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## Desperate Housewives

#E103

"Who's That Woman?"

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&  
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DESPERATE HOUSEWIVES

"Who's That Woman"

TEASER

FADE IN:

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

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

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

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

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

We continue to PAN til we stop on a tabloid magazine that features a photo of Mary Alice and the headline "INSIDE THE SUBURBAN SUICIDE MOM."

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

PULL BACK to REVEAL an incredibly messy room -- loose toys, dirty clothes, general clutter.

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

Lynette enters the living room carrying some laundry.

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

2 OMITTED 2

3 INT. LYNETTE'S HOUSE - DAY 3

LYNETTE'S HAND takes a BABY BOTTLE from PORTER, puts it in the baby's mouth.

(CONTINUED)

3 CONTINUED:

3

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

4 OMITTED

4

A5 INT. LYNETTE'S HOUSE - KITCHEN - DAY

A5

LYNETTE'S HAND slaps a COW MAGNET onto a dreadful piece of CHILD'S ARTWORK, on the refrigerator.

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

5 INT. LYNETTE'S HOUSE - KITCHEN - DAY

5

LYNETTE'S HAND scrubs MUDDY HANDPRINTS off of a window.

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

6-7 OMITTED

6-7

8 INT. LYNETTE'S HOUSE - LIVING ROOM - DAY

8

Lynette is cleaning.

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

The phone rings. She answers it.

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

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

A9 INT. HALLWAY OUTSIDE CLASSROOM - DAY

A9

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

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

Lynette gives them a scathing look and exits into the classroom.

9 INT. CLASSROOM - DAY - LATER

9

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

LYNETTE

How in the world did they...?

MS. BUTTERS

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

LYNETTE

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

MS. BUTTERS

Your boys work quickly.

Ms. Butters starts rubbing lotion on her elbows.

LYNETTE

Well, obviously they will be punished for this. Severely.

MS. BUTTERS

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

LYNETTE

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

MS. BUTTERS

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

Lynette thinks, scrambling for a solution.

LYNETTE

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

MS. BUTTERS

(shrugs)

We can try that.

(MORE)

(CONTINUED)

9 CONTINUED:

9

MS. BUTTERS (CONT'D)

But if it doesn't work... we may no longer be able to accommodate them.

MARY ALICE (V.O.)

It suddenly occurred to Lynette, her label was about to change yet again.

10 INT. SCHOOL HALLWAY - MOMENTS LATER

10

Lynette exits the classroom, collects Porter and Preston and begins to head down the hallway.

As they walk, Lynette spots a woman and a child walking towards her.

MARY ALICE (V.O.)

And for the next few years, she would be known as...

As they get closer Lynette sees a mother holding the hand of a little girl who's face and body have been painted bright blue. The mother of the little girl glares at Lynette.

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

... the mother of the boys who painted Tiffany Axelrod 'blue.'

As Lynette and her boys keep walking, we:

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

11 EXT. WISTERIA LANE - DAY (DAY 2) 11

Establishing shot.

MARY ALICE (V.O.)

It looked to be an interesting  
afternoon on Wisteria Lane.12 EXT. GABRIELLE'S HOUSE - FRONT PORCH - DAY 12

CLOSE on a cassette tape playing.

MARY ALICE (V.O.)

A mysterious cassette tape had been  
discovered by my friend, Bree.

We PULL BACK to see the tape is in a tape recorder.

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

She had stolen it from her marriage  
counselor. A counselor I'd once spoken  
to in strictest confidence.We PULL BACK further to see all the women are there. WE PICK  
UP, in turn, each of their faces as they listen with rapt  
attention.

DR. GOLDFINE'S VOICE (O.C.)

So how have you been?

MARY ALICE'S VOICE (O.C.)

I had the nightmare again.

GABRIELLE

It's so weird to hear Mary Alice.

DR. GOLDFINE'S VOICE (O.C.)

Still the same one?

MARY ALICE'S VOICE (O.C.)

Yes. But this time I was standing in a  
river. And I saw the girl under the  
water. And... and she kept screaming,  
'Angela!' over and over again.

DR. GOLDFINE'S VOICE (O.C.)

So what do you think the significance  
of the name 'Angela' is?

(CONTINUED)

A pause.

MARY ALICE'S VOICE (O.C.)  
Actually, that's my real name.

The four women look at each other stunned. Bree shuts off the tape.

GABRIELLE  
Her real name?! That doesn't make any sense. I've seen her driver's license. It did not say 'Angela.'

SUSAN  
Bree, what does it say on the rest of the tape?

BREE  
Just more about her nightmares and this girl she was afraid of.

GABRIELLE  
So what the hell do we do now?

The women all think for a beat. Suddenly PAUL YOUNG emerges from his the side of his house, watering his lawn. He spots the ladies and waves. The women wave back.

SUSAN  
I think we should show Paul the note.

LYNETTE  
Are you sure? He's gonna freak.

BREE  
Well, it's now or never. I mean, I saw what he's asking for the place. It's gonna sell quickly.

GABRIELLE  
Can I say something? I'm glad Paul's moving.

BREE  
Gaby!

GABRIELLE  
I'm sorry, but he's just always given me the creeps. Haven't you guys noticed? He has this dark thing going on. There's something about him that just feels...

(CONTINUED)

LYNETTE  
Malignant?

GABRIELLE  
Yes.

SUSAN  
We've all sorta felt it.

The women watch Paul garden for a beat, then:

BREE  
That being said, I do love what he's  
done with that lawn.

A13-13 OMITTED

A13-13

14 INT. SUSAN'S HOUSE - LIVING ROOM - DAY

14

Susan is washing dishes. Staring outside. JULIE approaches  
and looks out to see what her mom's staring at -- we see MIKE  
is on his lawn, gardening. He is not wearing a shirt.

JULIE  
Mom. The dish is clean.

SUSAN  
Huh? Oh.

Susan goes on to the next dish.

JULIE  
I still don't understand why you don't  
just ask him out on an official date-  
date.

SUSAN  
Oh, I'm trying a new strategy. I'm  
playing hard to get.

JULIE  
How long do you think you can keep  
that up?

SUSAN  
Oh, maybe until noon, then I'm gonna  
have to run over there and beg him to  
love me.

Julie notices something a few houses down.

(CONTINUED)

JULIE

Uh... Mom? I don't think you're gonna be able to wait that long.

Julie indicates up the street to MRS. HUBER'S HOUSE, where WE SEE EDIE BRITT, in short shorts and a sheer blouse, pulling a hose and bucket out to her car in the driveway. She waves coyly to Mike.

SUSAN

You've got to be kidding... she washed her car yesterday.

Eddie drops the bucket and picks up the HOSE.

