

**Desperate Housewives**

#509

"Me & My Town"

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WRITER'S FIRST DRAFT  
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DESPERATE HOUSEWIVES

"Me and My Town"

TEASER

FADE IN:

1 INT. GABRIELLE'S HOUSE - BEDROOM - DAY (DAY 1) 1

We're on an OVERHEAD shot of GABRIELLE lying in bed. She stares up, lost in thought. We PUSH IN.

MARY ALICE (V.O.)  
Something awful happened to Gabrielle Solis.

We're finally TIGHT on Gaby. Beat. She exits frame.

2 INT. GABRIELLE'S HOUSE - BATHROOM - DAY 2

We're ON Gaby's mirror. PULL BACK to REVEAL Gabrielle as she enters, unbuttoning her pajamas.

MARY ALICE (V.O.)  
And she was reminded of this every time she looked in a mirror.

She checks herself in the mirror, sighs, then exits frame.

3 INT. GABRIELLE'S HOUSE - FOYER - DAY 3

We're ON an old glamour shot of Gabrielle. PULL BACK to REVEAL Gabrielle, now dressed, coming down the stairs.

MARY ALICE (V.O.)  
Every time she glanced at an old photo.

She quickly glances at the photo, sighs, then exits frame.

4 EXT. GABRIELLE'S HOUSE - SIDEWALK - DAY 4

We're ON a YOUNG MAN as he prepares for a jog. PULL BACK to REVEAL Gabrielle passing him on her way to get into her car.

MARY ALICE (V.O.)  
And every time she walked past a man.

She grins at the man as she passes. Gaby looks back to see if he's looking at her. He isn't. She sighs, then exits frame.



7 CONTINUED:

7

DR. BACH

Actually... there is something.

CARLOS

Uh-oh.

DR. BACH

No, this is not an "uh-oh." The scan revealed a tiny bone fragment that may be putting pressure on the optic chiasm.

GABRIELLE

English for...

DR. BACH

The place where the optic nerves for your eyes meet.

GABRIELLE

And, what, you're afraid it might impair his vision?

Gabrielle laughs. Off the doctor's blank expression:

GABRIELLE (CONT'D)

Sorry. You were saying?

DR. BACH

I think the bone fragment is a remnant from your injury five years ago. Due to its small size, the original CT must have missed it.

CARLOS

So if it's been floating around in there all this time, we can just leave it, right? No harm no foul?

DR. BACH

That's not what I'm getting at. There is a chance that if we remove that bone fragment, you could regain your sight.

Gaby and Carlos freeze in stunned silence.

GABRIELLE

Are you serious? This is fantastic!

(CONTINUED)

7 CONTINUED: (2)

7

DR. BACH

I'm not promising a slam dunk here.  
I'm just saying it's possible.

CARLOS

Hey, I'm a guy who defies the odds.  
"Possible" is all I need.

DR. BACH

I've spoken with Dr. Daniels -- he's  
the best eye surgeon in the state. He  
says he can fit you in for surgery in  
about a month.

CARLOS

Oh my god. If this works... I'm  
finally going to see my baby girls.

Carlos takes Gaby's hand and pulls her to him.

CARLOS (CONT'D)

And after all these years, I'm going  
to be able to open my eyes every  
morning and see my gorgeous wife  
laying there next to me.

Carlos hugs Gaby.

MARY ALICE (V.O.)

Yes, Gabrielle Solis knew she had lost  
her beauty. She also knew the time had  
come...

As Carlos releases her, and shakes the hand of the doctor,  
Gabrielle catches a glimpse of her worn down face and figure  
reflected in a mirror on the wall.

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

... to get it back.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

8 INT. HOSPITAL - WAITING ROOM - DAY 8

We OPEN on a newspaper lying on a table. The headline reads, "Tragedy in Nightclub. Six Perish in Flames. Dozens Injured."

MARY ALICE (V.O.)  
There was a fire in the town of  
Fairview.

We PULL BACK to REVEAL a MAN'S LEGS as he walks by the table.

MARY ALICE (V.O.) (CONT'D)  
And those who had been injured came to  
recover at Fairview Memorial Hospital.

