

Cherry/Wind Productions

# DEVIOUS MAIDS

"Pilot"

Written by

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DEVIOUS MAIDS

"Pilot"

TEASER

FADE IN:

EXT. BEVERLY HILLS MANSION - BACKYARD - NIGHT

We OPEN on an elegant party in full swing.

Stylish guests mill about, laughing and talking. A rock band plays music. Cater waiters walk around a LIT SWIMMING POOL with trays in their hands. Everyone is having a blast.

We then PUSH IN to see two shadowy figures in a window.

INT. MANSION - UPSTAIRS BEDROOM - CONTINUOUS

EVELYN FORD enters frame. She's 53, SOPHISTICATED and ACIDIC.

EVELYN

I think what you people do is heroic.

REVEAL she is talking to a young woman dressed as a maid.

EVELYN (CONT'D)

You spend your lives scrubbing and disinfecting the homes of silly rich people. All the while knowing we're no better than you. You take care of us and make our shallow, carefree lives possible. But you never seem to complain. Even though, at times, you must be desperately unhappy.

(then, pointedly)

You are unhappy, aren't you, Flora?

The young woman, FLORA SANCHEZ, 19, nods as her eyes fill with tears. Evelyn, ever the predator, goes in for the kill.

EVELYN (CONT'D)

If Adrian isn't treating you well, perhaps you should consider coming to work for me.

Evelyn looks at her pointedly. Flora nods.

FLORA

Yes. I need to leave this place.

EXT. MANSION - BACK YARD - MOMENTS LATER

Evelyn makes her way through the crowd. She grabs a drink from a waiter and crosses to an elegantly-dressed woman.

EVELYN  
Congratulate me. I just poached  
Adrian's maid.

As the women smile, a RED-HEADED MAN, standing behind them, turns and reacts, concerned by this news. He exits frame.

INT. MANSION - UPSTAIRS BEDROOM - MOMENTS LATER

Flora leans over a desk and furiously writes a letter.

CLOSE on the pen writing, '... I'M LEAVING YOU...'

Flora's eyes brim with angry satisfaction.

ANGLE on the pen writing, '... THE ULTIMATE BETRAYAL...'

EXT. MANSION - BACK YARD - MOMENTS LATER

A crowd gathers around the rock band. The leader holds a mic.

JAZZ COMBO LEADER  
... here's our host, Adrian Powell!

Everyone applauds as ADRIAN POWELL, 54, ECCENTRIC AND ENTHUSIASTIC, rushes up to the bandstand.

ADRIAN  
Are you all ready for an evening of  
divine decadence?!

Adrian laughs. Everyone cheers.

INT. MANSION - KITCHEN - MOMENTS LATER

ANGLE on a butcher knife sticking out of a block. A hand reaches in and grabs it.

INT. MANSION - UPSTAIRS BEDROOM - MOMENTS LATER

Flora continues to write furiously, tears in her eyes.

CLOSE on the pen writing, '... RAPED...'

ANGLE on the door knob to the bedroom as it turns.

From the POV of an unseen intruder we SEE the bedroom door open to REVEAL Flora at the desk writing.

(CONTINUED)

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CONTINUED:

Flora hears a sound behind her. She shoves the note into the pages of a large red leather book sitting on the desk.

She swings around to face the unseen intruder. She reacts in surprised recognition.

EXT. MANSION - BACK YARD - MOMENTS LATER

Adrian is there, enjoying himself as he addresses the crowd.

ADRIAN  
... so I said, 'Doctor, now that I'm  
off Thorazine, can I have a party?'

The crowd laughs and applauds.

INT. MANSION - UPSTAIRS BEDROOM - MOMENTS LATER

We're ON Flora's face as she talks to someone O.S.

FLORA  
What are you doing here?

Flora looks down to see a knife in the person's hand. She reacts in confused terror.

EXT. MANSION - BACK YARD - MOMENTS LATER

Adrian is still entertaining the crowd.

ADRIAN  
... I want each of you to drink,  
carouse and break the furniture!

INT. MANSION - UPSTAIRS BEDROOM - MOMENTS LATER

ANGLE on the knife as it's plunged into Flora's chest. She struggles with the unseen assailant and knocks the contents atop the desk to the floor... including the red book.

EXT. MANSION - BACK YARD - MOMENTS LATER

CLOSE on Adrian.

ADRIAN  
Because tomorrow is a promise no  
one can guarantee!!!

He throws his arms up with glee. As everyone applauds, Adrian cues the band who start playing an up tempo number.

INT. MANSION - UPSTAIRS HALLWAY - MOMENTS LATER

A young couple, looking for a place to have sex, run up the stairs giggling. They stop when they see the RED-HEADED MAN laying on the ground, dazed and covered in blood.

ANGLE on his hand. He holds a bloody knife.

INT./EXT. MANSION - REC ROOM/BACK YARD - MOMENTS LATER

We're ON Flora's back as she walks outside to the party. In the b.g. we see guests dancing and enjoying themselves.

CLOSE on Flora's stunned face as she walks ever so slowly.

PULL BACK to REVEAL she has been stabbed several times. As she moves through the crowd no one notices her.

Flora, barely conscious, walks to the edge of the pool and, losing consciousness, falls in.

Some people take notice. Some laugh, thinking someone has slipped. A few move to the pool to see what happened.

ANGLE on Flora's face and body from underneath the water. As the blood flows out of her, we SEE the people standing above her, looking down. Suddenly, they start to realize what's happened. That's when the screaming begins.

WIDE SHOT of people racing to the side of the pool. The band stops playing. People take out cell phones to call '911'.

TWO MEN jump into the pool and pull Flora to the deck. As people flip her body over, someone recognizes her and yells:

PARTY GUEST

Adrian, it's your maid! It's Flora!  
She's dead!

Adrian, standing a few feet away, reacts in shock.

ANGLE on a shocked Evelyn. After a beat...

EVELYN

(bitterly)  
Of course she is.

CLOSE on Flora's face. As she floats lifelessly, we...

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

EXT. ADRIAN POWELL'S MANSION - STREET - DAY

A crowd is gathered outside the home. Various onlookers and paparazzi stand behind yellow crime scene tape watching as dozens of cops enter and exit the mansion.

A reporter stands off to the side, talking into a camera.

REPORTER

... the victim was a domestic worker employed by renowned fashion designer, Adrian Powell. While police now have a suspect in custody, a motive for the stabbing remains unclear...

As the reporting continues, we PAN to REVEAL four women of Latin descent, standing apart from the crowd, watching.

They are ROSIE FALTA, 35, SWEET and VULNERABLE, CARMEN VERDE, 30, SEXY and AMBITIOUS, ZOILA DEL BARRIO, 44, TOUGH and SLY and VALENTINA DEL BARRIO, 18, BEAUTIFUL and SHY.

They watch in silence for a beat. Then:

ROSIE

I had just seen her at the market.  
(emotional)  
I barely said 'hello'.

ZOILA

Rosie, stop that. You couldn't know this would happen.

CARMEN

So how old was Flora? Twenty?

ZOILA

Nineteen. Same age as my Valentina.

Zoila puts an affectionate arm around Valentina.

VALENTINA

You think her family knows?

CARMEN

Probably not. She told me her family was poor. They couldn't afford a phone.

(CONTINUED)

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CONTINUED:

VALENTINA  
Where was she from?

CARMEN  
El Salvador. She grew up in the  
town next to mine.

ROSIE  
It doesn't seem real. Flora  
murdered.

ZOILA  
Let's just be thankful it happened  
while she was working here.

VALENTINA  
Why?

ZOILA  
If a poor Mexican woman was killed  
in Van Nuys, you think this many  
cops would show up to find out why?

Zoila gestures to the crowd of reporters and police swirling  
about. The women nod grimly in agreement.

FROM A DISTANCE we see the four women as they continue to  
stare at the crime scene.

REVEAL they are being watched by MARISOL, 39, INTELLIGENT and  
DIGNIFIED. She is clearly intrigued by the quartet. Her eyes  
narrow with a determination as she watches them.

FADE TO BLACK.

**CHYRON: ONE MONTH LATER**

INT. SLATE HOUSE - LIVING ROOM - DAY

We're ON on Marisol, who is seated in a chair and is being  
interviewed by Michael Slate, 53, ELEGANT and KIND and his  
wife, Taylor, 30, BEAUTIFUL and WILLFUL.

MICHAEL  
.... so the position would require  
cooking, cleaning, taking clothes  
to the cleaners. Going to the  
market. You know, basically...

MARISOL  
... doing what needs to be done.

(CONTINUED)

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CONTINUED:

MICHAEL  
Exactly. And we are definitely  
looking for someone to live in.