SUSAN (CONT'D)

Oh no, she's not...

Eddie turns her back to Mike and covertly SOAKS HER TOP. She then turns back, obviously hoping he'll see her.

SUSAN (CONT'D)

Yep, she's bringing out the big guns.

JULIE

You'd better get out there. She's wearing cotton.

SUSAN

What am I supposed to say to Mike? "I saw you half naked and I thought I'd drop by?"

Julie pulls an ENVELOPE from a drawer. Hands it to Susan.

SUSAN (CONT'D)

What's that?

JULIE

A piece of Mike's junk mail we got by mistake. I held on to it in case of an emergency.

Susan shoots her a horrified look. Then...

SUSAN

God bless you.

She kisses Julie and quickly heads out the door.

15 EXT. MIKE'S HOUSE - CONTINUOUS

15

Eddie's eyes narrow as she watches Susan walk across the street to the sweaty and glistening Mike.

On Susan and Mike:

SUSAN

Hi.

MIKE

Hey, Susan.

SUSAN

(hands him envelope)

We, uh, got this by mistake.

MIKE

Oh, thanks.

Mike opens the envelope, then looks up to see Susan still standing there.

SUSAN

I hope it's not important.

MIKE

Oh, no, it's just a promotion for the Rialto. They're having a film festival.

SUSAN

Oh.

An awkward beat as they stare at each other. Finally...

SUSAN (CONT'D)

Well... guess I've done my good deed for the day.

(beat)

I'll just... head back home.

(beat)

Bye.

Susan gives up, turns and starts back.

MIKE

Hey, you like old movies?

SUSAN

(whirls around)

I love old movies!

(CONTINUED)

15 CONTINUED:

15

As they continue talking, an annoyed Edie throws her sponge down and heads toward Mrs. Huber's house.

16 INT. MRS. HUBER'S HOUSE - KITCHEN - MOMENTS LATER

16

Mrs. Huber is there, clipping coupons. Edie enters.

EDIE

I hate Susan Mayer. Every time I see those big doe eyes of hers... I swear to God, I just wanna go out and shoot a deer.

MRS. HUBER

What has she done this time?

EDIE

She is out there throwing herself at Mike Delfino... again!

MRS. HUBER

(surprised)

Susan likes Mike?

EDIE

Where the hell have you been, Martha? She's been lusting after him ever since he moved in.

Edie exits. Off Huber, a glint of malice in her eyes.

FADE OUT.

END OF ACT ONE

ACT TWO17 INT. SCHOOL HALLWAY - DAY

17

Lynette hurries, breathless, down the empty hallway. She sees Ms. Butters snacking on a bag of sunflower seeds.

LYNETTE

I got your message! What's going on?

MS. BUTTERS

The boys refuse to be separated.

LYNETTE

They refuse? They're six years old. Make them.

MS. BUTTERS

Look, the school regulations are pretty strict about me wrestling with the boys. But if you wanna give it a shot...

(spitting out seed)

... be my guest.

LYNETTE

Fine! Oh... which one goes and which one stays?

MS. BUTTERS

You pick.

We STAY with Ms. Butters as Lynette storms into the open classroom. Butters continues munching on seeds as --

WE HEAR O.S...

LYNETTE (O.S.)

What are you doing! You need to be in separate classrooms.

PORTER (O.S.)

We want to be in the same one!

LYNETTE (O.S.)

Well, you can't be. Come on, Porter!

PRESTON (O.S.)

No!

LYNETTE (O.S.)

That's right! Come on now, I mean it!

(CONTINUED)

17 CONTINUED:

17

Suddenly we hear both boys screaming bloody murder. Ms. Butters continues munching on sunflower seeds as she peers into the classroom.

As she does, we REVEAL Lynette holding Porter by his feet while he clings to Preston's tiny desk. Preston clings to the desk.

LYNETTE (CONT'D)

Stop kicking! Stop it! I'm warning you!

She's dragging the twins and their desk toward the open door.

As Ms. Butters watches, bemused, she spits another sunflower casing into her hand.

18 INT. GABRIELLE'S HOUSE - BATHROOM - NIGHT (NIGHT 2)

18

Lit candles rim the bathtub and we find GABRIELLE and JOHN seated, awash in bubbles, she's soaping his back.

GABRIELLE

I love taking baths. Especially with you. It's like taking a vacation from the world.

JOHN

I hated taking baths when I was a kid. 'Course, back then... only thing I had to play with was my rubber ducky.

As Gabrielle kisses his neck, the DOORBELL RINGS. John panics.

JOHN (CONT'D)

Who's that? It's Mr. Solis!

John scrambles out of the tub, splashing water everywhere. He dashes into the pass-through closet to the bedroom to retrieve his clothes.

GABRIELLE

Relax. Carlos is at work, and he doesn't ring the doorbell.

Gabrielle slips on a robe and looks out the window, sees a Cliffside Cable Truck parked in the driveway.

GABRIELLE (CONT'D)

It's the cable guy. He's three hours late...

(MORE)

(CONTINUED)

18 CONTINUED:

18

GABRIELLE (CONT'D)

(then)

Use the side entrance.

MARY ALICE (V.O.)

Gabrielle knew her 'vacation from the world' had ended. What she didn't know was...

19 INT. GABRIELLE'S HOUSE - BEDROOM - CONTINUOUS

19

John scrambles to get dressed and rushes off with shoes and shirt in hand.

MARY ALICE (V.O.)

... John had left behind a souvenir.

Camera DROPS floor level. Under the bed -- we see he's left a SOCK behind.

20 INT. BREE'S HOUSE - KITCHEN - NIGHT

20

DANIELLE and ANDREW enter through the back door. They hear Bree singing from the dining room.

DANIELLE

I'm telling you, Dad didn't come home last night. They had a fight. A bad one.

ANDREW

How bad?

DANIELLE

Like, divorce court bad.  
(off Bree's singing)  
Listen to her... she always overcompensates when she's worried.

ANDREW

(worried)

If Dad moves out and leaves us with her, I'm gonna lose my mind.

Bree enters from the dining room.

BREE

Dinner is on the table.

ANDREW

Mom, where'd Dad go last night?

(CONTINUED)

BREE

He got a last minute call to speak at  
a medical conference in Philadelphia.  
Take your seats.

21 INT. BREE'S HOUSE - DINING ROOM - CONTINUOUS

21

Danielle and Andrew enter the dining room to see she's  
prepared an elaborate candle lit dinner.

DANIELLE

This marriage is so over.

Andrew stares for a moment. Then exits through the kitchen.

BREE

(seeing him go)

Andrew?

He SLAMS the back door on his way out.