We FOLLOW the man, who is only seen from the neck down, as he passes a sign reading "Intensive Care Unit."

9 INT. HOSPITAL - HALLWAY - DAY 9

The man walks past a hospital room. He leaves frame and we stay on a HEAVILY BANDAGED MAN inside the room.

MARY ALICE (V.O.)  
By morning their burns had been  
bandaged...

10 INT. HOSPITAL - HALLWAY - DAY 10

The man passes a waiting area. He leaves frame and we stay on an OLD MAN who speaks to a WOMAN whose arm is in a cast.

MARY ALICE (V.O.)  
... their broken bones had been set...

11 INT. HOSPITAL - HALLWAY - DAY 11

The man passes by a SHORT MAN who's head is bandaged. He leaves frame and we stay on the short man, who sighs.

MARY ALICE (V.O.)  
... and their wounds had begun healing.

12 INT. HOSPITAL - HALLWAY - DAY 12

We're on the man's legs as he walks down the hallway past various recovering victims standing against the walls.

(CONTINUED)

12 CONTINUED:

12

MARY ALICE (V.O.)

Yes, everyone was well on their way to recovery.

We PULL BACK to REVEAL the legs walking down the hall belong to DAVE WILLIAMS.

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

Except the man who had started the fire.

Dave stops and glances over into the waiting room.

DAVE'S POV: a shell-shocked DOCTOR speaking in hushed tones to a WOMAN. As the woman bows her head and starts to CRY...

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

His suffering was just beginning.

Back on a stricken Dave, who stares at her, then suddenly TURNS AWAY --

-- and BUMPS into DETECTIVES BERRY and BULLOCK.

DAVE

Sorry.

DET. BULLOCK

That's all right.

DET. BERRY

You Dave Williams?

DAVE

(stares at him)

Yeah.

DET. BERRY

(showing badge)

I'm Detective Berry, this is Detective Bullock. Do you have a moment?

DAVE

I guess. Why?

DET. BERRY

We want to talk to you about the fire at the White Horse Bar.

Off Dave's reaction...

13 INT. HOSPITAL - WAITING ROOM - MOMENTS LATER

13

The detectives sit with Dave.

DET. BULLOCK  
(flips through his  
notebook)

We've been interviewing everyone who was there last night. We were told by an Orson Hodge that you were on stage with the band when the fire broke out?

DAVE

Yeah, we just started and suddenly the curtains went up. Everything happened really fast after that. All this smoke, and screaming... it was awful.

Dave trails off, upset. Bullock closes his notebook and looks at Berry, who steps in.

DET. BERRY  
(sympathetically)

Hey... that's okay. We know how hard this has gotta be.

DAVE  
(collecting himself)

Yeah. So, have they figured out how the fire started?

DET. BERRY  
Well, we know it was arson.

DAVE  
... Really?

DET. BULLOCK  
Yeah. It's looking like the point of origin was the storage room off the back hallway.

DET. BERRY  
And there was a body in there, too.

Dave stares at them, trying to keep his cool.

DAVE  
Uh... any idea who that was?

13 CONTINUED:

13

DET. BERRY

Guy was pretty badly burned. It'll take us a while to identify him.

Dave nods. Berry produces his card and hands it to him.

DET. BERRY (CONT'D)

Anyway. If you remember anything you think we should know, give a call at that number there. All right?

Dave takes the card. The detectives rises and head for the door. Det. Bullock stops.

DET. BULLOCK

Dave Williams. Aren't you the one who went back in and saved that Delfino guy, huh?

DAVE

Yeah.

DET. BERRY

Wow. You're an honest-to-God hero. You should be real proud of yourself.

As Berry speaks, an orderly wheels past a covered body on a stretcher. Dave sees this, then looks back at the detectives.

DAVE

If you say so.

Berry and Bullock head back into the hallway...

14 INT. HOSPITAL - MIKE'S ROOM - DAY

14

... passing by an open door. We PAN to REVEAL KATHERINE, seated by the bed. She holds a plate of cookies.

KATHERINE

I would've come sooner, but I burned the first batch, and I wasn't sure you'd appreciate the irony.

