0) It doesn't matter . You decide

Episode 01.22: Goodbye For Now

Scene 1

Rex sits on the examining table, buttoning his shirt. Bree sits in a chair off to the side.

- 01 DL: So . Here's what I'm thinking . I'm gonna see if doctor Morrison at the Lipstone Clinic can come in and consult
- 02 R: You wanna bring someone else in
- 03 DL: Your body isn't responding to the medication the way it should . And the tests we've run have all come back negative so I . I just wanna be on the safe side (His pager goes off.) Excuse me I need to take this
- He leaves the room.
- 04 B: <sighs> I don't know why . but I have this overwhelming feeling that you're gonna be just fine I really do
- 05 R: Lee Craig has the biggest ego of any doctor I know . If he wants to consult with someone that means he's stumped . Which means I'm screwed
- 06 B: Don't say #that#
- 07 R: #Dammit# Bree . Do you understand what's going on here . I could die (gets up from the table and walks away from her)
- 08 B: (3.5) So could I
- 09 R: What
- 10 B: I could walk across a street tomorrow and be hit by a car
- 11 R: (5.0) What in god's name is your point
- 12 B: All I'm saying . is that we're both gonna die . Eventually . And in the time that we have left whether it's . two days . or two decades I think that we should be nice to each other
- 13 R: You're right
- They smile at each other

Scene 2

Rex lies in bed, sleeping. Slowly, he wakes up and sees Bree sitting by the window, looking out.

- 01 R: What are you doing up
- 02 B: <very silently> I couldn't sleep so I was just . sitting here . thinking
- 03 R: About what
- 04 B: (4.0) You really want to know
- 05 R: Bree . I'm not feeling too hot right now so just tell me . What's up
- 06 B: I was thinking that the biggest mistake of my entire life . was agreeing to marry you
- 07 R: (3.0) <sighs> Let me guess . I've done something wrong
- 08 B: Forcing me to share in your depraved pastime wasn't bad enough You had to share my humiliation with your co-workers
- 09 R: What
- 10 B: Rex . everybody is talking . about our sex life . Every sordid little detail right down to that box of perversions you keep in the closet
- 11 R: Bree I I never said anything to anyone I swear to god
- 12 B: You're a liar
- 13 R: Who told you this

14 B: It doesn't matter
15 R: It does matter because I never said anything
16 B: Well then how do people know because we both know that I wouldn't say anything
17 R: Why would I tell people about what we do in bed
18 B: I don't know Rex . Maybe you were bragging . Or maybe you just subconsciously wanted to hurt me . Well congratulations You did it I am . officially destroyed
19 R: I didn't say anything
20 B: I don't believe you
21 R: (4.0)Oh (grabs his left side) (5.0) oh
22 B: Rex . What . What is it
23 R: I think I'm having a heart attack
24 B: (3.0) Ah . No you're not
25 R: Bree you're gonna have to take me to the hospital
26 B: (3.0) um . All right You uh go downstairs and um I will be . I'll be right there

She hands him his robe and he leaves the room.

Episode 01.23: One Wonderful Day

Scene 1

In the hospital, Bree is sitting beside Rex who is attached to various monitors. Rex opens his eyes and looks over at Bree.

01 R: What are you thinking about
 02 B: Oh I was just um . thinking that I need to start uh spring cleaning
 03 R: You haven't done that yet
 04 B: No and I need to clean out our rain gutters and uh . beneath the refrigerator
 and . I can't tell you how long it's been since I've replaced the shelf liner so
 05 R: Then you'll finish off with our wedding silver
 06 B: How did you know that
 07 R: See All those years you didn't think I was paying attention . But I was
 08 B: And do you know why I save it for last
 09 R: No
 10 B: Because it makes me think of my aunt Fern . On the day we got married . I
 told her . how happy I was and she told me . that even during bad times to
 always remember that the best was yet to come . And so as I polish it I
 think about you . and the kids and our life . and how right she was
 11 R: They're gonna operate on me
 12 B: I know
 13 R: I wanna say some stuff . Just in case=
 14 B: =Rex . You don't have to say anything
 15 R: I'm sorry . For everything I did . The moving out . The infidelity The sex
 stuff
 16 B: It doesn't matter . From here on in . can we just . say that we're even
 Rex reaches for Bree's hand. Bree clasps his hand.
 17 R: Okay
 18 B: Thanks . . And for the record . You are gonna come through this operation
 just fine
 19 R: <laughs> How can you be so sure
 20 B: Because I told you . The best is yet to come
 Bree kisses Rex. She places her head on his chest and Rex puts his arm around her.

The Solises

Episode 01.01: Pilot

Scene 1

Carlos and Gabrielle are crossing the street to go to the wake.

- 01 VO: (...) However her relationship with her husband was considerably cooler
 02 C: If you talk to Al Mason at this thing . I want you to casually mention how much I paid for your necklace
 03 G: Why don(t) I just pin the receipt to my chest
 04 C: He let me know how much he paid for his wife's new convertible Look just work it #into the conversation#
 05 G: #There's no way# I can just work that in Carlos
 06 C: hm Why not . At the Donnahue party everyone was talking mutual funds . and you found a way to mention you slept with half the Yankee left field
 07 G: I'm telling you it came up in the context of the conversation
 08 C: HEY . [quieter] People are starting to stare Can you keep your voice down please
 09 G: Absolutely wouldn't want them to think we're not happy

Scene 2

Gabrielle and Carlos are fighting in their living room.

- 01 G: You can't order me around like I'm a child
 02 C: Gabrielle
 03 G: No no no no I'm not going
 04 C: It's business . Tanaka expects everyone to bring their wives
 05 G: Every time I'm around that man he tries to grab my ass
 06 C: I made over two hundred thousand doing business with him last year . If he wants to grab your ass . you let him

Carlos leaves the house and stops on his way to the car

- 07 C: John
 08 J: (cuts his finger on a rose) ouch <sharp intake of breath> mister Solis eh y(ou) scared me
 09 C: Why is that bush still there Y(ou) were supposed to dig it up last week
 10 J: I: didn't have time #last week#
 11 C: #I don't# wanna hear your excuses . Just take care of it

He walks on, Gabrielle comes out of the house

- 12 G: I really hate the way you talk to me
13 C: And I really hate that I spent fifteen thousand dollars on your diamond necklace that you couldn't live without . But I'm learning to deal with it . So . Can I tell Tanaka we'll be there tomorrow night
14 G: John . we have bandages top shelf in the kitchen
15 J: Thanks Mrs Solis

Gabrielle and Carlos watch John go inside

- 16 G: Fine I'll go But I'm keeping my back pressed against the wall the entire time
17 C: See Now this is what a marriage is all about Compromise

Carlos walks away

Scene 3

Carlos kneels down to look at the grass on the lawn as Gabrielle rushes out of the house in an evening gown.