22 INT. GABRIELLE'S HOUSE - BATHROOM/CLOSET - MOMENTS LATER

22

The Cable Guy is running cable to a small, wall mounted TV.  
He notices the candles around the tub. Gabrielle is there.

CABLE GUY

Again, sorry I was late. The scheduler  
overbooked me.

GABRIELLE

How long are you going to be?

CABLE GUY

Almost done. What is that scent? Is  
that Sage & Citrus? It's amazing.

GABRIELLE

Try to hurry. I have stuff to do.

Gabrielle exits to the bedroom. The Cable Guy tugs on a  
length of cable coming from the wall. It's stuck. He steps  
back and tugs with all he's worth.

CABLE GUY

Come on...

The cable GIVES WAY causing the guy to lose his balance. His  
feet hit the WET FLOOR and fly out from under him. He lands  
hard.

(CONTINUED)

22 CONTINUED:

22

A beat. Gabrielle steps in and finds him on the floor, knocked out cold.

23 OMITTED

23

24 INT. GABRIELLE'S HOUSE - BATHROOM - LATER

24

PARAMEDICS have finished strapping the Cable Guy, neck in a brace, to a gurney when CARLOS enters. He finds Gabrielle.

CARLOS

What's happening?

GABRIELLE

The Cable Guy fell. Hit his head on the tub. He may have a concussion.

Carlos checks his watch.

CARLOS

It's almost eight.

GABRIELLE

He was late.

Gabrielle follows the paramedics out. Carlos is left alone. That's when the scent of Sage & Citrus hits his nostrils. This gives Carlos pause. He now takes in the scene. The tub is still full of water. Scented candles still in place. Water all over the floor.

Dark thoughts begin to click into place as Carlos watches the Cable Guy wheeled away.

25 INT. SUSAN'S HOUSE - NIGHT

25

Susan opens the door to reveal Mrs. Huber, holding a pie.

SUSAN

Mrs. Huber.

MRS. HUBER

Hello, Susan. I made you a pie.

SUSAN

Oh. Wow. Why?

MRS. HUBER

Do I need a motive to do something nice?

Susan steps aside and Mrs. Huber crosses in.

26 INT. SUSAN'S HOUSE - KITCHEN - MINUTES LATER

26

Susan is seated. Mrs. Huber is cutting up her pie and putting slices on a plate.

MRS. HUBER  
I can't wait for you to try this. It's mincemeat.

SUSAN  
Actually, I just had dinner.

MRS. HUBER  
That's ok. You can save it for later.

Mrs. Huber tries some of the pie. Beat. She begins to laugh.

SUSAN  
What's so funny?

MRS. HUBER  
I was just thinking of that expression, 'I'll make mincemeat out of you.'

Susan stares at Mrs. Huber blankly.

MRS. HUBER (CONT'D)  
*Mincemeat used to be an entree made up of mostly chopped meat. So it was like saying, 'I'll chop you up into little bits.' But that was centuries ago. Today mincemeat is mostly made up of fruit, spices and rum. There's no meat in it. And still people say 'I'll make mincemeat out of you.'*

SUSAN  
I don't know that people really say that anymore.

MRS. HUBER  
I do.  
(then)  
So Susan... how are you?

SUSAN  
I'm fine.

(CONTINUED)

MRS. HUBER

Good. You know, I have a confession to make. I've always wished I'd have been more supportive when Karl left you.

SUSAN

Oh, you don't have to apologize about Karl. Really, Karl and I are over. I've moved on.

MRS. HUBER

Yes, I know. You've moved on to that nice Mike Delfino. He's quite a catch, isn't he?

Susan, taken aback, tries to think of a response.

MRS. HUBER (CONT'D)

You like him. Don't you?

SUSAN

Uh... sure. As a friend.

MRS. HUBER

Oh, Susan. Being coy is a strategy best employed by virgins at their first dance. For women of our age, it's just annoying. Are you sure you don't want pie?

SUSAN

No, thank you.

MRS. HUBER

I hope it works out with you and Mike. You've been so desperate to land him.

SUSAN

Why...? I am not desperate!

MRS. HUBER

Good lord, Susan, you burned your rival's house down... if that isn't desperate, I don't know what is.

Susan stares at Mrs. Huber in shock.

SUSAN

Mrs. Huber, with all due respect, you're crazy.

(CONTINUED)

Mrs. Huber takes the measuring cup out of her purse and sets it on the table.

SUSAN (CONT'D)  
What's that?

MRS. HUBER  
I think you recognize it. I found it in the ruins of Edie's home.

SUSAN  
Well that's not...

MRS. HUBER  
Sshhh. My point is this: I wasn't there for you when Karl left. But, I'm here for you now. As far as I'm concerned, this is our secret. And no one ever need know.  
(then)  
Oh, Susan. You don't know how good it feels to finally be able to help you.

Susan sits there in stunned silence and stares at the measuring cup. Mrs. Huber watches her for a beat.

MRS. HUBER (CONT'D)  
You look so pale. Now I insist you try some of my pie. Go on.

Susan, in total shock, picks up the fork and tries a bite.

MRS. HUBER (CONT'D)  
Did I mention it's mincemeat?

As Susan helplessly chews, we:

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

27 INT. BREE'S HOUSE - UPSTAIRS HALLWAY - MORNING (DAY 3)

27

Bree approaches Andrew's door. It's a typical teenage boy's door, covered with stickers and a big "KEEP OUT" sign. Bree knocks. Silence. She knocks again.

BREE  
Open the door please.

ANDREW (O.S.)  
Hang on.

A corner of the "KEEP OUT" sign pokes up. Bree can't help herself -- she smooths down the offending corner.

Andrew opens the door. He looks like he's been woken up.

ANDREW (O.S.) (CONT'D)  
What?

BREE  
May I come in?

ANDREW  
No.

BREE  
Well, I want to talk to you.

ANDREW  
Then talk.

Bree is annoyed, but lets it pass. She's got bigger fish to fry.

BREE  
Where were you last night?

ANDREW  
Brian's.

BREE  
I just spoke to Brian's mother. Now tell me again where you were last night, and this time don't lie to me.

A moment.

(CONTINUED)

ANDREW

Where'd you say Dad was again? In Philadelphia?

BREE

Andrew, don't change the subject.

ANDREW

I'm sorry, I... I thought the subject was telling lies. I called Dad's cell phone. I know he moved out.

This revelation catches Bree off-guard for a beat. Then:

BREE

Well... it's just temporary, and...

Off his stare.

BREE (CONT'D)

I thought it would upset you, so I was protecting you.

ANDREW

Whatever. You lied. So... stop pretending you have some sort of moral authority.

BREE

Andrew, just because I chose not to share my marital problems with you does not give you the right to be rude.

ANDREW

How 'bout driving my father away... do I get to be rude then?