REVEAL MIKE who's munching on a cookie.

MIKE

I'm so hungry I wouldn't have noticed.  
(then)  
So can I get a kiss with my cookie?

Mike starts to pull her toward him. She backs away.

(CONTINUED)

14 CONTINUED:

14

KATHERINE

Mike! What if somebody walks in?

MIKE

Tell him you're my nurse and you're giving me mouth-to-mouth.

KATHERINE

Easy, soldier. Once you've checked out of here, there will be time for all sorts of physical exams.

She squeezes his hand and heads out. As she goes:

MIKE

Walk out slow. Give me something to live for.

She laughs and exits.

15 INT. HOSPITAL - HALLWAY - MOMENTS LATER

15

A smiling Katherine comes out of Mike's room and heads down the hall, bumping into SUSAN, who has a bandage on the inside of her elbow.

KATHERINE

(caught)

Oh. Susan. How's Jackson?

SUSAN

He's fine. Just getting some stitches. And how's... wait, who are you here to see?

KATHERINE

Oh, you know -- everybody. Just wishing them well, bringing them gifts...

SUSAN

Oh, crap, I didn't bring anybody gifts.

(re: elbow)

But I did just give blood. I'll remind everyone I gave blood.

Susan heads into Mike's room.

16 INT. HOSPITAL - MIKE'S ROOM - CONTINUOUS

16

Susan enters, leading with the elbow.

SUSAN

How you feeling? I just gave blood.

MIKE

I'm okay. Just a little smoke inhalation. I'm checking out this afternoon. How's Jackson doing?

SUSAN

Good.

(handing him envelope)

By the way, your son made you a get-well card. It's a picture of you saving Jackson's life.

MIKE

Well, technically I only tried to save him. But you don't need to tell MJ that.

As Mike smiles, Susan spots the cookies on the bedside table.

SUSAN

Ooo, those cookies look good. Who brought them?

MIKE

Oh... just a friend. Have one.

SUSAN

No, they're yours. I shouldn't.

MIKE

Susan, you know you want one.

SUSAN

Well, I did just give blood.

Susan snatches a cookie and bites into it. She chews for a beat, then makes a face and SPITS something out.

MIKE

Attractive.

SUSAN

I hate macadamia nuts. You think they're white chocolate chips until it's too late. Who would taunt people like that?

(off his silence)

I'm serious. Who made them?

16 CONTINUED: (2)

16

MIKE

Like I said... a friend.

SUSAN

Why are you being so secretive?  
(then, realizing)  
Oh, wait. Are you seeing someone?

MIKE

I don't want to get into it right now.

SUSAN

Why not? I'm happy for you! And for  
her. Now who is she -- so I know who  
I'm happy for.

MIKE

Susan, we're not ready to go public  
yet.

SUSAN

So you're a "we" now?

MIKE

Listen to me. When the time is right,  
we will tell you.

SUSAN

Fine, I get it. This is none of my  
business.  
(heading for door)  
But just so you know, I'm very happy  
for you and this nut-loving, cookie-  
desecrating humanitarian, whose name  
is...?

MIKE

Get out.

Susan exits.

17 INT. HOSPITAL - HALLWAY - CONTINUOUS

17

Susan enters from Mike's room and heads off as BREE and DR.  
STANLEY turn the corner, just missing Susan.

BREE

Please tell me you're going to release  
my husband today, Dr. Stanley. I could  
hardly sleep last night, my bed seemed  
so empty.

(CONTINUED)

17 CONTINUED:

17

DR. STANLEY

The x-rays indicate there was no concussion so it shouldn't be long now. Let me text Dr. Ray to find out.

BREE

Can I see him now?

The doctor finishes texting, then leads Bree to a room.

18 INT. HOSPITAL - ORSON'S ROOM - CONTINUOUS

18

Bree and Dr. Stanley enter. ORSON is asleep. He snores quietly.

DR. STANLEY

You'll have to wait to talk to him. He's been in a lot of pain so we gave him something to help him sleep.

BREE

That's okay. I can wait.  
(then)  
Aw. He looks so peaceful.

Just then Orson lets out with a much louder snore.