MARISOL  
As it happens, that's the situation  
I'm looking for.

MICHAEL  
Well, that's great!

An excited Michael looks over at Taylor, who sits staring  
coldly at Marisol.

MICHAEL (CONT'D)  
Don't you think so, hon?

Taylor says nothing. Marisol looks directly at her.

MARISOL  
Do you have any questions for me,  
Mrs. Slate?

Taylor looks at Marisol suspiciously for a beat. Then:

TAYLOR  
You don't have an accent.

MARISOL  
Should I?

TAYLOR  
I've never met a maid who didn't  
have an accent.

MARISOL  
I was born and raised here in L.A.

TAYLOR  
You sound like you went to college.

Marisol smiles enigmatically.

MARISOL  
Thank you.

Michael looks at Taylor hopefully. She rises, then indicates  
for him to follow her. Michael indicates to Marisol that she  
should 'hold on'. He then follows his wife to the bar on the  
other side of the room. As they talk, she mixes a drink.

(CONTINUED)

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CONTINUED:

MICHAEL  
(sotto)  
What's the problem? She's exactly  
what we want.

TAYLOR  
(sotto, to Michael)  
What I want is Lupe back.

ANGLE on Marisol as she strains to hear their conversation.

MICHAEL  
(sotto)  
You know that can't happen.

TAYLOR  
You just refuse to take my side and  
I'm getting so sick of it!

Michael glares at his wife. Marisol, sensing the situation is  
going south, rises.

MARISOL  
Look, I really want this job. And I  
just know I'd enjoy taking care of  
you both. So I'll make you a deal.  
If, after seven days, you're not  
satisfied with my work, I'll walk  
away. No questions asked.

Marisol looks at Taylor, hopefully. Michael smiles broadly.

MICHAEL  
That's a very generous offer,  
Marisol. And I think we'd be fools  
not to take you up on it.

Michael looks at Taylor, who remains hostile.

MICHAEL (CONT'D)  
Unless, of course, my wife would  
prefer to start cleaning this  
great, big house by herself.  
(pointedly)  
What's it going to be, hon?

Taylor, understanding she has no choice, sighs and gestures  
for Marisol to follow her.

(CONTINUED)

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CONTINUED:

TAYLOR  
I'll show you the kitchen first.  
But I don't know how anything  
works. You'll have to figure that  
out for yourself.

As Marisol follows Taylor into the next room, she smiles  
victoriously.

INT. DAVIS HOUSE - FOYER - DAY

We're ON Rosie as she vacuums the carpet.

PERI (O.C.)  
Rosie!

Rosie shuts off the vacuum and exits into...

INT. DAVIS HOUSE - DINING ROOM - DAY

Rosie enters to find PERI and SPENCER DAVIS seated at the  
breakfast table, reading their morning paper. Peri is 34,  
GORGEOUS and SELF-CENTERED. Spence is 42, HANDSOME and  
SHALLOW. A year-old baby sits between them in a high-chair.

PERI  
(pointing at baby)  
There is an ungodly smell coming  
from that diaper. Make it stop.

Rosie goes to pick up the baby. As she does...

ROSIE  
So I have some good news.

SPENCE  
(looking up)  
About what?

ROSIE  
I found a lawyer. For immigration.  
He said he can help me bring Miguel  
to America.

PERI  
Who's Miguel?

SPENCE  
That's her kid. In Guadalajara.

PERI  
Oh. Congratulations.

(CONTINUED)

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CONTINUED:

Peri goes back to her paper.

ROSIE  
But there is a problem.

Peri sighs a frustrated sigh, then sets her paper down.

ROSIE (CONT'D)  
This lawyer, he is in San Diego. He says he must see me this week.

SPENCE  
So you need to take a day off?

ROSIE  
Yes. I'm so sorry.

SPENCE  
No worries. Peri can watch him.

PERI  
Hey! I'm busy this week.

SPENCE  
Doing what? You don't start shooting for two months.

PERI  
E.T. is interviewing me Monday and I've got fittings the rest of the week. You look after him.

SPENCE  
I'm working on my show.

PERI  
(dismissive)  
For God's sake, Spence. Just call in sick. They can write around you.

SPENCE  
So you think your career is more important than mine 'cause you finally booked a feature?

PERI  
You're the fifth lead on a daytime soap. I know my career is more important than yours.

(CONTINUED)

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CONTINUED:

SPENCE  
(passionately)  
Hey! I won a Soap Opera Digest  
award.

PERI  
(disdainfully)  
The fact that you think that's  
impressive makes me want to vomit  
and weep for you.

Peri and Spence glare at each other for a beat, then resume  
reading their respective papers.

ANGLE on Rosie, waiting hopefully. Both Spencer and Peri have  
forgotten Rosie is standing there. Until...

PERI (CONT'D)  
(without looking up)  
Rosie, I'm still smelling something  
awful.

Rosie starts to say something, but then thinks better of it.  
As she exits with the baby, we...

INT. PHOENIX'S HOUSE - FOYER

We're ON Carmen as she dusts a vase.

JACE GOLD, 30, GAY, EFFICIENT, enters and heads for the door.

JACE  
Phoenix is here.

He exits. Carmen smiles, puts the mop down and follows him.

EXT. PHOENIX'S HOUSE - DRIVEWAY - DAY

Carmen and Jace emerge from the house to see a Bentley  
parking in the driveway.

PHOENIX, 30, TOUGH and INTELLIGENT, emerges from the car. She  
is followed by SHIV, 30, MACHO and DUMB. They are both  
Italians from New Jersey.

Jace rushes up to meet them.

JACE  
Welcome home, Phoenix! How was the  
tour?

(CONTINUED)

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CONTINUED:

PHOENIX

It went great until we went through  
to customs in Germany. We almost  
got arrested because my idiot  
boyfriend decided to hide an  
eightball of cocaine in my guitar.

SHIV

I tried to finish it on the plane,  
but you bought too much.

PHOENIX

That second bag wasn't for you,  
junkie. That was a wedding gift for  
my lawyer.

SHIV

Don't get mad! I'll buy some more.

PHOENIX

With what? You already spent your  
allowance on video games. No. No  
more. You are officially cut off.

Shiv reacts. As he and Phoenix arrive at the front door.  
Phoenix notices Carmen. She turns to Jace.

PHOENIX (CONT'D)

Who's that?

JACE

Carmen. She's the new maid.

PHOENIX

What happened to Bonita?

JACE

Shiv fired her after she vacuumed  
up pills he'd left on the floor.

Phoenix looks angrily at Shiv.

SHIV

It was the last of the ecstasy you  
gave me for my birthday.

PHOENIX

(pointedly, to Shiv)  
Cut. Off.

Phoenix starts to enter the house, when Carmen steps forward.

(CONTINUED)

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CONTINUED:

CARMEN

It's a pleasure to meet you,  
Phoenix. I am such a big fan. I  
have all your records and I'm  
thrilled to be working for you.

Carmen extends her hand. Shiv and Phoenix exchange a look.  
Shiv then turns to Jace.

SHIV

Tell her the rule.

Shiv and Phoenix exit into the house. Jace turns to Carmen.

JACE

You don't speak to Phoenix or Shiv.  
They speak to you. And if they ask  
a question, they prefer you answer  
with as few words as possible.

CARMEN

Can I at least say 'Good Morning'?

JACE

No. They will tell you if it's a  
good morning.

Jace exits into the house. As Carmen reacts...

INT. DELACOURT HOUSE - FOYER - DAY

We're ON Valentina as she washes a window. Outside, a car  
pulls up and a handsome young man jumps out. Valentina  
reacts, excited.

The front door swings open and Remi, 22, HANDSOME, WELL-  
MEANING, enters to see Zoila at the top of the stairs.

REMI

Where is she?

ZOILA

In her room.

REMI

How many pills did she take this  
time?

ZOILA

The whole bottle.

Remi dashes up the stairs. He and Zoila exit into a room.  
Valentina follows.

INT. DELACOURT HOUSE - GENEVIEVE'S ROOM - MOMENTS LATER

Remi and Zoila enter. Remi rushes to the closet.

REMI  
(kneeling down)  
Mother, it's Remi.

The closet doors open a bit to REVEAL Genevieve Delacourt, 50, BEAUTIFUL, GENTLY CRAZY. Even in shadows, we can see her eyes are red from crying and she is seated on the floor.

GENEVIEVE  
Go away.

REMI  
You have to come out of there. We need to get your stomach pumped.

GENEVIEVE  
I'm tired of being humiliated.  
Please just let me die.

REMI  
(to Zoila)  
What happened?

ZOILA  
She hit on the UPS guy this morning. He wasn't interested.