He shuts the door. Bree raises her fist to knock on the door, then reconsiders. Moving away...

28 INT. GABRIELLE'S HOUSE - MASTER BEDROOM - DAY

28

Carlos is dressing when he loses a tie clasp. He drops to the floor to recover the clasp and spots a striped gym sock under the bed. He grabs it.

Carlos stands and unfurls the sock.

RACK to Gabrielle in the closet, having witnessed Carlos' discovery. She thinks for a moment, then quickly and quietly slips out of view.

29 INT. GABRIELLE'S HOUSE - BATHROOM/CLOSET - CONTINUOUS 29

Gabrielle furiously rifles through the hamper pulling out handfuls of socks. She slips out of the bathroom and races down the hall.

30 INT. GABRIELLE'S HOUSE - LIVING ROOM - CONTINUOUS 30

Gabrielle takes the stairs two at a time. She throws opens a closet full of cleaning supplies and hurls the socks in.

She turns, composes herself and oh-so-calmly starts back up the stairs. Carlos descends, sock in hand.

GABRIELLE

Hi!

CARLOS

What's this?

GABRIELLE

It's a sock...

CARLOS

It's a man's sock. I found it under our bed. It's not mine.

Gabrielle takes the sock from Carlos.

GABRIELLE

(laughing)

Oh for God sakes, Carlos, it's Yao Lin's!

CARLOS

(suspicious)

Our maid wears size thirteen gym socks?

GABRIELLE

No, she dusts with them.

Gabrielle crosses to the supply closet, opens the door. She points to the pile of socks among the cleaning supplies.

GABRIELLE (CONT'D)

See? Socks instead of rags.

Gabrielle plucks the sock from Carlos and tosses it in with the others. Carlos appears mollified. He heads up the stairs. Off Gabrielle, relieved.

31 INT. GROCERY STORE - DAY

31

Susan waits in line at checkout. Suddenly Mrs. Huber rolls in behind her and starts unloading her groceries.

MRS. HUBER  
Susan! Hello!

SUSAN  
Mrs. Huber.

They stand there. An awkward pause.

MRS. HUBER  
Did you and Mike come together? I saw him over in the Fresh Produce aisle.

SUSAN  
No. Like I told you before, we're just friends.  
(beat)  
By the way, if I didn't make it clear yesterday, I absolutely did not do that thing you accused me of.

Mrs. Huber reacts. Suddenly, Mike rounds the corner with his cart.

MIKE  
Hey, Susan. Hey, Mrs. Huber.

MRS. HUBER  
Nice to see you, Mike.

MIKE  
Hey, you like Alfred Hitchcock?  
They're doing a retrospective down at the Rialto.

Mrs. Huber looks at Susan expectantly... smugly.

SUSAN  
(slightly distant)  
Uh... I'm not really a fan.

MIKE  
Oh come on. How can you not like Hitchcock?

SUSAN  
I just, uh... don't.

(CONTINUED)

MIKE

(surprised by her  
curtness)

Oh, okay. Well, uh, nice to see you.  
You, too, Mrs. Huber.

Mike crosses away. A change-over with cashiers is underway,  
stalling checkout.

MRS. HUBER

You're so silly. Pretending not to  
like him on my account. I mean,  
really.

SUSAN

Will you just drop it.

MRS. HUBER

You shouldn't be rude to me, Susan.  
Your secret is not an easy burden to  
bear. That insurance company is  
putting Edie through hell. But still,  
I've said nothing.

SUSAN

Well...

MRS. HUBER

And the longer it takes for her to get  
payment, the longer she'll be staying  
with me. Eating me out of house and  
home. Using up my hot water.

SUSAN

What exactly is it you want from me,  
Mrs. Huber?

*Mrs. Huber leans over and takes the divider off between  
Susan's two paltry items on the conveyor belt and her own  
massive amount of groceries. Susan is stunned by this.*

The new CASHIER considers the piles of groceries.

CASHIER

Uh, are these together?

*Susan sees Mrs. Huber staring at her. Like a cat who has  
finally trapped a mouse. Then --*

SUSAN

Ring it up.

32 INT. LYNETTE'S HOUSE - DAY

32

Lynette pours coffee for Bree.

BREE

If the school and the pediatrician both think the twins could stand to be medicated, what's the problem?

LYNETTE

I used to run a company with eighty five people and now I can't wrangle three small boys without doping them? Talk about feeling like a failure.

BREE

Lynette, you are a great mother. But let's face it, your kids are...

(trying to find the words)

... a challenge.

LYNETTE

Thank you. That's the nicest way you could have said that.

(then)

You know, the truth is, when they're not making me want to tear my hair out, they're actually really sweet. I'm afraid if I change the bad stuff, I'm going to change the good stuff.

BREE

Eh, it's a tough call.

Lynette picks up her coffee mug.

LYNETTE

Like this mug. I love this. If I medicate them, are they still gonna make me a mug like this?

They look at the cup -- a crudely sculpted arts and crafts project. A beat.

BREE

You know it's leaking.

LYNETTE

Yeah, I know.

Lynette wipes up the coffee dribble.

(CONTINUED)

32 CONTINUED:

32

Suddenly, the door swings open. Susan and Gabrielle enter.

SUSAN

We talked to Paul. We told him we need to show him something.

GABRIELLE

(with dread)

He's on his way over.

33 INT. LYNETTE'S HOUSE - KITCHEN - MOMENTS LATER

33

Paul sits at the table with the women.

SUSAN

So... Paul, we noticed that you're selling the house.

PAUL

Yes, uh... too many painful memories. I'm sure you understand.

An awkward beat.

SUSAN

Well before you move we thought there was something you should know.

LYNETTE

It seems there may be more to Mary Alice's death than you were aware of.

PAUL

(bristling)

Oh?

GABRIELLE

*Remember when you asked us to pack her things? Well, when we did, we found a note.*

BREE

And... we think that you should have it.

Susan takes the note out of her pocket and hands it to Paul.

SUSAN

You can see from the postmark. Mary Alice probably got it the day she died.

(CONTINUED)

Paul reads the note. We're reminded it reads:

I KNOW WHAT YOU DID. IT MAKES ME SICK. AND I'M GONNA TELL.

Beat. He begins to sob. Heaving wracking sobs. The women all share an incredulous look. Bree, clearly the most uncomfortably, slides the muffins gently toward Paul.

SUSAN (CONT'D)

Paul, are you going to be okay?

PAUL

No...

Paul, note in hand, heads for the door and rushes out. The women look at one another, stunned by Paul's outpouring of raw emotion.

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

34 INT. GABRIELLE'S HOUSE - MOMENTS LATER

34

Carlos studies the maid, Yao Lin, dusting the bannister with a sock on her hand. She's very self conscious.