BREE (CONT'D)

Goodness. I'm sure if Orson were awake he'd apologize for that.

Orson lets out another snore, this one even louder and longer. Bree looks at Dr. Stanley in alarm.

DR. STANLEY

Has he always snored?

BREE

Occasionally, but never quite this...

Orson lets out another loud snore.

BREE (CONT'D)

... robustly.

DR. STANLEY

The injury to his septum might have made it worse. But it can be corrected with a simple surgical procedure.

Orson lets out another loud snore. Bree turns to Dr. Stanley.

(CONTINUED)

18 CONTINUED:

18

BREE

If it's simple, what are we waiting for?

Dr. Stanley checks his Blackberry.

DR. STANLEY

It'll take a few weeks to schedule.

(off his Blackberry)

Oh. Here's some good news. Dr. Ray says your husband can come home today. You'll have him back in your bed by tonight.

Another big rip-snorter.

BREE

(smiling, yet worried)

Ah. Lucky me.

Dr. Stanley exits.

19 INT. HOSPITAL - HALLWAY - CONTINUOUS

19

Dr. Stanley enters from Orson's room and WE PAN OVER to Dave who is opening Mike's door.

20 INT. HOSPITAL - MIKE'S ROOM - CONTINUOUS

20

Mike is in bed. DAVE enters.

DAVE

I ran into Susan. She said you wanted to see me about something?

MIKE

Right, what the hell was it? ... Oh yeah, thanks for saving my life.

DAVE

Eh, nothing you wouldn't have done. In fact, you did. You went in to save Jackson.

MIKE

I tried to, but I ended up passed out on the floor. Which, technically, makes me an idiot and you a hero.

DAVE

People keep saying that, but I don't feel like one.

(CONTINUED)

20 CONTINUED:

20

MIKE

Anyway, I owe you one, so... how about free plumbing for the rest of your life?

DAVE

That's a deal.

MIKE

Seriously --

DAVE

Mike, stop. You're my friend. Not to mention a hell of a guitarist. I'd do anything for you.

Dave heads for the door, then stops.

DAVE (CONT'D)

But, if you really want to do something for me... do you like hiking?

MIKE

Love hiking.

DAVE

Great. Edie hates it. She's not a bug-spray-and-backpack kind of gal. And I really miss it. So if you'd go with me sometime, that'd be awesome.

MIKE

Sure, I'd love to.

DAVE

Great, I'll look forward to that then. As soon as you're better. I mean, I don't want to have to save you again.

Dave smiles, then heads for the door. Over his shoulder --

DAVE (CONT'D)

So get some rest.

As Dave leaves the CAMERA WIPES the white lab coat of a passing NURSE...

21 INT. HOSPITAL - EXAM ROOM - CONTINUOUS

21

WE PAN OFF the white lab coat of a DOCTOR, who injects Tom with a tetanus shot. His thumb is bandaged.

(CONTINUED)

21 CONTINUED:

21

DOCTOR

The stitches are looking good. Would you like some pills for the pain?

TOM

Stitches never bother me. I'll be fine.

DOCTOR

Great. Then let me get another bandage and we'll be done.

As he exits, Berry and Bullock enter. Berry holds up a badge.

DET. BERRY

Mr. and Mrs. Scavo? Could we ask you a few follow-up questions?

TOM

We've already told you everything we can remember about the fire.

DET. BULLOCK

This will only take a moment.

DET. BERRY

It's come to our attention the owner of the club and your son got into a fight minutes before the fire broke out. Did you happen to witness that?

LYNETTE

I saw a grown man beating up my teenage boy. What else do you want to know?

DET. BERRY

During the altercation did your son threaten to kill Mr. Schilling?

TOM

You can't be serious.

DET. BERRY

Mr. Scavo.  
(then, to Lynette)  
Did he?

LYNETTE

No.

(CONTINUED)

21 CONTINUED: (2)

21

DET. BULLOCK

Really? Because there were other witnesses who said he did.

LYNETTE

I was right there, Detective. My son said no such thing.

DET. BULLOCK

You're sure?

LYNETTE

Absolutely.

DET. BERRY

Thank you for your time.