Genevieve opens the closet door and sticks her head out.

GENEVIEVE  
That's a lie. He was flirting with me first. And when I invited him to stay for lunch, he started behaving in the most bizarre manner.

Genevieve shuts the closet door. Remi turns to Zoila.

REMI  
I'm going to call the hospital and let them know we're on our way.  
(sotto)  
Get her out of there.

Zoila nods. Remi heads for the door. He passes by Valentina, who waits for him to notice her. He doesn't. He crosses away. She follows him.

ANGLE on Zoila as she sits on the floor next to the closet.

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CONTINUED:

ZOILA

Come on, Miss Genevieve. Talk to me. Why would you want to kill yourself when you have so much?

GENEVIEVE (O.C.)

I don't have anything. I'm not beautiful anymore. My looks are gone and they've taken the men with them.

Zoila rolls her eyes, then leans in.

ZOILA

Want to hear a secret? You know why Mister Remi never brings friends from college to the house? 'Cause when they stopped by in the summer, they saw you by the pool. In your bikini. And I heard them tell Mister Remi you were hot.

GENEVIEVE (O.C.)

College boys said that?

ZOILA

Yeah. And it upset Mister Remi. You know, it's never been easy for him... having you as a mother.

There is silence as Zoila stares hopefully at the closet. Finally, the doors open and Genevieve sticks her head out.

GENEVIEVE

Are you just saying nice things so I'll go to the hospital?

ZOILA

You don't pay me enough to lie.

INT. DELACOURT HOUSE - FOYER - DAY

Remi is on the phone. Valentina watches him from the stairs.

REMI

(into phone)

... we'll be there as soon as we can. Thank you, Doctor.

Remi hangs up the phone. He turns to see Valentina. Beat.

VALENTINA

Hello.

(CONTINUED)

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CONTINUED:

REMI  
Hi. You're Zoila's daughter, right?  
I'm sorry. I forgot your name.

This devastates Valentina. She tries not to show it.

VALENTINA  
Valentina.

REMI  
Right. Nice to see you again.

Zoila and Genevieve appear at the top of the stairs and start to descend.

ZOILA  
Look who I got!

GENEVIEVE  
Let me put on some make-up first! I  
don't want to scare the nurses.

REMI  
No, Mother. We don't have time for  
that. Come on.

As they reach the bottom of the stairs, Remi grabs Genevieve and escorts her to the door. As they start to exit, Remi turns back to Zoila and mouths, 'Thank you'.

Zoila gestures, 'No big deal'. Remi and his mother exit. Zoila turns to Valentina who has been hovering in the b.g.

ZOILA  
What a crazy house to work in, huh?

Zoila crosses out. Valentina crosses to the window and watches as Remi puts his mother in the car.

Valentina then looks at herself in the mirror, seeing how shabby she looks. We see in her eyes a decision being made.

INT. ADRIAN POWELL'S HOUSE - FRONT DOOR - DAY

We're ON the front door. We HEAR knocking. After a beat, the door opens. Evelyn tentatively enters.

EVELYN  
Adrian!! I've been knocking  
forever... Adrian?

Evelyn begins slowly walking through the house.

EXT. POWELL HOUSE - UPSTAIRS BEDROOM - DAY

We FIND a shell-shocked Adrian, drink in his hand.

PULL BACK to REVEAL he is seated in a chair in the middle of the crime scene. There is broken furniture, shattered glass and bric-a-brac on the floor, and blood everywhere.

Evelyn enters. She stops, stunned, when she sees the condition of the room.

EVELYN

Oh my lord. Adrian.  
(looking around)  
Why hasn't this been cleaned up?

ADRIAN

(without looking up)  
My maid was murdered.

EVELYN

It's been four weeks. Please tell me you haven't been sitting here this whole time?

ADRIAN

I wanted to be alone with my grief.  
(raising glass)  
And my vodka.

EVELYN

Flora was a devoted servant. But I think you've mourned long enough.

ADRIAN

She was more than just the help.  
(emotional)  
I was in love with her.

EVELYN

(disdainful)  
What an unpleasant thing to say.

ADRIAN

And I was teaching her to love me.

Evelyn grabs Adrian by the arm and lifts him up.

EVELYN

Get up. We're going to go downstairs and get you some coffee.

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CONTINUED:

ADRIAN

The police won't tell me why he did  
it. And I need to know, Evelyn.  
I've got to know why.

As Evelyn guides Adrian toward the door, we TILT DOWN to  
REVEAL the red leather book with a corner of the letter  
sticking out.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

INT. SLATE HOUSE - DINING ROOM - DAY

Marisol enters.

MARISOL  
Mrs. Slate? I finished the windows.

REVEAL Taylor looking out the window, tears in her eyes.

TAYLOR  
Thanks. If you could start the  
laundry, I would appreciate it.

MARISOL  
(re: tears)  
Are you okay?

TAYLOR  
I'm fine. Just having a bad day.

MARISOL  
Want to talk about it?

Taylor looks at Marisol, stunned by the request.

TAYLOR  
I'm not sure you'd understand this  
kind of problem.

MARISOL  
Don't be so sure. I've been known  
to give good advice.

Taylor considers this for a beat, then gestures to the room.

TAYLOR  
What do you think of our house?

MARISOL  
It's beautiful.

TAYLOR  
Every chair, rug, and throw pillow  
in it was selected by Olivia Cutler  
Rice.

MARISOL  
Oh, I've heard of her. She's a  
famous decorator.

(CONTINUED)

TAYLOR

She's also the first Mrs. Slate.  
Not to mention a world-class bitch.  
For twenty years she made Michael's  
life a living hell. Always  
insulting him, screaming at him.  
She even slapped him a few times.

MARISOL

Oh, no.

TAYLOR

Oh, yeah! Michael had to divorce  
her. But he felt so guilty about  
leaving, he gave Olivia everything  
she asked for. The summer house,  
the cabin in Big Bear, Lupe...

MARISOL

Lupe?

TAYLOR

Their maid. Lovely woman. The only  
thing I asked him to fight for. But  
Olivia wanted her. So she got her.

MARISOL

(confused)

Is that why you were crying? You  
miss Lupe?

TAYLOR

I asked Michael if I could  
redecorate this place. You know, to  
make it my own. He said 'no'. He  
thought it would 'offend' Olivia.

(tearfully)

We've been married for six months,  
but she still comes first.

(then)

So I'm ready for that good advice.

Marisol gently touches Taylor's shoulder.

MARISOL

Michael chose you. Which means you  
won. Just be patient. In time, her  
hold on him will disappear.

TAYLOR

What about the house?

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CONTINUED:

MARISOL

(thinks for a beat, then)  
I had a husband. I loved him very  
much. But he was taken from me.  
That's a problem. Having to look at  
throw pillows picked out by an ex-  
wife? Not so much.

Marisol smiles sweetly at Taylor. After a beat, Taylor rises.

TAYLOR

See, I knew you wouldn't  
understand.

Taylor exits. As Marisol reacts, we...

INT. PHOENIX'S GARAGE - DAY

We FIND Carmen and Sam sitting in the front seat of the  
Bentley. Sam passionately kisses Carmen's neck while she  
listens to a CD playing on the stereo.

CARMEN

That's me singing. I'm good, huh?

SAM

(buried in her neck)  
You're amazing, baby.

CARMEN

I know I have talent. That's why I  
left El Salvador. If you're  
special, you go to America.

SAM

If anyone can beat the odds, I'm  
sure it'll be you.

He begins kissing her ear. She doesn't react.

CARMEN

I know it won't be easy. But if I  
can get someone with connections to  
listen to my demo...

SAM

(unbuttoning her top)  
You can't ask Phoenix. She'd have  
you fired for just looking at her.

CARMEN

True. But Phoenix and Shiv are  
having a party tomorrow night.

(MORE)

(CONTINUED)

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CONTINUED:

CARMEN (CONT'D)  
And a lot of their friends in the  
music industry will be there,  
right?

Sam, realizing what she's got planned, pulls away, concerned.

CARMEN (CONT'D)  
I need you to show me how the sound  
system works.

SAM  
You want me to risk my job for you?  
Why would I do that?

Carmen grabs Sam and kisses him passionately. After a beat,  
she pulls away. He smiles, knowing she's won.

SAM (CONT'D)  
You're smart for a maid.

CARMEN  
I'm very smart. And I'm not going  
to be a maid much longer.

As she smiles wickedly, we...

INT. DELACOURT HOUSE - FOYER - DAY

Valentina, dressed in her usual messy work clothes, is on her  
knees, with a bucket and rags, scrubbing the floor.

Zoila enters, purse in hand.