Gabrielle, doing yoga in the living room, is out of earshot.

Finally, Carlos crosses to Yao Lin.

CARLOS  
(hushed tone)  
Have you always cleaned with socks?

YAO LIN  
Yes.

CARLOS  
What is that, a Japanese thing?

YAO LIN  
I am Chinese.

A beat. Carlos exits.

Gabrielle joins Yao Lin at the bannister. They exchange a hostile stare.

YAO LIN (CONT'D)  
I don't like lying.

GABRIELLE  
Yeah, well I don't like your ironing.  
So there.

Gabrielle exits.

A35 OMITTED

A35

35 EXT. SOCCER FIELD - LATER THAT DAY

35

After-school soccer practice. John plays with his buddies. He notices a woman in sunglasses and a hat standing on the sidelines, trying to look inconspicuous. He suddenly realizes it's Gabrielle, in disguise. She motions for him to join her. He does.

JOHN  
Mrs. Solis... what are you doing here?

(CONTINUED)

GABRIELLE  
(holding up sock)  
Carlos found this under the bed.

JOHN  
Oh crap!

GABRIELLE  
It's ok. It was a close call, but I  
managed to cover.

She pulls a pair of sandals from out of her purse and hands  
them to John.

GABRIELLE (CONT'D)  
I got you these. So from now on, we  
can't let Carlos see you around the  
house wearing anything resembling a  
gym sock.

JOHN  
You want me to mow your lawn in  
sandals? I could lose a toe.

GABRIELLE  
Imagine what you would lose if Carlos  
figures out you've been trimming more  
than the hedges.

Gabrielle notices some of the teen boys staring.

GABRIELLE (CONT'D)  
Why are your friends staring at me?  
(suddenly angry)  
Did you tell them about us?

JOHN  
No, they're staring 'cuz they think  
you're hot.

GABRIELLE  
(pleased)  
Oh. Okay.

She gives the boys a little wave and struts off.

36 OMITTED

36

37 INT. BREE'S HOUSE - KITCHEN - NIGHT (NIGHT 3)

37

As Bree and Danielle clean up from dinner...

(CONTINUED)

BREE  
(looks at watch)  
It's nine-thirty. What is your brother thinking?

DANIELLE  
(exasperated)  
Want my advice? Call Dad. Go tell him to kick Andrew's ass.

BREE  
(tense)  
I am perfectly capable of handling this without your father!

DANIELLE  
(recoiling)  
Sorry...

BREE  
Where's your cell phone?

Danielle displays her cell phone.

BREE (CONT'D)  
Call Andrew and find out where he is.

DANIELLE  
Mom, he's gonna know you're behind this.

BREE  
No, he won't. Just act normal.

Danielle dials the number.

DANIELLE  
(into phone, casual)  
Hey. It's me. Uh, what's going on?

A beat. Danielle hands the phone to Bree.

DANIELLE (CONT'D)  
He knows.

BREE  
(into phone)  
Andrew, this is your mother. I am rapidly reaching the end of my patience with you.  
(hearing odd sounds)  
(MORE)

(CONTINUED)

37 CONTINUED: (2)

37

BREE (CONT'D)

Where are you? Are you at a bar?  
Andrew! Andrew?!

Bree stares at the phone, stupefied.

DANIELLE

Mom?

BREE

He hung up on me...

Bree begins to flush with rage. Seething, she hands Danielle her phone.

DANIELLE

What are you gonna do?

Bree storms out.

38 INT. BREE'S HOUSE - UPSTAIRS HALLWAY - NIGHT

38

Bree charges up to the door to Andrew's room. She tears off the "KEEP OUT" sign.

39 INT. BREE'S HOUSE - ANDREW'S ROOM - CONTINUOUS

39

CRASH! Bree kicks in the door with her foot and enters. She takes in her surroundings -- typical teenage pigsty.

IN QUICK CUTS -- Bree ransacks Andrew's room, rooting through pockets, emptying drawers, tossing the laundry pile, etc.

Finally, Bree opens a small box on Andrew's desk. It's Andrew's stash, including several fake ID's, a couple of girlie magazines, and a BOOK OF MATCHES. Bree smiles triumphantly.

AA40 INT. "TOPSY TURVY" STRIP CLUB - MINUTES LATER

AA40

A crowded, smoke-filled room with pulsing music. Andrew and a few of his BUDDIES are seated front and center, drinking BEER and watching GIRLS gyrate on the stage. One of them throws a pom-pom into the audience, which is caught by --

BREE, standing over them. They all react, appropriately mortified. Buddy #2 spits his beer back into his mug.

BREE

Heath. Ian.  
(pointedly)  
Andrew.

On their reactions, we...

(CONTINUED)

Bree faces Andrew and his buddies.

ANDREW

Mom! How did you even know I was here?

Bree throws a book of matches with the 'Topsy Turvy' logo on them down on the counter in front of them.

ANDREW (CONT'D)

You went in my room?!

BREE

You think that's bad? Tomorrow morning I'm cleaning it.

(then, turns to Buddy #2)

Oh, by the way, Heath, I... I didn't get a chance to tell you, that was a lovely solo last week at church.

BUDDY #2

(nervously; rising)

Thank you. We're out of here.

All the guys quickly make an exit.

BREE

(shouts after them)

I hope it wasn't something I said!

She slowly turns to Andrew, who remains seated at the counter, defiant.

BREE (CONT'D)

Well, Andrew? Shall we?

ANDREW

You just humiliated me in front of my friends. I'm not going anywhere with you.

A beat as Bree considers her next move. Finally...

BREE

Fine.

Bree takes the seat next to him. On the other side of her sits a middle-aged BUSINESSMAN. Long beat, then...

ANDREW

What are you doing?

(CONTINUED)

BREE

I'm staying for the show. I'm dying to know what all the fuss is about.

(to passing cocktail waitress)

Excuse me, waitress? I'll have a glass of your house chardonnay.

Bree and Andrew sit and watch as a woman dances in front of them. Andrew is increasingly angry and mortified.

BREE (CONT'D)

I'm curious, Andrew, as you fantasize about this woman, do you ever stop and think how she came to be on this runway? That's someone's little girl. And that someone probably had a lot of dreams for her. Dreams that did not include a thong and a pole.

ANDREW

It's not gonna work, okay. I'm not budging.

BREE

God only knows what she's had to deal with in her life. Abject poverty. Drugs. Domestic violence. Maybe even molestation.

The Businessman now looks at Bree and glares.

ANDREW

Mom...

BREE

And now she treats herself the way other men treat her. Like an object. A piece of meat.

The Businessman turns to Andrew.

BUSINESSMAN

(to Andrew)

That does it. Kid, get her out of here, she's killing it for the rest of us.