The detectives exit.

TOM

Maybe I'm being a little paranoid here, but I sort of got the feeling you were lying to the police.

Lynette says nothing. Tom leans in.

TOM (CONT'D)

Lynette, please tell me Porter did not threaten to kill Mr. Schilling.

The doctor re-enters.

DOCTOR

Got the bandage.

LYNETTE

Why don't you go ahead and give him those pills, Doc. Tom's about to be in more pain than he anticipated.

Off Tom's look, we...

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

22 INT. GABRIELLE'S HOUSE - FOYER/LIVING ROOM - DAY

22

In the living room, Gaby sits on the couch, sobbing. Susan is trying to comfort her.

SUSAN

Gaby, Carlos is getting his sight back. You should be thrilled.

GABRIELLE

I am. It's just... Carlos has been through so much these past five years -- losing his sight, his career, his independence -- and he never complained. He deserves to open his eyes to a wife who doesn't tuck her boobs into her pants.

SUSAN

Gaby, please. Most women would kill to look like you.

GABRIELLE

But I'm not most women! I was an international fashion model! And that's how Carlos remembers me.

SUSAN

You're still beautiful. So you've put on a little weight, who hasn't?

Gaby makes a face at Susan indicating that Susan hasn't.

SUSAN (CONT'D)

(covering)

That's just me. I have a weird metabolism.

GABRIELLE

If you tell me you can eat whatever you want and not gain weight, I'm going to shove both my shoes down your throat.

EDIE (O.C.)

Knock, knock...

Gaby and Susan turn revealing, Edie entering from the foyer.

(CONTINUED)

22 CONTINUED:

22

EDIE (CONT'D)

I just heard the good news about  
Carlos...

(off a crying Gaby)  
What happened?

SUSAN

Gaby thinks Carlos isn't going to find  
her attractive after he gets his sight  
back.

EDIE

Yeah, that was my first thought, too.

SUSAN

Eddie!

EDIE

Come on, look at her. The only thing  
that hair's missing is two giant stork  
eggs.

SUSAN

Once again, Edie, you are the world's  
worst friend.

GABRIELLE

No, she's being honest and telling it  
like it is. Why can't you be  
supportive like that?

SUSAN

Fine. You're a pig.

GABRIELLE

Thank you.

SUSAN

Your thighs have taken on a science  
fiction quality.

GABRIELLE

All right, that's enough!

A beat as Gabrielle buries her head in her hands.

GABRIELLE (CONT'D)

What am I going to do?

EDIE

Well, you're going to stop whining,  
for one. You got a month, right?

(MORE)

(CONTINUED)

22 CONTINUED: (2)

22

EDIE (CONT'D)

That's plenty of time to go on a diet,  
exercise... by the time Carlos gets  
his vision back, you'll be looking hot  
again. Or hotish.

Gaby looks to her two friends.

GABRIELLE

Really? You think I can pull this off?

SUSAN

Of course. Even though I still think  
you're beautiful just the way you are.

GABRIELLE

You gonna start that crap again?

SUSAN

Sorry.

Off the girls comforting Gaby, we...

23 INT. LYNETTE'S HOUSE - KITCHEN - DAY

23

Tom and Lynette are seated at the table. Tom stares at  
Lynette in disbelief. She is emotionally detached.

TOM

I don't believe it.

LYNETTE

Tom, I was six feet away. Porter  
looked Warren Schilling in the eye and  
said, "You're dead. I don't care what  
it takes. You're dead."

TOM

Well... that doesn't prove a thing.  
And I'm sure he didn't mean it.

LYNETTE

Maybe he didn't. But ten minutes later  
that nightclub was on fire.

TOM

No. I know Porter. He would not commit  
arson just to get back at someone.

LYNETTE

What about Rick's restaurant? Porter  
and his brother burned that down.

(CONTINUED)

TOM

That was five years ago. They were trying to protect us. And no one got hurt. The building was empty.

LYNETTE

Yes. That time the building was empty.

Lynette looks at Tom pointedly. Tom suddenly rises and begins pacing back and forth.