- 01 G: I found my earrings We can go now
02 C: Was John here today
03 G: (2.0) well yeah
04 C: The lawn hasn't been mowed I've had it We're getting a real gardener
05 G: Why
06 C: Are you deaf . I just said he isn't doing his job
07 G: It's dark You just can't see that the lawn has been mowed
08 C: It hasn't been Feel this grass
09 G: I'm not feeling the grass Let's just get going Come on We're late
She walks off and Carlos looks at the grass again.

Episode 01.02: Ah, But Underneath

Scene 1

Carlos's car pulls into the driveway. John and Gabrielle kiss as they towel off. Carlos slams the car door. Gabrielle hears it and runs to the window to look. As Carlos gets out of the car and gets the mail from the mailbox, she grabs John and they rush downstairs, grabbing clothing off of the floor as they do so.

Carlos sees the gardening tools on the lawn and looks around as he walks up to the house. Gabrielle tells John to climb out the window and as he does so, she pushes him. He falls, leaving behind the towel he had wrapped around him.

Gabrielle grabs the towel he had left behind and quickly puts her hair up with it. Carlos walks inside.

01 G: Hi honey You're home early

02 C: My meeting got cancelled (4.0) You just took a shower this morning

03 G: I um I just finished a workout

Gabrielle notices John's jeans still lying on the couch. She saunters casually over to them and puts a pillow on top of them.

04 C: hm Where's John

05 G: John

06 C: Yeah that's his truck out front

07 VO: Gabrielle was panicked She knew if her husband discovered her secret . she would feel the full force of his wrath

08 J: Hey Mr Solis

Scene 2

Carlos walks into the bedroom, where Gabrielle is lying on the bed with her eyes closed. He walks into the closet and begins taking off his tie.

01 C: I know you're awake

02 G: I know you're a jerk

03 C: Dinner with Tanaka ran long I'm sorry.

04 G: You know Carlos I didn't marry you so I could have dinner by myself six times a week . You know how bored I was today . I came this close to actually cleaning the house

05 C: Don't be that way . I got you a gift

06 G: Nope . No no no no You're not gonna buy your way out of this one

07 C: It's a good gift

He tosses a red jewellery box in front of her. She opens it.

08 G: Is that white gold

09 C: Yeah Put it on (He kisses her) and then make love to me

10 G: I'm not in the mood . But we could stay up and talk

11 C: <laughs> When a man buys a woman expensive jewellery . there are many things he may want in return . For future reference . conversation ain't one of them

She throws the jewellery box at him, hitting him on the back. He turns around.

12 C: Hey that was a joke

She gets out of bed.

13 G: Yeah right

She starts to stalk past him, and he grabs her.

14 C: What the hell is wrong with #you#

15 G: #Let# go of me

16 C: You've been acting like a nightmare for a month=

17 G: =Stop=

18 C: =What's wrong . I can't fix it unless you tell me

She breaks his hold and sits down on the bed.

19 G: <sigh> It's not exciting anymore Carlos

20 C: <sigh> (sits down next to her) So what am I supposed to do

21 G: (looks at him and thinks for a moment) I dunno . Be the way you used to be .
Surprise me Take my breath away

22 C: <sigh> Okay

23 G: (looks at him, eyebrows raised)

24 C: okay

He gets up from the bed

Scene 3

Gabrielle is sitting on the staircase, staring happily at the rose on the table. A horn honks. She looks out the window and her jaw drops. She goes outside.

01: G: Ha . . Oh . my . god

Carlos is standing next to a convertible with a big red ribbon on it. She walks over to him.

02 G: Carlos what have you done

03 C: I saw it when I drove by the dealership I thought . Gabrielle would look so
beautiful in this

04 G: Carlos (she shoves him playfully)

05 C: It cost me an arm and a leg . It's got GPS navigation 200 watt stereo
system . rear #parking sensor#

06 G: #O my god# it's beautiful

07 C: So . Did I take your breath away

08 G: tss Absolutely <giggles>

09 C: Is it the best gift you've ever gotten

10 VO: Gabrielle could see what this gesture had cost Carlos . so she responded the
only way she knew how

11 G: (kisses him and jumps up on him, wrapping her legs around him as they
kiss)

11 VO: she had a feeling the truth would have been lost on her husband anyway .
after all . it's the rare man who understands the value . of a single . perfect
rose

Episode 01.03: Pretty Little Picture

Scene 1

In the hallway, Carlos and Gabrielle are talking.

- 01 C: A dinner party . Honey I may be working late The Dillman proposal is a complete mess
- 02 G: No no You promised to be home every night this week
- 03 C: I'll try but I can't guarantee anything . This is business
- 04 G: Says the prince as he rides off into the sunset . Boy did the movies ever get that wrong
- 05 C: You know what your problem is .You're very tense . You should go to a spa or go shopping . Find a way to relax

He leaves and after he closes the door behind him, Gabrielle smiles and picks up the portable phone.

Scene 2

In the bathroom, Carlos trims his nose hairs while Gabrielle puts lotion on herself.

- 01 C: Man oh man I keep seeing that look on Rex' face and then him taking off like that hmm Some night But then again I would probably cry too if I had to have sex with that woman <laughs> I mean you watch a man get torn down like that it makes you wonder why he'd let her get away with it Believe me if a woman ever humiliated me like that in public hmm It would only happen once

He walks off, leaving Gabrielle standing there, silent.

Episode 01.04: Who's That Woman?

Scene 1

Carlos is getting dressed in the bedroom by the bed while Gabrielle is in the bathroom. He drops his tie clip and gets on his hands and knees to look for it. While on the floor, he sees John's sock underneath the bed. He picks it up and stands up. As he looks at it, Gabrielle notices and quickly walks away to the laundry basket, where she grabs some clothing and rushes downstairs. She heads to the washer and throws the clothing there and rushes back.

Carlos meets her at the edge of the stairs, looking suspicious.

- 01 G: Hi
02 C: What's this
03 G: It's a sock
04 C: It's a man's sock . I found it under our bed It's not mine
05 G: Oh for god's sakes Carlos it's Yao Lin's
06 C: Our maid wears size 13 gym socks
07 G: No she dusts with them

Carlos doesn't look convinced, so Gabrielle gestures for him to follow her and then grabs his hand, pulling him with her. She goes to the laundry closet and opens it up, where she threw the clothing before.