ZOILA  
I'm going to get Miss Genevieve's  
prescription. I want this floor  
done by the time I get back.  
(looking in purse)  
Oh, shoot. I forgot my keys.

Zoila heads back into the house. Valentina watches her go,  
then dips her rag in the bucket. She holds it over the floor  
and squeezes.

As the water emerges from the rag, we cut to...

EXT. POOLSIDE - DAY - (FLASHBACK)

... water hitting the cement.

REVEAL Remi in a swimsuit, emerging from the pool.

CLOSE on Valentina staring at him, absolutely entranced.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 23.  
CONTINUED:

REVEAL Genevieve standing next to her.

GENEVIEVE  
Remi! Come here. Come here.

Remi grabs a towel and crosses over.

GENEVIEVE (CONT'D)  
This is Valentina. She's Zoila's  
daughter.  
(to Valentina)  
This is my son, Remi.

REMI  
Nice to meet you, Valentina.

VALENTINA  
(shyly)  
Hello.

GENEVIEVE  
Isn't she precious? She's going to  
be working here from now on. I  
wanted you to meet her before you  
went back to USC.

REMI  
So you'll be helping your mom out?

GENEVIEVE  
Yes! She's been wanting a job for  
ages but Zoila said she had to wait  
until she turned eighteen. Which  
she does tomorrow.

REMI  
Tomorrow's your birthday?

Valentina nods shyly.

REMI (CONT'D)  
Well, let me be the first to give  
you a present.

Remi looks around, sees the bush, snaps a rose off of it.

GENEVIEVE  
(laughing)  
Remi, what are you doing? The  
gardener's going to have a fit.

Remi puts the rose in Valentina's hair. Valentina stands,  
frozen, as he arranges it.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 24.  
CONTINUED:

REMI

Well, I don't care. I think  
beautiful girls should have  
beautiful things.

(to Valentina)

Don't you agree?

Valentina nods. She wears the expression of a young girl who  
has just fallen in love.

GENEVIEVE

(to Valentina)

We should get back in the house.  
Your mother's probably looking  
everywhere for you.

Genevieve turns Valentina around and starts to walk back to  
the house. Remi calls out:

REMI

I look forward to seeing you again,  
Valentina.

Valentina turns and looks wistfully back at Remi, who smiles  
at her, then jumps back into the pool.

END OF FLASHBACK

INT. DELACOURT HOUSE - FOYER - DAY

We're ON Valentina, who is lost in thought.

Zoila enters, purse and car keys in hand.

ZOILA

I'll be back in an hour. And you  
missed a spot.

Zoila points at the floor, then exits.

Valentina's sweet smile suddenly changes to a look of sheer  
determination. She jumps up and races out of the room.

INT. KITCHEN - MOMENTS LATER

Valentina races in and grabs a large plastic sack. I

In a series of cuts we see:

Valentina taking a sun dress out of the sack.

Valentina's hand putting a kettle on the stove.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 25.  
CONTINUED:

Valentina taking off all her clothes.

Valentina putting on eye makeup in the bathroom.

Valentina combing her hair.

Valentina's hand removing a silver tray from a cupboard.

EXT. DELACOURT HOUSE - SWIMMING POOL - MOMENTS LATER

Remi is seated in a lounge chair, reading a book. He hears something, then turns to see...

... a radiant Valentina approaching. Now made up and in her sundress, she is a vision. She holds a silver tea set.

Remi reacts, surprised, as she sets the tray down beside him.

REMI  
What's all this?

VALENTINA  
I thought you might like some tea.

REMI  
That was thoughtful. Why two cups?

VALENTINA  
( 'embarrassed' )  
Oh! I'm so used to preparing the tray for your mother when she has company... I guess I wasn't thinking. I'm sorry.

Valentina picks up one of the cups and starts to cross away.

REMI  
Since you're here, why don't you stay and have a cup of tea with me?

Unseen by Remi, a smile spreads across Valentina's face. She drops the smile as she turns back to face him.

VALENTINA  
If that's what you want.

As she crosses to sit by him, we...

EXT. DELACOURT HOUSE - SWIMMING POOL - DAY

Remi and Valentina are there, talking.

(CONTINUED)

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CONTINUED:

REMI

... so until Mom is more stable,  
I'm going to live here at home and  
just commute to school.

VALENTINA

You're a good son.

REMI

Sort of. The truth is I miss it  
here. Nobody waits on me at the  
frat house.

He grins at Valentina. She smiles back.

VALENTINA

Do you want more tea?

REMI

Actually, I'm sort of hungry. Got  
anything to eat in the kitchen?

REVEAL Zoila standing a few yards away. She reacts, confused,  
when she sees Remi and Valentina talking.

VALENTINA

No, but I could make you something.

REMI

Really? You know how to cook?

VALENTINA

I do. I can make you anything you  
like? What's your favorite recipe?

REMI

Actually, it's duck a l'orange. But  
that's sort of fancy. You probably  
wouldn't know how to make that.

VALENTINA

I'd be willing to learn.

She smiles, sweetly. Remi reacts, charmed. Suddenly:

ZOILA (O.C.)

What's all this?

Startled, Valentina and Remi turn to see Zoila standing a few  
feet away. Valentina immediately stands. Zoila moves closer.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 27.  
CONTINUED:

REMI  
Oh, hey, Zoila. Valentina was kind  
enough to bring me out some tea.

Zoila looks down at the tea set. She then gives the once-over  
to Valentina's sundress and made-up face. Valentina squirms.

ZOILA  
It's time for Miss Genevieve to  
wake up from her nap. Go get her.

Valentina nods, then crosses away. Zoila picks up the tray.

REMI  
Your daughter is very thoughtful.

ZOILA  
That is true.  
(off two cups)  
She is always thinking.

As Zoila realizes the problem she has on her hands, we...

EXT. BEVERLY HILLS PARK - DAY

Marisol enters frame, carrying a bag of groceries. She stares  
at something O.S.

REVEAL Zoila, Rosie, and Carmen sitting on a park bench, all  
laughing together. Rosie sits with a stroller, Carmen has a  
dog on a leash.

Marisol takes a deep breath and crosses to the bench next to  
them. As she sits, the other women notice her. They nod.

MARISOL  
Hello.

CARMEN  
Hey.

There is an awkward beat of silence, then:

CARMEN (CONT'D)  
Are you the one I saw coming out of  
the Slates' house yesterday?

MARISOL  
Yes. That was me.

ROSIE  
So you took over for Lupe?

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 28.  
CONTINUED:

MARISOL  
I did. I'm the new maid.

There is another moment of silence, then:

CARMEN  
Lupe said Mr. Slate's new wife was  
giving him all sorts of trouble.  
What have you seen?

MARISOL  
Oh, I don't like to gossip about my  
employers.

ZOILA  
Then you shouldn't sit by us.

Marisol reacts, stunned. Rosie, Carmen and Zoila burst into  
laughter. Marisol gets the joke and joins in. As the four  
women continue laugh, we...

EXT. BEVERLY HILLS PARK - TWENTY MINUTES LATER

All four women are deep in conversation.

ROSIE  
... and the couple I work for say  
the most horrible things to one  
another. As if I'm not even there.

CARMEN  
'Cause we're just the help. It  
never occurs to the rich and famous  
the people who unclog their drains  
could actually look down on them.

ZOILA  
I just feel sorry for these folks.  
Most of them are really unhappy.  
But they got so much money, they  
can't see how miserable they are.

MARISOL  
Is that why you like to gossip  
about them?

ZOILA  
That and it also keeps us from  
thinking about how miserable we  
are.

Zoila looks deadly serious for a beat, then cracks a smile,  
causing all the women to laugh.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 29.  
CONTINUED:

MARISOL

Hey, did you hear about that maid  
who was killed last month?

The other three women stop laughing.

MARISOL (CONT'D)

She worked in the house next to the  
Slates.

Carmen, Rosie, and Zoila all exchange a meaningful look.  
Carmen turns to Marisol.

CARMEN

Her name was Florencia Sanchez.

ROSIE

But she liked to be called Flora.

MARISOL

So you knew her?

ROSIE

She used to come to the park.

CARMEN

Sometimes she'd sit with us.

MARISOL

What was she like?

ZOILA

She tried to be friendly. She'd  
talk about her family. Laugh at our  
jokes. But it never came easy to  
her. Deep down, she was sort of...

Zoila searches for the word. Rosie jumps in.

ROSIE

Cold.

CARMEN

And angry. Flora always seemed to  
be angry about something.

MARISOL

So... you didn't think she was a  
nice person?