TOM

This is insane. I mean, my god, Lynette!! Are you actually telling me our son is a murderer?

LYNETTE

(quietly)

I'm telling you I heard him threaten Warren Schilling. I don't know what happened next.

TOM

What if someone saw him? What if he left behind evidence? What are we going to do?

LYNETTE

We're going to protect our son.

TOM

Even if he killed six people?

LYNETTE

Even if he killed six people.

There is a long beat as Lynette and Tom look at one another.

TOM

Okay.

They remain frozen, just staring at each other.

FADE OUT.

END OF ACT TWO

ACT THREE

FADE IN:

24 INT. BREE'S HOUSE - LIVING ROOM - DAY (DAY 2)

24

Orson, in robe and pajamas, a bandage on his nose, comes down the stairs and sees a tired, cranky Bree stripping the bedding off the couch, which she's clearly slept on.

ORSON

Why are you sleeping on the couch? I thought you said it was uncomfortable.

BREE

It is. Sit down. We have to talk.

Orson crosses and sits.

ORSON

What's wrong?

BREE

Orson, dear, because of the way your nose was broken during the fire, you now... snore.

ORSON

Didn't I snore before?

BREE

Good point. Snoring is too mild a word for what you're doing. Imagine a terrified elephant summoning his herd. Now imagine him doing it every six seconds. Now imagine that elephant's wife dying from lack of sleep.

ORSON

You know, Bree, I can't help but take issue with your sarcastic tone. Snoring is not something I can help.

BREE

Not exactly true. The doctor said there's a simple procedure to correct this. Once we schedule that, I'm sure my sarcasm will...

(yawning)

... vanish in no time.

(CONTINUED)

ORSON

(alarmed)

Procedure? Do you mean surgery?

BREE

It's not a big deal.

ORSON

It is to me! I had an uncle and second cousin die during routine operations because they were allergic to anesthesia. Given that family history, I'm not risking surgery, especially for something as trivial as a snoring problem.

BREE

It's not trivial! This is a busy time for me. I have events to do, book signings, that cooking demonstration at the mall. If I don't get my rest it could affect the launch of my book.

ORSON

You're saying I should risk my life to boost your book sales?

BREE

Don't be so melodramatic.

ORSON

No, no, it seems perfectly reasonable. You get to be a best-selling author, I get to be an organ donor.

BREE

Orson, I need you to do this.

ORSON

No, Bree. I'm not going under the knife. And that's final.

BREE

I see.

(then)

Do you have any problem going to a chiropractor?

ORSON

No. Why would I go to a chiropractor?

24 CONTINUED: (2)

24

BREE

Since you're going to be sleeping on this couch for the next few years, I'm pretty sure you'll be needing one.

Bree jams her pillow into Orson's arms and storms out. As Orson reacts, we...

25 INT. HOSPITAL - CARLOS' ROOM - DAY

25

CLOSE ON Carlos in the hospital bed.

CARLOS

I know the doctor told us not to get our hopes up...

GABRIELLE (O.S.)

(breathlessly)

Uh-huh.

CARLOS

But I can't help it. My hopes are up. I'm going to see again!

GABRIELLE (O.S.)

(breathlessly)

Uh-huh. Uh-huh.

REVEAL Gabrielle doing step aerobics on a chair.

CARLOS

I knew it. You're excited, too. I can hear it in your voice.

Dr. Bach enters to see Gabrielle standing on top of the chair. He gives her an odd look. She steps down as if there is nothing unusual.

GABRIELLE

Hi, Dr. Bach. Carlos, Dr. Bach is here.

CARLOS

Hey, Doc. We're still reeling over the good news.

DR. BACH

Well, I have even better news. Dr. Daniels just had a cancellation. He can fit you in next Friday.

(CONTINUED)

25 CONTINUED:

25

GABRIELLE

... Friday? You said it'd be at least a month.

CARLOS

I know. This is great!

GABRIELLE

Well, yeah. It's just... I don't know that we can do it that soon.

CARLOS

Why not?

GABRIELLE

Well... Friday we were gonna take the kids to see "The Music Man."

CARLOS

How's this? We wait two weeks and then I can see "The Music Man."

