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Desperate Housewives

#E103

"Who's That Woman?"

Written by

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FADE IN:

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

OMITTED

INT. LYNETTE'S HOUSE - DAY

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

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

OMITTED

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

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

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

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

OMITTED

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.

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.
INT. CLASSROOM - DAY - LATER

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)
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.

INT. SCHOOL HALLWAY - MOMENTS LATER

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

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

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

As they get closer Lynette sees a mother holding the hand of a little girl 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)

Establishing shot.

MARY ALICE (V.O.)
It looked to be an interesting afternoon on Wisteria Lane.

12 EXT. GABRIELLE'S HOUSE - FRONT PORCH - DAY

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...
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.

INT. SUSAN'S HOUSE - LIVING ROOM - DAY

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.

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.
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.

Edie drops the bucket and picks up the HOSE.

SUSAN (CONT'D)
Oh no, she's not...

Edie 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

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

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

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 TWO

17  INT. SCHOOL HALLWAY - DAY

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...

(sputting 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)
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.

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

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)
CONTINUED:

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...

INT. GABRIELLE'S HOUSE - BEDROOM - CONTINUOUS

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.

INT. BREE'S HOUSE - KITCHEN - NIGHT

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

INT. BREE’S HOUSE – DINING ROOM – CONTINUOUS

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.

INT. GABRIELLE’S HOUSE – BATHROOM/CLOSET – MOMENTS LATER

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

OMITTED

INT. GABRIELLE’S HOUSE - BATHROOM - LATER

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.

INT. SUSAN'S HOUSE - NIGHT

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

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 staring 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)

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 reconsider. Moving away...

28 INT. GABRIELLE’S HOUSE – MASTER BEDROOM – DAY

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

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

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.
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.
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.
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.
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.

INT. LYNETTE'S HOUSE - KITCHEN - MOMENTS LATER

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 then 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:

INT. GABRIELLE'S HOUSE - MOMENTS LATER

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

EXT. SOCCER FIELD - LATER THAT DAY

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)
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.

OMITTED

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

As Bree and Danielle clean up from dinner...
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)
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.

INT. BREE'S HOUSE - UPSTAIRS HALLWAY - NIGHT

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

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

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

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

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

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

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)
CONTINUED:

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.

OMITTED

FADE OUT.

END OF ACT FOUR
ACT FIVE

FADE IN:

43 OMITTED

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

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)
Damn it! 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)
CONTINUED:

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.

INT. SUSAN'S HOUSE - KITCHEN - DAY

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.

EXT. WISTERIA LANE - DAY

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

INT. CABLE GUY'S APARTMENT - DAY

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.

EXT. LYNETTE'S HOUSE - DAY

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

50 INT. LYNETTE'S HOUSE - KITCHEN - DAY

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)
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

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

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

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

OMITTED

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

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

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?
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

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

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

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)
An we:

58-59 OMITTED

FADE OUT.

THE END