Carmen and Rosie look at Zoila, curious as to what she will  
say. Zoila thinks for a beat, then:

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 30.  
CONTINUED:

ZOILA

Let me put it this way. When I  
heard Flora was murdered, I wasn't  
totally surprised.

As Marisol considers this surprising revelation, we...

FADE OUT:

END OF ACT TWO

ACT THREE

INT. SLATE HOUSE - KITCHEN - DAY

Marisol is there, washing dishes. Evelyn enters, followed by Taylor. Each holds a wine glass in hand.

EVELYN

... I'm telling you, that woman's murder has left Adrian unhinged.

CLOSE on Marisol as she reacts to this.

EVELYN (CONT'D)

When I went over there, he was sitting in the room where it happened. And it's still a mess. There's blood on the walls, glass everywhere. And he was saying the... craziest things.

TAYLOR

So you want me to invite him to Michael's birthday dinner?

EVELYN

Yes! He needs to be around people right now. It's the only way he can put this unpleasantness behind him.

Marisol suddenly turns around.

MARISOL

If you want I could go over and clean that man's room.

Evelyn and Taylor look at Marisol, surprised.

MARISOL (CONT'D)

I mean... if he needs help. I have some time this afternoon.

EVELYN

That is so sweet! Thank you, Lupe.

TAYLOR

(wincing)  
It's Marisol.

EVELYN

I thought her name was Lupe.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 32.  
CONTINUED:

TAYLOR  
That was the previous maid.

EVELYN  
(to Marisol)  
Oh. Well, you could be her twin.

TAYLOR  
She looks nothing like Lupe.

EVELYN  
I thought she'd had work done.

TAYLOR  
You thought my maid had plastic surgery?

EVELYN  
For God's sake! Poor people like to be pretty, too!  
(to Marisol)  
Be thankful you're not one of us.  
We're just vicious.

Evelyn exits with a flourish. Taylor shakes her head, embarrassed. As an amused Marisol smiles, we...

INT. DAVIS HOUSE - GYM - NIGHT

Spence is there, doing curls for his biceps. Rosie enters.

ROSIE  
Mr. Davis, tonight is the night my mother visits her sister.  
(off Spence's blank stare)  
Her sister has a phone. So can I call them? It's been so long since I've spoken to them.

SPENCE  
(straining to lift weight)  
Sure. Take as long as you want.

Rosie exits. Spence continues to do curls.

INT. DAVIS' HOUSE - LAUNDRY ROOM - NIGHT

Seated next to the washer and dryer, Rosie takes the phone off the wall and begins pressing buttons.

As she listens to the ringing on the other end, she looks at the laundry sloshing around in the washing machine.

(CONTINUED)

DEVIIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 33.  
CONTINUED:

CLOSE on her face as she begins to remember.

CLOSE on the laundry sloshing around in the water.

EXT. MEXICO - RIVER BANK - NIGHT (FLASHBACK)

We're INSIDE a swirl of muddy water.

We COME UP to REVEAL Rosie furiously swimming through the water. She trails behind a dozen Latino men and women, all headed for the river bank.

ANGLE on a TALL LATINO MAN stumbling onto the shore. He turns back to the people in the water, yelling for them to hurry.

As some of the others struggle to reach the river banks, a woman swimming in front of Rosie screams and points.

ANGLE on Border Patrol vehicles directly behind the tall man. Their lights turn on as they race toward the people.

The tall Latino man starts yelling for everyone to jump back in the river. There is confusion and panic and screaming.

Men in uniforms jump out and grab the tall man. Other Border Patrol guards start to wade into the river pull people out.

CLOSE on Rosie as she looks around frantically for a way to escape. She takes a deep breath and goes under the water.

The guards start detaining the people and forcing them to put their hands over their heads.

CLOSE on some reeds in the river. Rosie comes up for air behind the reeds. As she pants for air, she looks over at the scene in the distance. She then slowly sinks back down and swims away.

END OF FLASHBACK

INT. DAVIS' HOUSE - LAUNDRY ROOM - CONTINUOUS

Rosie is still lost in thought when she hears a voice on the other end of her phone. (The following is all in Spanish.)

WOMAN'S VOICE (O.C.)

Hello?

ROSIE

Aunt Maria? It's Rosie. I want to speak to my son.

Even as Rosie's eyes moisten, her face beams.

INT. DAVIS HOUSE - GYM - CONTINUOUS

Peri enters to see Spence struggling to do a bench press.

PERI  
The baby's hungry. Where's Rosie?

SPENCE  
(straining)  
She's on the phone.

An annoyed Peri rolls her eyes, then exits. As Spence continues to bench press, we...

INT. DAVIS' HOUSE - LAUNDRY ROOM - CONTINUOUS

Rosie's on the phone. (This is in Spanish with subtitles.)

MIGUEL (O.C.)  
When can I come to America?

ROSIE  
That's what I'm trying to work out.  
I'm going to talk to a very smart  
man and he's going to help me find  
a way to bring you here. And you  
can be with me all the time.

MIGUEL (O.C.)  
But when? I miss you.

ROSIE  
I miss you too, baby.

Rosie reacts as she hears Miguel start crying.

ROSIE (CONT'D)  
Oh, Miguel! Please don't cry.

Miguel continues to sob. This causes Rosie to begin crying.

We PULL BACK to REVEAL Peri is standing in the doorway,  
listening. She is stunned by the sight of her maid crying.

Rosie notices Peri is there. She reacts, nervously.

ROSIE (CONT'D)  
(into phone)  
Baby, I have to go. You tell your  
grandma to watch for the check I  
sent. Okay?

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 35.  
CONTINUED:

MIGUEL (O.C.)  
I love you, Mama.

ROSIE  
I love you, too.

Rosie hangs up. She does her best to wipe away her tears.  
Peri watches her. She is both moved and uncomfortable.

PERI  
Uh... is something wrong?

ROSIE  
No. I was just talking to my son.

PERI  
Is he okay?

ROSIE  
He's still so young. He does not  
understand why I haven't brought  
him here yet.

PERI  
Oh.

The women are silent for a beat. Peri looks at Rosie, as if  
for the first time, understanding that she truly knows  
nothing about the life of the woman she sees every day.

Rosie looks at Peri, sensing a sympathy and a compassion  
she's never seen before. For a moment, Rosie's eyes are  
bright with the hope that Peri will offer to help her. Then:

PERI (CONT'D)  
So... Toby is crying and I can't  
deal with him right now because I'm  
late for a facial.

Rosie stares in disbelief at Peri, who squirms in guilt.

PERI (CONT'D)  
I can't miss this appointment. I'm  
being interviewed by 'E.T.'  
tomorrow. And my pores are just...

Peri looks helpless at Rosie who finally sighs.

ROSIE  
Sure. I'll get him. You go.

Peri heaves a sigh of relief. She exits. As Rosie stares into  
space, we...

INT. ZOILA'S HOME - LIVING ROOM/KITCHEN - DAY

Valentina is setting the table for dinner. Zoila enters carrying some shopping bags.

VALENTINA

Mama, where have you been? I was getting worried.

ZOILA

I stopped at the mall. I decided buy us some new outfits.

VALENTINA

New outfits?

ZOILA

Yeah. But I'm not sure if I got the right size for you. Go try this on.

Zoila hands Valentina the plastic bag. Confused, Valentina takes the bag and exits.

INT. ZOILA'S HOME - KITCHEN - A LITTLE WHILE LATER

Zoila sets food on the table.

ANGLE on an unhappy Valentina as she enters. PULL BACK to REVEAL she is wearing a not-so-flattering maid's uniform.

VALENTINA

Mama, what is this?

Zoila turns to look at her. She smiles grimly.

ZOILA

That's our new uniform. From now on we wear that when we go to work.

VALENTINA

(unhappily)  
Why?!

Zoila walks over to face Valentina.

ZOILA

Because everyone in that house needs to be reminded of who you are and what you're there to do.

Valentina's eyes fill with angry tears. Zoila reaches over and grabs her face with both hands.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 37.  
CONTINUED:

ZOILA (CONT'D)  
I want the world for you. But you  
gotta trust me on this. We are  
better than those people.

With that, Zoila crosses away. As a defeated Valentina looks  
down at her dress, we...

INT. POWELL HOUSE - UPSTAIRS BEDROOM - DAY

CLOSE on Adrian. He is seated on the sofa, drinking gin.

EVELYN (O.C.)  
Adrian?

He turns to see Evelyn and Marisol standing in the doorway.

EVELYN (CONT'D)  
This is Marisol. She's come to help  
clean this place up.

Adrian takes another swallow of his drink, then says:

ADRIAN  
Why would she want to do that?

EVELYN  
Because I told her you weren't  
doing well. And she's a very nice  
person. Now where do you keep the  
cleaning supplies?