Frustrated, Andrew gives up and heads out. Bree starts after him. She smiles at the Businessman and goes. He raises a glass to her.

A40 INT. SUSAN'S HOUSE - LIVING ROOM - NIGHT

A40

The phone is ringing. And ringing. The answering machine turns on.

SUSAN'S VOICE (O.C.)  
We're not here. Leave a message.

Just then, Susan hurries down the stairs in a bathrobe drying her hair. She's clearly just taken a shower. She's going to the phone when she hears:

MRS. HUBER (O.C.)  
It's Mrs. Huber, Susan. Are you there?  
I can see your lights are on. I hope you're not screening. That's so tacky. Listen, I need to talk to you. My water heater just burst and it's gonna to cost me six hundred dollars to get a new one. And I can't afford that. I'm just beside myself. Call me as soon as you get in.

Mrs. Huber hangs up. Susan stares at the phone in shock.

40 INT. SUSAN'S HOUSE - JULIE'S BEDROOM - NIGHT

40

Julie is asleep. Susan, dressed for bed, enters. She shakes Julie awake.

SUSAN  
Julie? Julie, honey? Wake up. We need to talk.

JULIE  
Can't this wait until morning?

A beat.

SUSAN  
I think I'm being blackmailed.

Julie, now instantly awake, stares at her mother.

41 INT. SUSAN'S HOUSE - KITCHEN - MOMENTS LATER

41

Julie drinks cocoa. Susan paces back and forth, recounting what happened.

SUSAN  
... and when I realized I couldn't put out the fire, I ran.  
(MORE)

(CONTINUED)

41 CONTINUED:

41

SUSAN (CONT'D)

I must have dropped the measuring cup  
in the process.

Susan stops. She sheepishly waits for Julie's response. Beat.

JULIE

Why do I even let you out of the  
house?

SUSAN

Obviously, I can't let her get away  
with this. The only thing to do is go  
to the police and tell them what  
happened.

JULIE

You can't do that!

SUSAN

Julie, I don't think they'll throw me  
in jail. I mean, it was an accident.

JULIE

Dad won't care if it was an accident.  
You know he'll just use this as an  
excuse to reopen custody.

This knocks the wind out of Susan. She sits beside Julie.

JULIE (CONT'D)

Mom... I don't wanna live with Dad.

SUSAN

I know.

This lands with Susan. Susan hugs her daughter close.

42 OMITTED

42

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

43 OMITTED 4344 EXT. GABRIELLE'S HOUSE - DAY (DAY 4) 44

John is mowing when Carlos approaches. Carlos makes a throat cutting gesture to cut the motor. The gesture makes John nervous and he fumbles with the kill switch.

CARLOS  
I need to talk to you.

JOHN  
Cool... sure...

CARLOS  
You were working Tuesday, right?

JOHN  
Yeah.

CARLOS  
You remember the Cable Guy showing up?  
(off his nod)  
And you usually work 'til, what time?  
Five?

JOHN  
Yeah.

CARLOS  
(turning away)  
Dammit! That means he was in the house  
for four hours.

*John instantly regrets his answer.*

JOHN  
Wait. Um, you know, now that I think  
about it, I might not have seen him.

CARLOS  
Well, either you saw him or you  
didn't. Which is it?

JOHN  
I didn't.

Carlos puts his hand on John's shoulder. Looks him square in the eye. John is scared to death.

(CONTINUED)

44 CONTINUED:

44

CARLOS

John, did my wife ask you to lie for her?

John struggles with his decision.

JOHN

Mr. Solis, I really don't want to get in the middle of anything.

Carlos smiles and pats John on the shoulder.

CARLOS

Thank you. That's all I needed to know.

Carlos heads into the house. John's too shaken to return to mowing right away.

45 INT. SUSAN'S HOUSE - KITCHEN - DAY

45

Julie and Susan are there.

SUSAN

Okay, let's run through it one more time.

JULIE

Mom, it's not brain surgery. You'll stand guard while I crawl through Mrs. Huber's doggie door. Once inside, I'll find the measuring cup. Simple.

SUSAN

Oh God, I hate that I'm turning you into a little thief.

JULIE

It's our measuring cup. We're just taking back what's ours.

SUSAN

Hey, that's right. Ethically, we have nothing to be ashamed about.

(then; hands Julie gloves)

Oh, wear these. I don't want you to leave fingerprints.

46 EXT. WISTERIA LANE - DAY

46

Susan and Julie watch as Mrs. Huber gets in her car and drives off. Once she's gone...

(CONTINUED)

SUSAN

There she goes. Okay... move.

Susan and Julie head out into the street, and start throwing a FRISBEE back and forth. They ad-lib "good catch, etc." At one point, Susan purposely tosses the Frisbee high and hard, into Mrs. Huber's back yard.

SUSAN (CONT'D)

(loudly; for neighbors  
benefit)

Oh, I'm so glad to be... playing  
frisbee again. Here you go, comin' at  
ya. All right, back up a little more!  
There you go. Woo! All right. Here we  
go. Oh, my... whoops! You better go  
get that. Yeah...

Julie rolls her eyes, then disappears into Mrs. Huber's back yard. Susan keeps watch in front. After a long beat, MIKE approaches from down the street...

SUSAN (CONT'D)

Mike!

MIKE

Hey Susan. I thought that was you.

SUSAN

Yeah, Julie and I are just out tossing  
the frisbee around and it flew off  
into Mrs Huber's back yard.

MIKE

Oh. You need some help?

SUSAN

No! No, no, no... Julie's got it!

MIKE

Okay.

(then)

Actually, I'm glad I ran into you. I  
just wanted to make sure that things  
were okay between us. The other day  
you seemed kind of distant.

SUSAN

(looking around;  
distracted)

Distant? What do you mean?

(CONTINUED)

MIKE

I mean, you're not mad at me for some reason, are you?

SUSAN

No. No, no, not at all.

MIKE

Good. 'Cause I'm gonna take one more shot at this. I got tickets for a Billy Wilder retrospective. Wednesday night. I'd love to take you with me.

For a moment, Susan forgets her mission and focuses on Mike.

SUSAN

You are so sweet. I would love to go.

MIKE

All right.

*Just then, a CAR pulls up in the driveway. It's Edie. Susan starts to sweat as Edie gets out of the car.*

Edie, not happy about this twosome on her front walk, barely smiles, then starts inside. Susan panics and crosses to her.

SUSAN

Edie, I thought you'd be at work?

EDIE

I'm not feeling well. I got a sunburn the other day washing my car.

Edie continues toward the front door. Susan runs after her.

SUSAN

Well don't just, uh, run off! Come... come and hang out with us!