- 08 G: See . Socks . instead of rags

Carlos walks away and Gabrielle closes the laundry closet and leans against it, closing her eyes.

Episode 01.06: Running To Stand Still

Scene 1

In the Solis Residence, Carlos, Gabrielle and Carlos' mother are having breakfast.

- 01 VO: Suburbia is a battleground . an arena for all forms of domestic combat .
Husbands clash with wives Parents cross swords with children But the
bloodiest battles often involve women . and their mothers-in-law . The war
for control of Carlos began the night he proposed and Gabrielle had been
losing ground to Juanita . ever since . From the prenuptial agreement .
which she reluctantly signed . to the selection of wedding music she
despised . . the colour of the house paint she hadn't wanted . Gabrielle had
suffered one defeat after another . And now that Juanita suspected her
daughter-in-law of having an affair . it had become increasingly apparent
that in this war
- 02 Y: Mrs Solis I'll be at the market
- 03 VO: no prisoners would be taken
- 04 G: Thank you Yao Lin
- 05 MS: I don't see why you have her
- 06 G: It's a big house I need help
- 07 MS: hm It's only called help when you do some of the work yourself
- 08 G: I supervise
- 09 MS: You pay her three hundred dollars a week
- 10 G: hm
- 11 MS: That's fifteen thousand dollar a year Carlos you always say how you're not
putting away enough . for retirement
- 12 C: You know baby it would be a good idea if we cut back on expenses
- 13 G: You expect me to take care of this place all by myself
- 14 C: Other women manage

He gets up from the table and Gabrielle looks at Mama Solis, who smiles triumphantly.

Scene 2

Carlos lies on the bed, reading, when Gabrielle glides into the room in a revealing outfit of bra and underwear. She clears her throat, crawls on the bed, and straddles Carlos. She kisses him, and then sighs.

- 01 C: mmmm That's nice
- 02 G: You like that
- 03 C: Oh yeah
- 04 G: hm . God I'm gonna miss this Carlos
- 05 C: Wha' do you mean
- 06 G: Well . since . I'm gonna have to be doing the . cooking and the cleaning
and all the shopping like the other wives .
- 07 C: mhm
- 08 G: I'm going to be exhausted at night just like all the other wives . Till I build
up my stamina of course . But that might take a couple years

She kisses Carlos down his body as he frowns.

Scene 3

Gabrielle is on the phone in the living room, as Carlos walks by.

- 01 G: No Lynette I'm sorry Juanita's taking a bath . . Well how much did she win from you . Geez <laughs> . Yeah I guess she'll take a check . Okay . All right bye
- 02 C: What was that about
- 03 G: It turns out your mother is quite the card shark
- 04 C: You let her play cards . How long did she play
- 05 G: Not that long why (2.0) (sees how worried he looks) Carlos what is it
- 06 C: <sighs> (3.0) I never told you this but my mother had a serious gambling problem
- 07 G: Was this before we were married
- 08 C: Yeah . It was bad . She went into debt . She dipped into her savings started hocking jewellery
- 09 G: Honey it was only a small neighbourhood game
- 10 C: But it doesn't take much for her to fall off the wagon . I know she seems like a very strong woman but
- 11 G: She has a major weakness (3.0) Honey <sigh> oh (she embraces him) It's okay . You were right to tell me this

She smiles.

Episode 01.07: Anything You Can Do

Scene 1

Gabrielle lies on the bed, in a bathrobe. Carlos and Mama Solis stand by the bed.

01 C: Just take some antacid
02 G: It's not those kind of cramps
03 C: This is a business dinner . It's important
04 G: <groans>
05 MS: Relax . You and I can go alone . Gabrielle can stay here and get better
06 C: Fine . I'll see you in a couple of hours
07 G: Okay . Take good care of Carlos
08 MS: Oh I always do

She closes the door behind her and Gabrielle gets off of the bed.

Episode 01.08: Guilty

Scene 1:

Carlos and Gabrielle are in Mama Solis's hospital room. Carlos sits by the bed and Gabrielle checks her nails as she sits on the dresser.

- 01 G: You should go home and get some rest eat something . You have a ton of messages from work Tanaka called said it was urgent . Carlos I can stay here with your mother
- 02 C: I need to be here if she wakes up
- 03 G: You can't go on like this . You have to take care of yourself
- 04 C: And what if she dies . People slip into comas all the time and never come out
- 05 G: Don't say that . We need to stay positive
- The door opens and John sticks his head in.
- 06 J: Mr and Mrs Solis
- 07 G: John
- 08 J: Is it okay if I come in
- 09 C: 'Course
- 10 J: Mr Solis um I'm so sorry this happened
- 11 C: It means a lot that you came (they embrace) <sighs> Look I think I'm gonna to go down to the chapel and pray . You wanna come
- 12 G: um No . I think I will stay here with mama
- 13 J: Is it all right if I come
- 14 C: Of course . We need all the prayers we can get
- John leaves the flowers he had brought for Mama Solis on the table by her bed, then leaves with Carlos. Gabrielle is annoyed. A nurse comes in with a bucket of water.
- 15 N: Mrs Solis it's time for her sponge bath
- 16 G: Come again
- 17 N: Sometimes family members prefer to administer sponge baths themselves
- 18 G: I think I'll pass

Scene 2

The four Van de Kamps are visiting Carlos and Gabrielle to express their sympathy.

- 01 B: Are the lady fingers okay
- 02 G: Oh they're terrific . We just appreciate you all stopping by
- 03 B: Oh we just want you to know how much we care
- 04 R: So have the police come up with any leads
- 05 G: Not really . They'll be able to determine the make and model of the car but without any eye witnesses no one seems very optimistic
- 06 B: Well more importantly Is there any good news about Juanita
- 07 G: No change . All we can do is wait and hope for the best
- 08 D: We put her on our prayer list at church
- 09 G: Oh that's very sweet Danielle Thank you
- 10 C: It must really help during times like these . having kids
- 11 R: Yeah they're a blessing
- 12 C: Children make everything worthwhile . You guys are the future . legacy
- 13 A: Thanks

14 C: After we're all dead you'll be the only ones left to carry on . . Gabrielle
and I are about to . start a family
15 R: oh . hey . That that's great
16 B: Well when did you decide this
17 G: It's a fairly recent . development (She stares pointedly at Carlos)
18 B: I see
19 G: We'll talk about this later
20 C: Face it . We're shallow people . I mean can our lives have any meaning if
all we ever do is buy stuff
21 G: That depends on what we buy
22 C: I want a child
23 G: In case you've forgotten before we got married we made a deal . no kids
24 C: Yeah well deals are meant to be renegotiated
25 G: Well we're not negotiating my uterus
26 B: We should probably be going
27 R: Yeah
28 B: Thank you so much

The Van de Kamps leave the Solis's house and walk back to their house.