Adrian shrugs, then turns away. Evelyn turns to Marisol.

EVELYN (CONT'D)  
You go find what you need. I'll  
take of him.

As Evelyn takes the drink out of Adrian's hand, Marisol  
quickly heads off down the hall.

INT. POWELL HOUSE - HALLWAY - MOMENTS LATER

Marisol races down the hallway, looking into rooms. She comes  
upon a room, sealed with yellow police tape.

She looks around for a beat, then breaks the tape and enters.

INT. POWELL HOUSE - MAID'S QUARTERS - MOMENTS LATER

Marisol enters. She sees a picture of Flora and what appears  
to be her parents on the desk.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 38.  
CONTINUED:

Marisol, knowing this is the right room, quickly begins searching for something.

In a series of cuts we see: Marisol opening up a drawer and running her hand along the bottom.

Marisol lifting up the mattress and checking underneath.

Marisol opening up a box and looking inside.

Marisol pauses. As she thinks about what to do next, she hears:

EVELYN (O.S.)  
Marisol?!

Marisol frowns, then quickly exits, shutting the door tight.

INT. POWELL HOUSE - UPSTAIRS BEDROOM - A FEW MOMENTS LATER

Evelyn is there, helping Adrian to his feet. Marisol appears, holding a bucket of cleaning supplies.

MARISOL  
Is everything okay?

EVELYN  
I finally convinced Adrian it's in his best interest to take a shower.

As Evelyn starts to walk Adrian to the door, Marisol kneels down and begins picking up broken glass.

EVELYN (CONT'D)  
So what took you so long?

MARISOL  
I just couldn't find what I was looking for.

Evelyn exits. We GO CLOSE on Marisol's hands as she picks up broken glass.

REVEAL the book with the letter inches away.

ANGLE on Marisol's face as she sees the book on the floor.

ANGLE on Marisol as she picks up the red leather book. Marisol examines it for a beat, then rises and exits frame.

ANGLE on the bookshelf. Marisol's hand enters frame and places the book on the shelf.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 39.  
CONTINUED:

Marisol turns and goes back to cleaning up, unaware of what she has overlooked. And we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

INT. ZOILA'S HOME - LIVING ROOM - NIGHT

Zoila, seated in her easy chair, sleeps in front on the T.V.

REVEAL Valentina standing in the doorway watching her. After a beat, Valentina goes to her room.

INT. ZOILA'S HOME - VALENTINA'S BEDROOM - CONTINUOUS

Valentina crosses to her bed and picks up the maid's uniform. She looks at it in disgust for a beat, then crosses to her desk and sits down.

She picks up some scissors and begins pulling out the seams.

INT. DELACOURT HOUSE - FOYER - THE NEXT DAY

Remi is at the breakfast table, in a robe and pajamas, reading the newspaper.

He is about to eat an apple when he hears:

VALENTINA (O.C.)  
Good morning, Remi.

Remi looks over to see Valentina in her maid's uniform, which has now been altered significantly. She looks sexy as hell.

Remi drops the apple which rolls away.

VALENTINA (CONT'D)  
Oh. Let me get that for you.

Valentina crosses to the apple and bends over to pick it up. Remi watches her, stunned at the change.

REMI  
I could have gotten that.

VALENTINA  
No, no. That's what I'm here for.

Valentina smiles at Remi, then crosses away. He watches her go, completely intrigued.

INT. DAVIS HOUSE - FOYER - DAY

Peri paces back and forth. Rosie enters with the baby. Peri holds out her hands. Rosie hands her the child.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 41.  
CONTINUED:

PERI  
(re: baby)  
Did you feed him? I cannot have him  
screaming during my interview.

ROSIE  
He's had his bottle. But he might  
need his diaper changed soon.

PERI  
Oh, god.  
(to baby)  
If you humiliate me, we are going  
to have a problem.

Rosie reacts. A doorbell is heard. Peri looks out the window.

PERI (CONT'D)  
That's Nancy O'Dell. This will be  
the best acting I do all year.

She motions for Rosie to open the door. Rosie does, revealing  
NANCY O'DELL with a camera crew. Peri puts on a big smile.

PERI (CONT'D)  
Nancy!

NANCY  
Peri Davis! How long has it been?

PERI  
You interviewed me at the Golden  
Globes.

NANCY  
That's right. Aw. Do you forgive me  
for what I said about your dress?

PERI  
Of course.

NANCY  
I was just trying to be funny.

PERI  
(too sweetly)  
And you came so close.

Nancy forces a polite laugh, then sniffs the air.

NANCY  
Peri, that's a fascinating new  
scent you're wearing.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 42.  
CONTINUED:

Peri sniffs the air. Then, realizing:

PERI  
That's my baby.  
(to Rosie)  
He needs his diaper changed.

NANCY  
( 'embarrassed' )  
Oh, wow. And I thought that was...  
Hey, where should we set up?

A clearly irritated Peri points down the hallway. As Nancy and her crew cross away, Peri shoves the baby into Rosie's arms. As an amused Rosie watches her cross away, we...

EXT. DAVIS HOUSE - BACK YARD - A FEW MINUTES LATER

Nancy and Peri are seated. The camera is rolling.

NANCY  
So... I hear you're going to be  
shooting this movie in France for  
six months.

PERI  
(laughing)  
Well, it's a tough job but  
someone's got to do it.

INTERCUT WITH:

INT. DAVIS HOUSE - NURSERY - CONTINUOUS

Rosie finishes changing the baby's diaper. Through the open window, she can hear the ongoing interview.

NANCY  
Will you take the baby with you?

PERI  
Of course. How could I not?

NANCY  
That must be tough, taking a child  
on location.

PERI  
I don't really have a choice. I'm  
just not the kind of mother who can  
run off to some foreign country and  
leave her child behind.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 43.  
CONTINUED:

Rosie freezes she overhears this.

PERI (CONT'D)  
I've met those women. And I just  
want to ask them, 'Don't you take  
your responsibilities seriously?'

Rosie picks up the baby and moves closer to the open window.

PERI (CONT'D)  
If you don't want to raise a  
child...

PERI (CONT'D)  
... then don't have them in the  
first place.

Peri smiles sweetly. Nancy nods.

A livid Rosie looks down at the baby in her arms. He looks up  
at her, smiling. Suddenly she gets an idea.

NANCY  
Switching topics. I hear Scorsese  
is directing this film. Were you  
stunned when you heard he wanted to  
work with you? 'Cause I know I was.

Nancy smiles. An annoyed Peri is about to respond when...

ROSIE (O.C.)  
Miss Peri!!

Peri and the Nancy turn to see Rosie hurrying out of the  
house, holding the baby. She crosses towards them.

PERI  
Rosie! The cameras are rolling!

ROSIE  
But the baby...!

PERI  
What about the baby?

NANCY  
Is something wrong?

ROSIE  
Oh, no. It's wonderful. He just  
said his first word.

(CONTINUED)

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CONTINUED:

PERI  
(excited)  
Omgod!! What did he say?!

Rosie looks sweetly at the baby, then back at Peri.

ROSIE  
He called me 'Mama'.

Peri reacts, horrified. Nancy reacts, surprised. As Rosie continues to smile...

INT. PHOENIX'S HOUSE - GREAT ROOM - NIGHT

We're ON Phoenix on stage singing in a rock concert.

PULL BACK to REVEAL this is a music video playing on a TV. There is a party going on and everyone has a drink in hand.

Phoenix stands in front of the T.V. greeting guests. She puts her empty drink on a tray. We REVEAL Carmen holding the tray.

ANGLE on Carmen as she arrives at the bar. She puts the empty glasses down on the counter. As the bartender pours wine into a glass, Carmen studies it. She becomes lost in thought.

INT. CHILEAN CANTINA - NIGHT (FLASHBACK)

We're ON TEQUILA being poured into a glass.

We RACK focus to see a NINETEEN YEAR-OLD CARMEN in the b.g. on a make-shift stage. She plays a guitar and sings a song in Spanish. The crowd listens to her, entranced.

A 48 YEAR-OLD WOMAN stands by the bar. She downs the glass of tequila as she listens. She is not enjoying this performance.

Young Carmen finishes to wild applause. She leaves the stage and crosses to the woman at the bar. (The following is done in Spanish.)

YOUNG CARMEN  
So, what did you think, Mama?  
(off her mother's silence)  
Everyone says I'm really good. They  
say I could be a recording star.

CARMEN'S MOTHER  
This is a small town filled with  
morons. It costs them nothing to  
give you compliments.

(CONTINUED)

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CONTINUED:

YOUNG CARMEN  
(angrily)  
Don't you think I'm good?

