

DESPERATE HOUSEWIVES

"Who's That Woman?"

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9/11/06

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TEASER

FADE IN:

INT. LYNETTE'S HOUSE - LIVINGROOM - DAY

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

MARY ALICE (V.O.)  
When I was alive, I 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 livingroom carrying some laundry.

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

INT. LYNETTE'S HOUSE - DAY

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

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

INT. LYNETTE'S HOUSE - KITCHEN - DAY

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

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

Lynette's hand scrubs muddy handprints off a window.

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

INT. LYNETTE'S HOUSE - LIVINGROOM - DAY

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.

INT. HALLWAY OUTSIDE CLASSROOM - DAY

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

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

INT. CLASSROOM - DAY -- LATER

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

LYNETTE  
How in the world did they...?

MRS. BUTTERS (INTERRUPTING)  
I left the door to the art supply  
cupboard open for five minutes.  
That's all. Five minutes.

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

MRS. BUTTERS  
Your boys work quickly.

MRS BUTTERS starts rubbing lotion on her elbows.

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

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

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

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

LYNETTE thinks, scrambling for a solution.

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

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

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

INT. SCHOOL HALLWAY - MOMENTS LATER

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

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

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

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

As Lynette and her boys keep walking, we:

FADE OUT.

END OF TEASER