Episode 01.10: Come Back To Me

Scene 1

In prison, Gabrielle sits across a table from Carlos, who's in a bright orange prison uniform. Other inmates and their visitors sit at various other tables in the same room.

01 C: What happened to your nails
 02 G: Oh I . I moved all our stuff . to keep it from the feds
 03 C: It kills me that I'm putting you through this
 They clasp hands.
 04 GD: Hands on the table
 They unclasp hands and each lean back into their chairs.
 05 G: It's not your fault You didn't do anything wrong . I'll take care of
 everything . until you're back to do it yourself . And you will be soon
 06 C: I gotta be honest I didn't know . how you would hold up . I knew you were
 a strong woman but I had no idea . You're a good wife Gabby . a real
 partner
 07 G: Oh Carlos I love you so much . I would give up a house full of . expensive
 junk just to put this behind us . and have you home with me
 08 C: That sounds pretty good right now
 09 G: Yeah . (yells to the guard) I'm gonna kiss my husband now
 10 GD: Hands on the table
 They kiss.
 11 C: (still in kissing position, quietly) There's a false panel on the back wall
 of the closet . My passport is there . along with some papers . Take the
 passport to the lawyer . and burn . the papers
 They break the kiss.
 12 G: (looks at him with a puzzled expression)
 13 C: (puckers his lips and motions her to kiss again)
 14 G: (in kissing position) Carlos did you know . what Tanaka was doing
 15 C: Just . burn . the papers
 They break the kiss and Gabrielle stares at Carlos.

Episode 01.12: Every Day A Little Death

Scene 1

Outside the Solis Residence, two men with 'U.S. Marshall' written on the backs of their jackets help a shackled Carlos out of the car. Gabrielle comes out the front door carrying a bottle of champagne and two glasses.

01 G: Hi honey . Welcome home

Still handcuffed, Carlos gives Gabrielle a small wave as one of the men unlocks the handcuffs.

Inside the house, Carlos walks the men to the door.

02 C: Thanks guys . Take it easy

The U.S. Marshalls walk out and he shuts the door behind them.

03 G: Come on honey . Let's celebrate . Sorry it's the cheap stuff I had to economize . Now that you're back we can restock the wine cellar . Let's toast

They kiss.

04 C: It's very good to be back

05 G: What's that (points at a blinking device sitting in the living room)

Carlos lifts up his foot and shows her another device attached to his ankle.

06 C: It transmits to this . my electronic monitoring device . Didn't the lawyer tell you

07 G: Tell me what

08 C: I'm on house arrest . It's a condition of my bail

09 G: uh No . No he neglected to tell me that

10 C: Yeah . If I move more than a hundred feet from that telephone . an alarm sounds . If I keep going it transmits a signal to the FBI . and I'm back in jail

11 G: But . how are you gonna work

12 C: I can't . I can't do anything

13 G: uh No no no That's unreasonable . What do they expect us to do for money

14 C: The lawyer's working on unfreezing the accounts . In the meantime . I mean haven't you been . working modelling jobs

15 G: Carlos . this is not like New York where I made thousands of dollars a day modelling haute couture . I'm doing boat shows . I spend eight hours a day doing this (she poses, but with a sarcastic grimace on her face)

16 C: I'd buy two boats from you (laughs) Come on (he hands her one of the glasses) Where's my toast

They clink glasses.

17 G: (in a weary voice) Welcome home

She swallows the champagne and grimaces.

The phone rings.

18 G: Hello . Hi Bree . What

Scene 2

A tired Gabrielle, in a gold dress, walks into the house carrying a red and white striped bucket of fried chicken.

- 01 G: <sighs> (wearily) Hey
 02 C: Oh thank god I'm starving
 03 G: Well dig in . I am way too tired to eat
 Carlos catches her wrist as she walks by.
 04 C: Hey I'm sorry (she sits on the couch and he massages her shoulders) (10.0)
 So did you get to go by the hospital . visit mama
 05 G: I worked ten hours today . I'll go by tomorrow . She doesn't even know
 when I'm there
 06 C: She's gonna wake up soon I know it (he kisses her neck) And you know
 what would make her really happy
 07 G: (gets up) If you say a grandchild so help #me Carlos#
 08 C: Gabrielle please
 09 G: No You promised . No babies
 10 C: Things change
 11 G: Yeah I know . The feds towed away my maserati . My husband is a is a
 felon . and I spend my days getting groped by fat tractor salesmen at trade
 shows . I am well aware things change
 12 C: A baby is solid . a constant
 13 G: And who is going to be changing the diapers when you're pumping iron in
 a federal prison . huh . I like my lifestyle and I don't want you to kill it
 14 C: Well look around Gabrielle It's already dead . And there's nothing you can
 control
 15 G: Maybe . But having a baby . that I can control . you I can control
 16 C: Hey you can't talk to me like that I'm still the man of this house
 17 G: Oh really (she picks up the bucket of fried chicken) . The man of the house
 She turns and walks toward the front door. She grabs a large white paper bag as she walks.
 18 C: Don't walk away from me . Hey hey . My food
 (Gabrielle walks out the front door)
 Gabrielle . come back here right now
 She hurries down the steps and crosses the street.
 19 G: I wouldn't go too much farther You're going to end up back in prison
 20 C: Damn it . Gabrielle get inside now
 She sits down on the edge of the road on the other side of the street. She opens up the
 bucket of fried chicken.
 21 G: mmmm
 22 C: Hey I waited all day for that
 23 G: mmm It's perfect . oh . mm . Crispy and burnt on the outside . but nice and
 steamy . on the inside
 24 C: (takes a few tentative steps forward and his ankle bracelet begins beeping)
 25 G: uh uh uh . mmm . hmmm You're the man of the house . You can't even
 leave it

She holds up a piece of meat, dangling it over her open mouth, then drops it slowly into her mouth.

Carlos gives a beastly cry of indignation, turns around, clasps his hands on the back of his neck and stomps back into the house.

Scene 3

Carlos lies on the bed while Gabrielle comes in from the closet, carrying her shoes. She sits on the bed to put them on.