CARMEN'S MOTHER  
People like us don't become famous,  
Carmen. We're just not that  
special. Learn to be happy singing  
in the shower. Like I did.

Young Carmen watches as her mother knocks back her drink. As the look of anger on Carmen's face intensifies, we...

END OF FLASHBACK

INT. PHOENIX'S HOUSE - GREAT ROOM - CONTINUOUS

We're ON Carmen as she comes out of her reverie. She looks around, makes a decision, and then exits frame.

INT. PHOENIX'S HOUSE - REC ROOM - NIGHT

Carmen enters and crosses to the massive sound system in the wall unit. She puts her hand in her pocket.

ANGLE ON Carmen's hand as she takes out a CD.

Carmen looks up at the sound system and presses a button. A CD tray pops out. As she is about to put her CD in, she hears a noise. She turns to see...

... Shiv emerging from behind the sofa. Behind him are a series of drawers that have been ransacked.

SHIV  
What are you doing in here?

CARMEN  
(nervously)  
Nothing. I was just... nothing.

Shiv crosses over to her.

SHIV  
What's that in your hand?

CARMEN  
(searching)  
Uh... this is...

Shiv snatches the CD from Carmen and looks at it.

(CONTINUED)

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CONTINUED:

Shiv's POV - The cover of the CD is a photo of Carmen,  
looking glamorous and sexy.

SHIV  
Is this supposed to be you?

Carmen stares helplessly at him, unsure of what to say.

SHIV (CONT'D)  
Let me guess. This is your demo.  
And you're some sort of singer.

CARMEN  
Yes.

SHIV  
And you were going to what? Play it  
on the sound system and we'd all  
hear it and cheer and then we'd  
help you get a record deal? Was  
that the plan?

CARMEN  
I... I can really sing.

Shiv looks at her contemptuously for a beat. Then:

SHIV  
I don't care.

CARMEN  
If you'd just listen to one song...

SHIV  
You're the maid. The only sound I  
want to hear out of you is your  
brush scrubbing my toilet.

CARMEN  
(hurt)  
I'm not going to be a maid forever.

SHIV  
You got that right. 'Cause you're  
fired.

Shiv starts to leave. Carmen tries to stop him.

CARMEN  
No!

(CONTINUED)

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CONTINUED:

SHIV  
Get your stuff and get out of our  
house.

Shiv starts to exit. Carmen begins to think furiously. She looks back at the ransacked drawers. An idea occurs to her.

CARMEN  
Were you looking for Phoenix's  
cocaine?

Shiv stops at the doorway. He turns and looks at Carmen.

SHIV  
Why?

CARMEN  
Because I know where she keeps it.

SHIV  
You do?

CARMEN  
It's under the sink in her bathroom.

SHIV  
How would you know that?

CARMEN  
( 'duh' )  
I'm the maid.

Off Shiv's intrigued reaction, we...

INT. PHOENIX'S HOUSE - MASTER BATHROOM - MOMENTS LATER

CLOSE on Shiv's hand as he cuts up a line of coke on the bathroom counter.

SHIV  
I'm just doing the one line. Then  
you put the baggie back. I don't  
want Phoenix knowing I know where  
she keeps her stash. Okay?

As he bends down to snort it, we REVEAL Carmen watching him disdainfully. She holds a baggie half-filled with cocaine.

CARMEN  
So... we're cool.

He pops back up, wiping his nose.

(CONTINUED)

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CONTINUED:

SHIV  
Yeah. We're cool.

Shiv heads out. Carmen then holds up the baggie of cocaine.  
As she looks at it, a wicked idea comes to her. She smiles.

INT. SLATE HOUSE - DINING ROOM - DAY

Michael, Taylor, Evelyn, Adrian and four others are seated  
around the table, chatting. Marisol stands in the b.g.

Michael lifts his glass.

MICHAEL  
I'd like to propose a toast to my  
lovely wife. This is the best  
birthday I have ever had. Because  
it is the first I have celebrated  
with you as my wife. I love you.

TAYLOR  
Thank you, my darling.  
(to Marisol)  
You can serve dinner now.

Marisol nods and starts to head for the kitchen when the  
doorbell rings.

MICHAEL  
Who on earth could that be?

MARISOL  
I'll get it.

Marisol turns and heads for the foyer.

INT. SLATE HOUSE - FOYER - MOMENTS LATER

Marisol opens the door to REVEAL an agitated middle-aged  
woman. She holds a small package.

MARISOL  
Can I help you?

The woman pushes past Marisol and heads inside. Marisol  
reacts, then quickly chases after.

INT. SLATE HOUSE - DINING ROOM - MOMENTS LATER

CLOSE on Michael as he happily chats with his guests.  
Suddenly, he sees something O.S. A look of fear washes across  
his face.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 49.  
CONTINUED:

Taylor sees Michael's reaction. She turns to see OLIVIA SLATE, 49, ANXIOUS and UNSTABLE, standing in the doorway.

TAYLOR  
Olivia!

Everyone at the table freezes. Marisol comes running in.

MARISOL  
I'm sorry, Mr. Slate. She just came right in.

MICHAEL  
It's okay, Marisol.  
(then, nervously)  
What do you want, Olivia?

Olivia takes a few steps in. Her eyes have a wild look.

OLIVIA  
I brought you a birthday present.

MICHAEL  
Well, that's nice of you, but now is not a good time.

OLIVIA  
I guess you're having a party, huh?

Olivia starts to circle the table. Taylor turns to Michael.

TAYLOR  
(imploring)  
Michael...

OLIVIA  
I know it's a party because these are the same people we invited to your last birthday. Of course, none of them call me anymore.  
(to Taylor)  
I guess they're your friends now.

TAYLOR  
(to Michael, pleading)  
Please do something.

Marisol sees this. She looks back at Olivia who is now circling the table, headed for Taylor.

(CONTINUED)

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CONTINUED:

OLIVIA  
So Michael, I was wondering what I  
could give you to mark this  
important occasion and I found this  
crystal heart.

Olivia takes the lid off the box she is carrying and shows  
everyone the contents: A crystal heart.

OLIVIA (CONT'D)  
But please be careful with it.  
Because I gave you my heart once  
before and you broke it.  
(shrilly)  
Didn't you, Michael? Didn't you?!!

Olivia throws the heart against the wall, shattering it.  
Everyone reacts, startled. Marisol crosses to Olivia and  
grabs her arm.

MARISOL  
Okay. That's it. You're done.

Marisol tries to guide Olivia out of the room. Olivia  
suddenly, and wildly, pushes Marisol away.

OLIVIA  
Get off of me!

Marisol quickly and violently grabs Olivia by the arm.

MARISOL  
Do not screw with me, bitch or you  
will live to regret it!!

Everyone at the table reacts, stunned. But no one moves.

Olivia struggles to free herself. Marisol's grip is too  
tight.

MARISOL (CONT'D)  
(leaning into her)  
What's the matter? You want to  
complain about how unhappy you are?  
How life is unfair and you deserve  
better? Well, get in line.

OLIVIA  
(struggling)  
If you don't let me go, I will have  
you arrested.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 51.  
CONTINUED:

MARISOL  
Do I look like I care?!! Do I?!

INT/EXT. SLATE HOUSE - FRONT DOOR - MOMENTS LATER

The door opens and Marisol pushes Olivia outside. Olivia turns to face her. She is shaken and vulnerable.

OLIVIA  
(softly)  
This used to be my house.

MARISOL  
Well... it's not anymore.

She shuts the door in Olivia's face.

INT. SLATE HOUSE - DINING ROOM - MOMENTS LATER

Marisol enters. She stops when she sees...

... the entire table looking at her, still in shock.

Marisol, suddenly realizing the impression she's made, smooths her hair and says:

MARISOL  
I worked all afternoon on this  
dinner. I'll be damned if I let  
anyone ruin it.

Beat. Adrian suddenly begins to laugh.

Everyone joins in. They then begin to applaud. Marisol blushes and holds up her hands, indicating for them to stop.

MARISOL (CONT'D)  
I'll get a broom and sweep that up.

Marisol exits into the kitchen. Taylor rises and follows her.

INT. SLATE HOUSE - KITCHEN - CONTINUOUS

As Marisol takes a broom out of the cupboard, she turns to find Taylor behind her. Taylor embraces Marisol.

TAYLOR  
You have a job here for as long as  
you want one. Okay?

MARISOL  
Okay.

(CONTINUED)

DEVIOUS MAIDS "Pilot" (Third Network Draft) 1/13/12 52.  
CONTINUED:

As Taylor crosses back into the dining room, Marisol smiles a proud and enigmatic smile.