EDIE

(sotto; livid)

Boy, you are one sick ticket.

SUSAN

What?

EDIE

It's not bad enough that I have to watch you throw yourself at him every day. And now you want to make sure I see it up close and personal?

(CONTINUED)

SUSAN  
No, it's not like that --

Mike comes up.

MIKE  
I've gotta take off, but I'll call you  
about Wednesday night, okay?

Edie glares at Susan, then turns and heads inside. Susan  
grabs her arm.

SUSAN  
Edie, wait!!!

Both Mike and Edie look at Susan expectantly.

SUSAN (CONT'D)  
(searching)  
Uh... Mike and I were gonna go see the  
movies on Wednesday... and I just  
thought it would be fun if you joined  
us.

EDIE  
You want me to come with you?

SUSAN  
Yeah. Yeah, that's okay, isn't it,  
Mike?

MIKE  
Well, it's a... a limited engagement  
and it's sold out. I only got two  
tickets.

Annoyed, Edie sighs, starts back toward the house.

SUSAN  
Edie, wait! Um...  
(then, swallowing hard)  
You should take my ticket?

EDIE  
Really? Is that okay with you, Mike?

MIKE  
Uh... yeah, sure.

Susan smiles weakly.

(CONTINUED)

EDIE

(to Mike)

So, um, what time do you want to pick me up?

MIKE

Well, um...

As Edie and Mike continue talking, Susan looks over to see Julie sneaking away from Mrs. Huber's yard with the MEASURING CUP. Susan breathes a sigh of relief.

A47-47 OMITTED

A47-47

48 INT. CABLE GUY'S APARTMENT - DAY

48

Small apartment. Simple but tasteful. Cable Guy attempts to twist open a bottle of beer. He's in a neck brace and his arm is in a sling, which makes the task a laborious process. There is KNOCKING at the door. The KNOCKING continues.

CABLE GUY

Hang on!

Cable Guy crosses to the door and opens it. It's Carlos. Carlos PUNCHES him in the face.

Cable Guy falls backwards, holding his face. Carlos steps into the room, and KICKS the Cable Guy while he's down.

CARLOS

(with fury)

You think you can have sex with anyone you want? You...

Carlos continues brutally kicking the hell out of him until the Cable Guy writhes in agony on the floor. Finally, Carlos takes a step back to admire his handiwork.

MARY ALICE (V.O.)

Carlos couldn't help but feel proud of himself. After all, he'd just defended his honor... or had he?

Something catches Carlos' eye: On the wall is a huge, framed poster of the musical, "Gypsy." He then notices a Gay Travel Guide coffee table book. Next to that is a framed photograph showing the Cable Guy and his partner, both in tuxedos, in embrace at their Commitment Ceremony.

Carlos looks down at the Cable Guy.

(CONTINUED)

CARLOS

Are you gay?

CABLE GUY

(near tears)

Yes! Is that why you're doing this?!

Carlos backs away, realizing he's made a gigantic mistake.

CARLOS

Uh... yeah.

Carlos quickly exits.

49 EXT. LYNETTE'S HOUSE - DAY

49

Lynette and Gabrielle emerge.

LYNETTE

... called everyone and they're like,  
"can you buy some chocolates?"

They're clearly wrapping up a social call when they suddenly hear:

PAUL (O.C.)

Ladies?

They turns to see Paul Young crossing the street, making a bee-line for the two of them. Gabrielle and Lynette look at each other in concerned anticipation. Paul joins them.

LYNETTE

Hey, Paul. What's up?

PAUL

I wanted to apologize for my outburst yesterday.

LYNETTE

Don't worry about it. We unloaded a lot on you.

PAUL

I suppose you're wondering why I reacted so violently to that note.

GABRIELLE

Eh... it did cross our minds.

(CONTINUED)

PAUL  
(with difficulty)  
Well, the truth is Mary Alice was not  
a well person. She was very troubled.

LYNETTE  
Troubled?

PAUL  
At first it was harmless. She would  
leave notes to herself. Reminders like  
"pick up the milk" or "Zach has a  
dentist appointment." But over time  
the notes became ugly. Hateful  
messages started showing up. Mary  
Alice was writing them. To me. To  
Zach. To herself.

GABRIELLE  
Really?

PAUL  
That's why I lost it. I was reminded  
of what Zach and I had been through.

LYNETTE  
Paul, I'm so sorry.

GABRIELLE  
We had no idea.

PAUL  
Well, anyway, uh... I'd appreciate it  
if you kept this to yourselves.

GABRIELLE  
Yeah.

PAUL  
For Zach's sake.

GABRIELLE  
Of course.

LYNETTE  
Of course.

\*

Paul smiles furtively, then crosses back. Lynette and  
Gabrielle watch for a beat, then:

GABRIELLE  
Wow...

LYNETTE  
Yeah...

(CONTINUED)

GABRIELLE  
I think he's lying.

LYNETTE  
So do I.

END OF ACT FIVE

ACT SIX

FADE IN:

50 INT. LYNETTE'S HOUSE - KITCHEN - DAY

50

CLOSE ON faded news clippings of Lynette taped to the wall above her desk. They detail her various business triumphs. PULL BACK TO REVEAL an exhausted Lynette staring at a very different version of herself.

There is a cacophony of shrieking and screaming in the background as the twins run around playing. Finally, Lynette can take it no more.

LYNETTE

Boys, could you get in here please?

Lynette crosses to the kitchen table and retrieves a bottle of pills. The twins come running in, toy planes in their hands.

PORTER

He broke my plane!

PRESTON

Did not!

LYNETTE

We'll deal with that later. Right now you need to take some medicine.

PORTER

Are we sick?

LYNETTE

Not exactly. This is a special kind of medicine. It's... it's like a vitamin and you'll take every day. Okay?

Lynette struggles to open the childproof pill bottle. A few pills go flying across the floor. The boys start laughing.

PORTER

Oops.

LYNETTE

Stay right there.

Lynette retrieves the pills. When she stands back up, the twins are GONE! For a moment, Lynette is confused. Then she hears something. She crouches down and peers under the table.

(CONTINUED)

50 CONTINUED:

50

The boys are hiding. They cover their mouths with their hands to keep themselves from laughing.

LYNETTE (CONT'D)

Now, open up.

Porter opens his mouth. Lynette moves to pop the pill in his mouth, but he immediately shuts it. Preston's mouth opens. Lynette tries to pop the pill into Preston's mouth, but is once again foiled. Porter opens his mouth, Lynette tries to pop the pill in, but fails a third time.

Both boys crack up laughing. Lynette can't help but smile.

MARY ALICE (V.O.)

In that moment, Lynette made a decision.

Lynette rises, drops the pill in the bottle and closes it.