- 01 G: You know honey . Tonight's the last night of the boat show . We'll be able to spend some time together before that . home and garden thing next week
Carlos
- 02 C: I'm going to jail . And you're not gonna be here when I get back
- 03 G: <sighs> What
- 04 C: It's true . and I don't blame you
- 05 G: Don't talk like that . Everything is gonna be fine . We're gonna sort this mess out . and you're gonna be back on top again
- 06 C: Gabby they could find me guilty on every charge . I could go to prison for five years . We probably have to sell the house . You'd have to keep working
- 07 G: Okay Carlos
- 08 C: If . that happens . can you promise you won't ever leave
- 09 G: I promise (she kisses him) I've gotta go

Episode 01.15: Impossible

Scene 1

In the living room, Gabrielle picks up the stack of bills and tosses them in front of Carlos, who is eating.

01 G: Have you seen these . Five more past due notices
 02 C: Don't worry I'm handling it
 03 G: How How are you handling it
 04 C: Can I please finish my sandwich
 05 G: Have you seen our checking account lately . We're broke and then we have the mortgage payment coming up . we have property taxes
 06 C: Gabby it's going to be okay
 07 G: No it's not . We are seriously screwed . And I am freaking out that you're not freaking out
 08 C: Look things will turn around
 09 G: When
 10 C: I don't know when . But we're lucky people and we'll be lucky again
 11 G: (holds up her hand to stop him from talking) What is that
 12 C: It's the lawnmower . We got a new gardener today . It's not going to cost us a cent the kid's a friend of John's
 13 G: Carlos
 14 C: And he said that he'd do the lawn for free . Can you believe it . We are lucky people

Carlos goes back to his sandwich while Gabrielle stands in the doorway, glaring at Justin.

Scene 2

Inside the house, Gabrielle and Carlos are arguing.

01 C: Sell the house . Are you crazy
 02 G: Carlos we can't afford to live here anymore
 03 C: But if our lawyer gets the justice department to unfreeze the bank accounts then
 04 G: Then what . huh . Finish the sentence Carlos . We've tons of legal bills you've lost all your clients and even with our savings we're screwed
 05 C: But . <sigh> . it's our house
 06 G: Honey I know . I love this place too . It's just I think it's time for us to face the music

He walks out to the front porch. She follows.

07 C: I never thought I'd be poor at this stage of my life
 08 G: You know Carlos I've been . broke . a lot of times in my life . But I have never been poor . Because poor is just a state of mind . And right now you and I are just
 09 C: <sighs> without funds
 10 G: Exactly
 11 C: hm <sigh> I guess we could get an apartment start over
 12 G: Who knows . It might even be fun (they kiss)
 13 C: And once we're back on our feet . we'll get a house as big as this one
 14 G: Bigger (they kiss)

Episode 01.16: The Ladies Who Lunch

Scene 1

Sitting by the Jacuzzi, Gabrielle and Carlos perform their ablutions. Carlos, wearing only pants, is shaving, using a small mirror to see himself, and Gabrielle, wearing a bikini, shaves her legs, using the Jacuzzi to wash the razor.

01 G: God I have to go to the bathroom again
 02 C: Go to Bree's
 03 G: I've been to Bree's .twice today
 04 C: Then go to Susan's
 05 G: I hate Susan's . She has all these weird scented candles her house reeks of
 apricot . Hose . . #<shrieks>#
 06 C: #(turns the hose on her legs)# How about Lynette's
 07 G: No you don't understand I don't want to go to anybody's house anymore .
 I'm tired of . knocking on doors and . making up excuses as to why we
 haven't fixed our plumbing
 08 C: Why are you yelling at me
 09 G: Because it's your fault
 10 C: My fault
 11 G: Yes . If you hadn't gotten yourself indicted . we would have pipes right
 now
 12 C: I got indicted . trying to make enough money to keep you happy . In case
 you hadn't noticed you're a little materialistic
 13 G: Oh I'm materialistic . When the Johnson's bought their new seven series .
 you were the one . who went right in and traded in his car . for something
 better
 14 C: Who ended up driving it
 Gabrielle wraps a towel around herself and then dumps a small load of laundry into the
 Jacuzzi.
 15 G: You know what . I don't have time to fight right now . I have laundry to do
 She turns on the Jacuzzi so that bubbles are released into the water, swishing the clothing
 around. She stalks off.

Episode 01.17: There Won't Be Trumpets

Scene 1

Gabrielle is sitting on the couch reading the paper. Carlos comes in the front door.

01 C: Babe they blinked . We got 'em by the short hairs
 Carlos grabs Gabrielle's hand and pulls her up.
 02 G: Who . Who blinked
 Carlos picks Gabrielle up and she shrieks.
 03 C: The DA . I just spoke to the lawyers they offered a plea bargain
 04 G: And that's . good
 05 C: It means they know they got a weak case . They don't think they can win .
 It's over
 06 G: Oh my god . Honey that means we can keep the house
 07 C: No we still have to sell the house . I gotta pay the lawyers
 08 G: But I thought you said they offered a plea bargain
 09 C: Yeah but we're not gonna take that
 10 G: Put me down
 Carlos puts Gabrielle down.
 11 C: <sigh> Honey . it would mean me going to jail for eight months
 12 G: I think that's pretty reasonable considering you're guilty as sin
 13 C: You said that you were fine with selling the house
 14 G: That was before I knew we could trade a couple months in prison to keep it
 The phone rings.
 15 G: (answering the phone) What . No this is her daughter-in-law
 16 C: Is it the hospital . Is it mama
 17 G: (turns away from him) (4.0) Ah . Thank you yes (she hangs up)
 18 C: Gabby
 19 G: I'm sorry Carlos

She puts her arms around him and hugs him close. As she holds him, she smiles.

Scene 2

In the living room, pamphlets for crypts, caskets, and flowers are spread all over the coffee table. Carlos and Gabrielle are leafing them through.

01 VO: Some believe people are judged by the way they live life . And others . by
 the way they leave it
 02 C: I like the Lexington mahogany with gold leaf <sighs> It comes with a pink
 velvet interior and drapes . Plus it's hand-engraved so in case of a flood or
 earthquake . they'll at least be able to know which one is hers
 03 G: Don't . you think that's a little over the top
 04 C: I want the best for mama
 05 G: No honey these funeral homes make a fortune trying to convince people to
 overspend
 06 C: What are you saying
 07 G: Well I'm saying your mother was a sensible woman . She wouldn't be
 comfortable with all these bells and whistles . Maybe this one . wood
 veneer
 08 C: (closes his eyes and shakes his head)

09 G: What
 10 C: You never liked mama
 11 G: Well it's awfully hard to like someone who actively hates your guts . She
 always thought you married beneath you and she let me know it
 12 C: She loved you
 13 G: She treated me like trash (crosses herself) God rest her soul
 14 C: I'm putting my mother in the grave . Now is not the time to pinch pennies
 15 G: Carlos . we're not exactly flush with cash right now . Let her be true to her
 roots . She was born humble . and barefoot
 16 C: She . was . a queen
 He walks away.