INT. SLATE HOUSE - FOYER - HOURS LATER

Marisol waves goodbye to guests as they depart. She turns to see Adrian walking to the door.

ADRIAN

Tonight was a triumph for you. From a culinary standpoint as well as a theatrical one.

MARISOL

Guess I did put on a bit of a show.

ADRIAN

It occurred to me while I was watching you tonight, I've never seen a maid quite like you.

MARISOL

Well... thank you.

Adrian leans in and whispers into her ear:

ADRIAN

In fact, I'm fairly sure you're not a maid. And I can't wait to find out what you're really doing here.

Adrian pulls back. Marisol stares at him, caught off-guard by this statement. Adrian winks at her, then exits.

Off a concerned Marisol, we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

INT. PHOENIX'S HOUSE - GREAT ROOM - DAY

Carmen enters frame. She looks at something O.S. with utter disdain.

REVEAL Shiv, who is passed out on the sofa.

Carmen looks around to make sure the coast is clear, then digs into her pocket.

CLOSE on her hand as she pulls out a handful of cocaine.

INT. PHOENIX'S HOUSE - MASTER BEDROOM - DAY

CLOSE on an alarm clock reading 9:00 A.M. The buzzer sounds. A hand enters frame shutting it off.

REVEAL Phoenix waking up. As she wipes the sleep from her eyes, she notices Shiv's side of the bed is empty.

She frowns, then throws back the covers.

INT. PHOENIX'S HOUSE - HALLWAY - MOMENTS LATER

Phoenix stumbles toward the living room.

PHOENIX  
(half-awake)  
Shiv?! Where are you? Shiv? Baby?

INT. PHOENIX'S HOUSE - LIVING ROOM - CONTINUOUS

Phoenix enters. She sees something O.S. which she doesn't understand.

REVEAL Shiv, still lying on the sofa. His chest is now covered with a liberal amount of white powder.

Phoenix's eyes narrow with anger.

EXT. PHOENIX'S HOUSE - DRIVEWAY - DAY

Shiv enters frame. He walks with a scowl.

REVEAL he is being escorted by Sam and Jace. They head for the Bentley, which sits in the distance.

(CONTINUED)

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CONTINUED:

SHIV

(mostly, to himself)  
This is crap. I'm nobody's junkie.  
I was just trying to have a good  
time. Am I not allowed to unwind?

(turning to the house)  
I got stress too, Phoenix!! You  
think it's easy being the wind  
beneath your bitch-ass wings?

(turning back to car)  
I've been holding her up since high  
school and now she's gonna stash me  
away in rehab? Well, screw her!

Shiv gets into the Bentley. Sam and Jace look O.S.

REVEAL Phoenix. She has listened to this entire rant. She is  
trying her best not to cry. She nods to Sam and Jace.

Sam and Jace get into the car. As it pulls away, Phoenix  
exits into the house.

INT. PHOENIX'S HOUSE - LIVING ROOM - MOMENTS LATER

Phoenix enters the living room and throws herself in a chair,  
exhausted over what she's just had to do.

PULL BACK to REVEAL Carmen in the b.g. dusting. After a beat,  
Carmen begins softly humming.

CLOSE on Phoenix as she hears this. She turns and looks at  
Carmen.

PHOENIX

Hey, uh... what's your name?

CARMEN

Carmen.

PHOENIX

You have a really nice voice.

CARMEN

Thank you.

(then)

Oh, and if I haven't said so  
already... good morning.

Carmen smiles brightly. As she exits...

INT. DAVIS HOUSE - KITCHEN - DAY

Rosie enters frame.

(CONTINUED)

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CONTINUED:

ROSIE  
Really? I can go to San Diego?

REVEAL Spence standing a few feet away.

SPENCE  
Peri cancelled all her appointments  
for the week. For some reason,  
she's really in a mood to spend  
some quality time with Toby.

Rosie smiles to herself.

ROSIE  
Thank you, Mr. Spence. After I go  
to the store, I'll go to the bus  
station and buy my ticket.

Rosie starts to leave and reaches for her purse. Spence stops  
her.

SPENCE  
Before you go, can I say something?

Rosie nods. Spence leans in.

SPENCE (CONT'D)  
I know my wife is a pain in the  
ass. And I'm sorry she makes your  
life harder than it needs to be. I  
love her, but... she's a very  
difficult woman to live with.

ROSIE  
I see how patient you are. You are  
a good husband.

SPENCE  
It's not easy. I wish she was more  
like you. You're so kind and gentle.  
I'm glad Toby has you for a role  
model. You're very special, Rosie.

ROSIE  
(surprised)  
Well... thank you.

SPENCE  
And if you ever need anything,  
any... emotional support, I'm here  
for you.

(CONTINUED)

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CONTINUED:

As he hands her the purse, his little finger strokes her hand.

Rosie looks at Spence, first in confusion, and then in shocked horror as she realizes his meaning.

ROSIE  
Yeah. I should go to the store now.

Spence smiles at her. Shaken, she turns and exits.

EXT. SLATE HOUSE - DRIVEWAY - DAY

Taylor and Marisol emerge. Marisol wears a coat.

TAYLOR  
You enjoy your day off, Marisol.  
You have certainly earned it.

MARISOL  
Thanks, Taylor.

TAYLOR  
Got any fun plans?

MARISOL  
Just going to visit an old friend.

Taylor waves as Marisol gets into her car.

INT. CAR - BEVERLY HILLS STREET - DAY

Marisol is driving. She looks to the side and sees --

Marisol's POV - The Delacourt house. In the driveway Zoila and Valentina wash a car together. They wave at her.

A memory occurs to Marisol. She smiles.

EXT. NICE SUBURBAN HOUSE - DRIVEWAY - DAY (FLASHBACK)

Marisol emerges from a very nice car.

INT. CAR - BEVERLY HILLS STREET - DAY - (PRESENT DAY)

Marisol is driving. She looks to her other side and sees --

Marisol's POV - Rosie walks up the street carrying a bag of groceries. She nods at Marisol.

Marisol remembers something else.

INT. NICE SUBURBAN HOUSE - ENTRYWAY - DAY (FLASHBACK #2)

Marisol enters, carrying a bag of groceries.

INT. CAR - BEVERLY HILLS -STREET - DAY (PRESENT DAY)

Marisol rounds a corner. She sees out the side --

Marisol's POV - Carmen walking her dog in the park.

Another memory comes to Marisol's mind.

INT. NICE SUBURBAN HOUSE - KITCHEN - NIGHT (FLASHBACK #3)

Marisol is stirring a pot on the stove. A dog comes and barks at her. She laughs and pets the dog. The phone rings. She crosses to the wall and answers it.

She continues to stir the sauce as she talks.

MARISOL  
(into phone)  
Yes? This is she...  
(panicked)  
What?! No. That's not possible! He  
couldn't have! That doesn't make  
any sense! Where did this happen?  
Tell me!!!

INT. CAR - BEVERLY HILLS - DAY

CLOSE on Marisol. A look of sadness comes over her.

EXT. BEVERLY HILLS STREET - DAY

In a WIDE SHOT we see Marisol's car head for the freeway.

INT. WAITING ROOM - DAY

Marisol is seated, waiting for someone.

REVEAL a prison guard opening a door.

Marisol perks up and smiles expectantly.

REVEAL the RED-HEADED MAN entering the room. He wears an orange jumpsuit and is in handcuffs. He sits down in front of a glass panel. REVEAL Marisol seated on the other side. They both pick up phones and begin to talk.

RED-HEADED MAN  
Well?

(CONTINUED)

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CONTINUED:

MARISOL  
I went to the agency. They helped  
me get a job.

RED-HEADED MAN  
Already?! Where?!

MARISOL  
On the same street. I'll have more  
access than we could've hoped for.

The RED-HEADED MAN begins to cry.

MARISOL (CONT'D)  
It's okay, my love. I'm going to  
find out who killed that girl and  
when I do... you'll be coming home  
to me.

As Marisol smiles at her husband, we...

INT. ADRIAN'S MANSION - UPSTAIRS BEDROOM - DAY

Adrian is there, drinking.

WIDE SHOT of the room. Everything is clean. A fire is roaring  
in the fire place. All evidence of the tragedy has vanished.

Adrian looks around, disconsolately. He finishes his drink  
and heads back to the table, upon which sits a bottle of gin.

But something catches his eye.

The red book that normally graces his desk is instead on a  
bookshelf. He grabs it, and sees the letter protruding.

As he places the book on the desk, he removes the letter and  
begins to read it.

A look of shock and understanding wash over his face.

He smiles a knowing smile.

He then crosses over to the fireplace and...

... tosses the piece of paper in. As it burns, we...

FADE OUT.

END OF PILOT