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

When it came to dealing with her children, medication was no longer an option.

A51 OMITTED

A51

51 INT. LYNETTE'S HOUSE - LIVING ROOM - LATER THAT DAY

51

We see the boys playing cannonball off the couch, hurling themselves into a makeshift pile of pillows and quilts.

We FIND Lynette at the kitchen table, watching, a serene smile on her face, looking more relaxed than we've seen her all episode.

We see she has a bottle of wine next to her. Lynette pours herself another glass.

MARY ALICE (V.O.)

Of course, given her continuing level of frustration, Lynette also felt a little self medication couldn't hurt.

Lynette enjoys another sip of wine.

52 INT. BREE'S HOUSE - ANDREW'S BEDROOM - DAY

52

Andrew lays on his bed staring straight up. Bree puts folded laundry into his drawers. There is an awkward silence.

(CONTINUED)

BREE

So what's your strategy? Are you just never gonna speak to me again?

ANDREW

Something like that.

BREE

I suppose I do owe you an apology.

ANDREW

Careful. Wouldn't want you to strain yourself.

BREE

I shouldn't have lied about your father. You and your sister are old enough to handle the truth, and I'm sorry.

ANDREW

Keep going. I'm mad at you for about seven thousand other things.

BREE

If you think I'm going to apologize for taking you out of a strip club, you're wrong. I consider it one of my finest moments.

Andrew stares at her.

BREE (CONT'D)

Oh, Andrew. I know you blame me for what's happening with your father. But it's not entirely my fault, and I need you to understand that.

ANDREW

I do.  
(emotional)  
I just don't want him to leave.

BREE

Neither do I.

*Bree touches him affectionately, then starts to leave.*

ANDREW

Mom?

(CONTINUED)

BREE

Yeah?

ANDREW

When can I have my door back?

We follow Bree to the doorway, REVEALING that the door has been taken off its hinges.

BREE

(over her shoulder)

Three months.

She exits.

53 OMITTED

53

54 INT. GABRIELLE'S HOUSE - BATHROOM - NIGHT (NIGHT 4)

54

We start on the wall mounted TV, now operational. A newscast on. A REPORTER doing stand-up outside an apartment complex.

TV REPORTER

Royal Oaks was the scene of a hate crime today when Jonathan Lisco, local gay activist and part-time female impersonator, was brutally attacked in his home --

CAMERA pulls off the TV to find Gabrielle and Carlos, in the bathtub. Carlos is seated behind Gabrielle, washing her hair, seemingly oblivious to the broadcast. Gabrielle, transfixed.

TV REPORTER (CONT'D)

Lisco speculated the attack was in response to his efforts to secure same-sex partner insurance coverage from his employer, Cliffside Cable --

A drawing of the "Assailant" appears on screen. It is a nearly dead on rendering of Carlos -- complete with goatee.

TV REPORTER (CONT'D)

Police are circulating this sketch of the assailant --

CABLE GUY (V.O.)

I have to say, uh, you know... the circumstances speak for themselves. Taking a strong stand, uh, with my company...

(CONTINUED)

Gabrielle involuntarily recoils seeing the sketch. Carlos senses her discomfort. His expression one of eerie calm.

CARLOS

There something you want to ask me?

A moment of tension.

GABRIELLE

No.

She leans her head back, completely vulnerable to her husband. As Carlos continues massaging her head...

A55 EXT. SUSAN'S HOUSE - FRONT PORCH - NIGHT

A55

Susan is sketching in her sketch pad. Mrs. Huber walks up.

MRS. HUBER

You took it, didn't you?

SUSAN

Good evening, Mrs. Huber.

MRS. HUBER

It's my own fault for not hiding the cup. Obviously, if you're capable of arson, I should have known you'd be capable of breaking and entering.

SUSAN

I don't know what you're talking about, Mrs. Huber.

MRS. HUBER

I suppose you destroyed it.

SUSAN

Again, I don't know what you're talking about, but, yeah, I did.

A beat as Mrs. Huber tries to think of a way to salvage this situation.

MRS. HUBER

I was going to keep your secret. It's a shame you couldn't trust me.

SUSAN

You're a piece of work. You know that?

(CONTINUED)

MRS. HUBER

Oh, Susan, let's not be unpleasant. We can go back to the same friendly relationship we've always had.

SUSAN

I will keep my lawn looking nice, and I will make sure that my music doesn't play too loud, and if I get some of your mail, heck, I'll run it right over. 'Cause that's what good neighbors do. But from now on, when I run into you on the street and I say, 'Good morning, Mrs. Huber,' or 'How are you, Mrs. Huber?,' just know that inside, I am quietly, but decidedly, hating your guts.

MRS. HUBER

(through her teeth)  
Careful, dear. Let's not say things we'll live to regret.

SUSAN

(smiling)  
Good evening, Mrs. Huber.

Mrs. Huber, completely livid, turns and walks back to her home. Susan watches this with a grim sense of satisfaction.

55 INT. LYNETTE'S HOUSE - KITCHEN - NIGHT

55

The women are seated around the kitchen table.

SUSAN

He actually said Mary Alice was crazy?

LYNETTE

Not in so many words. But everything Paul said certainly made it seem like she was schizophrenic.

GABRIELLE

I think he's hiding something. I know it.

BREE

But wait! What about the tape? I mean, she did say that her name was 'Angela.'

(CONTINUED)

LYNETTE

Mary Alice was not crazy.

BREE

Well, my father was a prosecutor and he always said, 'The simplest explanation is usually the one that's right.'

SUSAN

But remember what the note said? 'I know what you did. It makes me sick. And I'm going to tell.' That's not the kind of thing someone writes to themselves. That's a message sent by an enemy.

The women sit for a beat and consider this.

56 INT. YOUNG HOUSE - NIGHT

56

CLOSE on the note: 'I KNOW WHAT YOU DID. IT MAKES ME SICK. I'M GOING TO TELL.'

We REVEAL that the note is being held by a heavy set, tough looking man, MR. SHAW.

MR. SHAW

So exactly what is it you're hiring me to do?

We the REVEAL he's speaking to Paul Young. Paul Young is staring out his front window.

PAUL

It's very simple really. Someone sent that note to my wife. And I need to know who.

57 EXT. WISTERIA LANE - NIGHT

57

We see Paul's face staring out at the neighborhood that houses his enemy. The camera PULLS BACK and begins floating down the street.

MARY ALICE (V.O.)

What type of person would send such a note? Was it an enemy? Of course. But what kind? An acquaintance? A stranger? Or how about a neighbor that lives a few feet away?

(CONTINUED)

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57 CONTINUED:

51.  
57

An we:

58-59 OMITTED

58-59

FADE OUT.

THE END