Scene 3

At the funeral procession, a white horse pulling a carriage containing Juanita Solis' casket is leading the procession. Carlos and Gabrielle are near the front of the group.

01 G: So how much did that horse and buggy set us back
 02 C: Do you mind
 03 G: Being poor . A little
 The priest turns to look at Gabrielle.
 04 G: Eyes front padre

The procession begins to slow down.

05 G: What's going on Why are we slowing down
 06 C: 'Cause we're almost there
 Gabrielle looks straight ahead and sees them heading towards a very large crypt.
 07 G: What is that
 08 C: The family who owned it couldn't afford the maintenance payment I got an
 amazing deal
 09 G: A crypt . You bought your mother a crypt
 10 C: Keep quiet . You're making a scene
 11 G: Oh that's it . I cannot be . a part of this . I can't do it
 Gabrielle pushes the program into Carlos' hand and walks away. Carlos follows her.
 12 C: Gabrielle . stop acting like a child
 After a second hesitation, the group of people begins following Carlos and Gabrielle off
 the path. Lynette and Bree, who are in the procession walking together, stop walking.
 13 L: Are . Are we supposed to be following them
 14 B: I don't know I mean maybe it's part of the ritual
 15 G: Go to hell Carlos
 16 B: (mouth falls open) (calls out to the mourners) All right people We're
 going to follow the body This way please (claps her hands) Come along
 Everyone starts to follow Bree.
 Away from the crowd, Gabrielle turns to Carlos.
 17 G: This is too much The only reason I agreed to give up the house is because .
 I thought I was gonna get a gorgeous little apartment . Now I'm not even
 going to get that
 18 C: What do you want me to do
 19 G: Take the plea
 20 C: What

- 21 G: Yeah . You did the crime why should I have to pay the price . Just suck it up . be a man and do the time
 22 C: Gabby you're being ridiculous
 23 G: Am I . All I want is the same respect that you gave your dead #mother#
 24 C: #Gabby# please just=
 25 G: =At least she's gonna have a roof over her head (she storms off)
 26 C: (stares after her, shaking his head)

Scene 4

In the house, Carlos sits at the table, writing. Gabrielle walks up to him.

- 01 G: Whatcha doing
 02 C: Making an emergency list for you . so you'll know who to call in case the roof leaks or . the power goes out
 03 G: Why
 04 C: <sighs> I'm taking the plea bargain . so you can keep the house (6.0)
 When I buried my mother I did it with respect . And I don't regret a single penny . But I'm the one that got us into the position that we're in and the moment I did . I stopped respecting you . and that's not right
 05 G: You are so brave
 06 C: It's not without strings . I need you to promise me that you're gonna be here when I get out
 07 G: Well that's a ridiculous thing to say I'm not going anywhere
 08 C: And I need you to promise me that you'll be faithful while I'm gone
 09 G: Yeah . Of course
 10 C: Gabrielle I'm no fool . You're a beautiful woman and I understand that you have needs . but I'm a very jealous . and possessive man . and I need to hear you say it
 11 G: I promise
 12 C: Okay then . Tomorrow morning we'll go and see the lawyers
 13 G: I love you
 Gabrielle gets up and sits on Carlos' lap.
 14 C: I love you too (they kiss and hug) And just so you know . I'm gonna hold you to that promise

Gabrielle looks worried.

Episode 01.18: Children Will Listen

Scene 1

In bed, Gabrielle puts lotion on her hands while Carlos reads.

01 G: I'm so lucky to have you
 02 C: <smiles> Okay I'll bite . Why are you so lucky
 03 G: Because . I don't want to have kids and you do
 04 C: Oh . that
 05 G: Most men would leave over something like that . and you're still here . I'm grateful . I know the sacrifice you're making
 06 C: There's still a little part of me that's hoping to change your mind . once you had a baby . I think that you would love it so much that=
 07 G: =Honey . it's not gonna happen
 08 C: You never know
 09 G: No sometimes you do
 10 C: Well it is a sacrifice (3.0) But you're worth it
 Gabrielle leans over and begins kissing Carlos.

Scene 2

Gabrielle walks into the house, with shopping bags, and finds Carlos and Mr. Steinberg, the lawyer from the hospital, in the living room.

01 G: Hi honey . I'm back
 02 C: Hey sweetie . This is Mr Steinberg the attorney from the hospital
 03 G: Oh have we met
 04 AH: Yes Mrs Solis . We've met
 05 C: Don't you remember . It was after mama died . Apparently the hospital was negligent . and agreed to a seven-figure settlement check . A check I was never told about
 06 G: Oh that . uh . Mr Steinberg
 07 AH: I was just leaving (looks meaningfully at Carlos, then turns and leaves)
 08 C: What were you thinking
 09 G: Wait just let me explain
 10 C: No why the hell didn't you tell me
 11 G: Because I couldn't trust you to make the right decision
 12 C: No the right decision was to use that money for my lawyers . We could've fought the indictment and then I wouldn't've had to take the plea bargain
 13 G: If you didn't take the plea deal the government would've seized the settlement
 14 C: Oh we could've fought that in court
 15 G: Exactly and then you would've blown all the money on the lawyers
 16 C: Who cares . If there was a chance that I didn't have to go to jail
 17 G: You had Laotian convicts sewing casual wear for two cents an hour Don't you think you deserve a time-out
 18 C: Eight months . Thanks to you I'm going away for eight months
 19 G: And when you get out we're gonna have money to start over with . Thanks to me . You know once you calm down . you're gonna realize I did the right thing . And when that happens I'll appreciate an apology

She goes upstairs.

Scene 3

Gabrielle is giving herself a pedicure when Carlos walks into the living room and tosses a piece of paper in front of her.

01 G: What's that
 02 C: It's called a post nuptial agreement
 03 G: (looks at him quizzically)
 04 C: It's a legal document that=
 05 G: =No I know what a post-nup is . What is it doing on my coffee table
 06 C: Well I can forgive that stunt you pulled with the settlement check . if I'm sure that you'll really be around when I get out of jail
 07 G: hm . And the post-nup changes the terms of the pre-nup so
 08 C: So if you try to divorce me while I'm gone . you get nothing
 09 G: You don't trust me
 10 C: Afraid not
 11 G: Well that's too bad . Because I'm not signing that piece of paper
 12 C: You're a very beautiful woman Gabrielle . But . you're not very bright . You see if you don't sign it . I'll pull the plug on the settlement agreement . divorce you . and then you get what amounts to about fifty percent . of our current savings . which is basically nothing
 13 G: So what do you expect to happen . right now Carlos . Sign the paper and jump right back into your arms
 14 C: It doesn't mean that I don't love you . You know how I think you're the perfect woman (kisses her and walks away)
 15 G: Oh but I'm not . I have flaws
 16 C: (turns back) Flaws
 17 G: hmm hmm I'm gonna give you an example . Remember the time when you were in jail and you told me about your secret compartment . and you told me to burn the papers that I found in there . Well . me being pretty and therefore stupid . I forgot
 18 C: You didn't burn the papers
 19 G: Worse . I read them
 20 C: Okay #okay#
 21 G: #You have# some nerve talking to me about trust when you have a secret bank account in the Cayman Islands
 22 C: That . was a safety net . for both of us
 23 G: I'll bet
 24 C: Have you told anyone else about this
 25 G: No but I could . Hey isn't that why the prosecution didn't have a case against you . They couldn't find the profits you made . So if I were you Carlos . I wouldn't mention the words divorce . trust . or post-nup . ever again . You don't want to piss me off

She starts to walk off.

26 C: (grabs a vase and throws it against the wall, where it shatters)
 26 G: I know baby . It hurts to lose

Scene 4

Gabrielle sits at the table, reading a magazine. Carlos walks up behind her and puts the post-nup on her magazine.

- 01 G: I told you . I'm not signing this
 02 C: oh I think you are . Because if you don't . I will divorce you
 03 G: Then I'll go to the police
 04 C: And tell them what . There's a secret bank account in the Cayman Islands that no longer exists
 05 G: Ha (4.0) You moved the money
 06 C: Of course I moved the money
 07 G: hmpf . Well that was risky I mean the feds are watching you right now
 08 C: I had to do something . I couldn't just let you make a fool out of me

Gabrielle turns to run and Carlos chases after her. He grabs her and picks her up, carrying her to the table.

- 09 G: No . Stop Carlos stop it . Put me down . Put me down
 10 C: Okay

He deposits her in the chair, positions the paper in front of her and forcibly grabs her hand, putting the pen in it.

- 11 G: Aah Let me go ah Stop You're hurting me Carlos <sobs>
 He clamps onto her hand with one hand and holds onto her chin with the other.

- 12 C: Sign it . SIGN IT
 Crying, Gabrielle signs the paper. He lets her go and takes the paper, walking over to the entrance of the living room. He leans against the wall.

- 13 G: <sobs>
 14 C: I know baby . It hurts to lose
 She storms out of the house.

Episode 01.19: Live Alone And Like It

Scene 1

Gabrielle is lying in bed, reading. Carlos walks into the room and tries to sit on the bed. Gabrielle puts her foot on Carlos' chest to stop him.

01 G: What do you think you're doing
 02 C: Please . I can't sleep in the den anymore I need to sleep in a bed
 03 G: Well then you might want to try a motel because you're not coming back in here

Gabrielle shoves Carlos back with her foot. He sighs.

04 C: <sighs> How many times have I got to say I'm sorry
 05 G: Obviously a few more
 06 C: I am not proud of what I did . I admit I was way out of line
 07 G: You want back in this bed . you know what to do
 08 C: hm . I'm not tearing up the post-nup
 09 G: Why not
 10 C: Because it's the one way that I can ensure you'll be here when I get out of jail
 11 G: Well then have fun at the motel
 12 C: Fine . Tomorrow I'm cancelling your credit cards
 13 G: What
 14 C: And I'm taking away your ATM as well
 15 G: Wha What am I supposed to do for money
 16 C: Maybe once you see how good you've got it here . you'll start treating me with a little respect
 17 G: You want my respect . then tear up the post-nup
 18 C: Give me . my pillow
 19 G: One more thing . If you ever hurt me again I will kill you
 20 C: If you ever leave me for another man . I'll kill you
 Gabrielle throws the pillow at Carlos.
 21 G: Boy with all this passion isn't it a shame that we're not having sex
 Carlos walks out of the room.

Scene 2

Carlos is soaking in a bubble bath while watching a ball game on the TV in the bathroom. Gabrielle enters carrying her new shoes.

01 G: Hi honey . Look at my new shoes
 02 C: Yeah
 03 G: Aren't they gorgeous
 04 C: Honey . I'm trying to watch the game
 05 G: Sorry

Gabrielle walks to her closet and puts the shoes away.

06 C: How'd you buy new shoes
 07 G: Shh . Talk later you're watching the game
 08 C: No I want to talk about it now . You don't have any money so what's the story
 09 G: Oh you've heard it before . Girl meets boy . Boy buys girl things . Girl

- leaves happy
- 10 C: What did you do
- 11 G: You know I forgot how generous men could be . I also forgot I have options . a whole bunch of them
- 12 C: What the hell are you talking about
- 13 G: I don't need your credit cards Carlos . And I don't need your money . But if our marriage is going to work I need your respect
- 14 C: I'm not ripping up the post-nup
- 15 G: Yes you are . Because if you don't . I'm going to put on my new shoes . and walk out the door
- 16 C: You're threatening me
- 17 G: No I'm just pointing something out . I'm a pretty girl . And pretty girls are never lonely

Gabrielle reaches into the bubble bath, tosses some of the bubbles at Carlos, then walks out of the room.

Episode 01.21: Sunday In The Park With George

Scene 1

In the living room, Gabrielle throws glass knick knack at Carlos. As he ducks to avoid getting hit, they smash on the wall behind him.

01 C: I did not mess with your birth control
 02 G: Really
 03 C: Really
 Gabrielle walks up to Carlos with the birth control package.
 04 G: Look . It's been pulled apart and put back together
 05 C: It's probably a manufacturing defect
 06 G: You can still see the glue marks
 07 C: I'm telling you I didn't do it
 08 G: Don't insult me Carlos . You've been whining about wanting a baby for months . Who else would it have been
 09 C: I don't I . Oh no
 10 G: What
 11 C: Mama
 12 G: Oh please
 13 C: Hey it's possible . I mean you buy that stuff in bulk six months at a time right
 14 G: Yeah so
 15 C: Before the accident . I told her how much I wanted a child . And she said that she would take care of it . I just thought that she would talk to you . Baby I am so sorry
 16 G: (stares at him) (6.0) That bitch . I can't believe her
 17 C: I loved her . But even I had issues sometimes I mean she could be very controlling
 18 G: Reaching out from the grave to screw with me . God she's good
 Gabrielle walks to her purse. She puts on her sunglasses.
 19 C: Where are you going
 20 G: I feel a wave of morning sickness coming on . And I want to be standing on your mother's grave when it hits

Gabrielle storms out of the house. Carlos smiles and lies down on the couch.

Scene 2

Gabrielle and Carlos are in the bathroom. Carlos is in the tub while Gabrielle sits off to the side, pouring hot sauce into her salsa.

01 C: You be careful with that . You'll give the baby heartburn
 02 G: I can't get it hot enough . My hormones are killing my taste buds
 03 C: You've been paying more attention to your food than you have to me lately
 04 G: I plan on getting really fat . as a tribute to your mother
 Gabrielle picks up her chips and salsa and hot sauce and walks out.

Outside, Gabrielle is sitting on her front porch pouring more hot sauce into the salsa. John's truck drives up. John gets out and Gabrielle runs down to him. They argue, then

Gabrielle rushes back upstairs. She looks out the front door for a moment, then races up the stairs. She goes into the bathroom where Carlos is just climbing out of the tub.

05 G: uh Don't get out

06 C: Why

07 G: Because . I was going to get in . Yeah you see pregnant women have very strong urges

08 C: All right

09 G: Okay I I'm gonna freshen up . and I'll be right back

10 C: Okay

11 G: You sit . sit . I'm turning on some music

Gabrielle turns on the music, loud. Carlos smiles and sinks lower into the tub.

Gabrielle runs downstairs and out the front door. She locks the door as she exits it. John runs up to her as she turns back around. They argue some more while Carlos is relaxing in the tub.

Then Carlos comes out on the front porch, dressed in a robe.

12 C: What's taking you . Oh hey John . What are you doing here

13 G: uh He

14 J: Justin was thinking the hydrangeas needed replacing . He wanted me to come by for a second opinion

15 C: Your friend is a good kid . but he's not half the gardener you were . You should come back and work for us . I mean you're practically family

16 J: Thanks Mr Solis

John looks at Carlos smiling, then at the worried look on Gabrielle's face, then walks away

Episode 01.22: Goodbye For Now

Scene 1

Gabrielle picks up the mail.

01 VO: That afternoon after retrieving her mail . Gabrielle was surprised to finally learn the truth behind her pregnancy . (Gabrielle opens up a letter) Very surprised

She drops the other letters on the grass and storms inside.

02 C: Hey babe You want to go online and check out schools .(sees her putting something in her handbag) What's going on

03 G: I just want to say goodbye . Because I'm leaving you

04 C: What

05 G: You see our health insurance sent us a letter because someone ordered a year's worth of my birth control pills . And apparently our policy doesn't cover drugs bought by the kilo

06 C: I told you it was mamá

07 G: The prescription was dated Carlos . And Juanita was in a coma when this claim was filed . You did this not your mother . At least be man enough to own up to it She would've been

She storms out of the house and is halfway across the lawn when Carlos catches up to her and grabs her arm.

08 C: #Stop#

09 G: #Ah# ah ah Pregnant cave man remember

10 C: Where are you going

11 G: Away

12 C: I'm going to jail . Hey I'll be gone tomorrow

13 G: I know . That's why I only packed one bag

She starts to drive off in her car.

14 C: What about the baby Gabrielle . huh . What about my baby

15 G: Oh your baby

16 C: Fine our baby . Hey we're a family now . This baby needs its mother and its father

17 G: Oh Carlos . Whoever said you were the father

18 C: (looks at her, shocked)

19 G: (throws him one last self satisfied look and drives off)

Scene 2

In a prison visiting room, Gabrielle looks at a drawing of Carlos. She lowers the drawing and looks at Carlos, sitting across the table from her in an orange prison jumpsuit.

01 G: They're charging you with a hate crime

02 C: You remember when our cable guy was beaten up . That was me . I thought you were cheating with him

03 G: With our gay . cable guy

04 C: I didn't know he was gay . I didn't know Justin was either . Now the cops think I'm some kind of serial gay basher

05 G: Well you sort of are

06 C: Well you provoked me . . You were pretending to have an affair just to punish me

- 07 G: Well . obviously
- 08 C: So now I need you to lie again . I need you to tell the cops . you were having an affair . and that I just beat up the wrong guy . guys
- 09 G: I am not lying for you Carlos
- 10 C: Gabby . if this charge sticks I get sent away for eight years
- 11 G: am I supposed to be impressed . Because of your little stunt with my birth control pills . I've lost my freedom for the next eighteen years (she gets up and starts leaving)
- 12 C: Gabby . please don't do this . Gabby . don't walk away . Gabby
- Gabrielle leaves.

Episode 01.23: One Wonderful Day

Scene 1

In a courtroom waiting room, Carlos is sitting in a chair wearing an orange jump suit with handcuffs on. Gabrielle enters carrying a suit.

- 01 C: What are you doing here
 02 G: I'm here to testify for you Carlos . (to the guard)Can you take those off
 03 P: (unlocks Carlos' handcuffs) yes ma'am
 04 G: There's no way I'm dressing him
 05 C: Gabby . Thank god you're doing this . Beating up a second gay guy . It looks bad
 06 G: Yes well Carlos in some circles . beating people up at all is frowned upon
 07 C: So why'd you change your mind
 08 G: Well I'm about to be the mother of your child . which means a lot of responsibility and little time for myself . So if I'm gonna get you out of this mess you have to reciprocate
 09 C: Okay
 10 G: When the baby cries in the middle of the night . you're going to get up . without saying one word . Doctors' appointments . you're driving . I'm not putting a car seat in my maserati . And you will also be on bottle duty . That means washing sterilizing and filling . That way I'll have some semblance of a life and then maybe I won't hate you so much (she tightens Carlos' tie and fixes his collar) . All right there we go . So we're good . See you in court

Gabrielle begins walking out.

- 11 C: Hey Gabby . Aren't we breast feeding
 12 G: Oh honey if you can swing that one . more power to ya
 Gabrielle leaves the room.

“Because I’m a lady and I don’t use that kind of language”

Linguistic Research of Gender in Desperate Housewives APPENDIX

Ilse Verwulgen

Masterproef

Ter behalen van de titel van Master in de Taal - en Letterkunde: afstudeerrichting: Engels

Academiejaar 2007–2008

Promotor: Prof. Dr. A.-M. Simon – Vandenberghe