GABRIELLE

True. But... the surgery is very expensive. I don't know how we're going to pay for it.

CARLOS

Insurance.

GABRIELLE

Yes. But that only covers eighty-five percent. And we are broke.

DR. BACH

You know what? The hospital has a foundation to help people in this exact situation.

GABRIELLE

No! We don't accept charity.

CARLOS

Gaby, we always accept charity.

GABRIELLE

Yeah, well, I've turned over a new leaf. Sorry about the timing, Carlos, but it is what it is.

25 CONTINUED: (2)

25

CARLOS

What is wrong with you? I'm doing  
this. Now drop it.

(to Dr. Bach)

So you say this guy's good, huh?

DR. BACH

Dr. Daniels is one of the top guys in  
the country.

As they continue talking, Gabrielle wearily resumes her  
aerobic chair-stepping. Dr. Bach gives her a curious look.  
She "shushes" him and continues.

26 EXT./INT. KATHERINE'S HOUSE - FRONT DOOR/KITCHEN - DAY

26

Katherine opens the door to find Susan.

SUSAN

Hey, you want to take a walk? I need a  
little girlfriend time.

KATHERINE

Well, I've got something in the oven.  
But you can come in if you want.

SUSAN

Thanks.

As they enter and head to the kitchen...

KATHERINE

So what's on your mind?

SUSAN

It's about Mike.

Unseen by Susan, Katherine reacts.

KATHERINE

Mike?

SUSAN

He's dating someone. And he won't tell  
me who, and he's being all weird about  
it. So tell me... when you were at the  
hospital yesterday, did you see anyone  
coming out of his room?

Katherine stands frozen -- a deer in headlights.

SUSAN (CONT'D)

Katherine?

KATHERINE

Sorry, I was just thinking. Nope, didn't see anyone.

During the following, Katherine opens the oven and takes out a sheet of cookies. She places it next to a rack of cookies that are cooling.

KATHERINE (CONT'D)

But what difference does it make? I mean, you're not still...

SUSAN

No, no, of course not. That's the point. Does Mike think I'm some delicate flower who can't handle it if he's seeing someone?

KATHERINE

Well, I'm sure he has his good reasons for keeping it from you.

SUSAN

Yes, and I know the reason. It's someone I know. That's why he's being so evasive.

KATHERINE

Wow, you're quite the detective there.

SUSAN

You don't sleep with a man that long and not know him.

(beat)

Wait. I know who it is!

KATHERINE

You do?

SUSAN

It's Lisa Wallace. She's been wanting to get her hooks into him for years, and I just heard she's getting a divorce.

KATHERINE

That's it. Case closed.

26 CONTINUED: (2)

26

SUSAN

Unless... it's Barbara Ritter. You know, Mike was always a boob-man.

As Katherine crosses her arms across her chest, Susan takes one of the cooled cookies.

SUSAN (CONT'D)

God, what kind of back-stabber would go after a friend's ex like that? I mean, it's only been a couple years.

(bites into cookie; mouth full)

But I guess some people just think about themselves. Doesn't matter to them if --

Realizing something, Susan stops chewing. Beat. She looks up and glares at Katherine.

KATHERINE

What's wrong?

Susan spits a macadamia nut into her hand. As she stares daggers at Katherine...

27 EXT. KATHERINE'S HOUSE - MOMENTS LATER

27

Susan bursts through Katherine's front door. Katherine follows. As Susan strides briskly toward her house, Katherine tries to keep up.

KATHERINE

Susan, I swear, I was going to tell you --

SUSAN

(clipped)

It's fine. It's fine.

KATHERINE

I just didn't think it would be such a big deal. I mean, you're with Jackson now.

SUSAN

Yes, I am. You're perfectly right.

KATHERINE

And I've just been so lonely lately.

27 CONTINUED:

27

SUSAN

Well, now you're not.

KATHERINE

I know you're mad. Won't you please yell at me or something?

(off her silence)

Dammit. I should have listened to Bree.

Susan keeps walking, but there's a change in her tone.

SUSAN

Bree?

KATHERINE

Yes. A few weeks ago she told me I should tell you. That if I didn't, it would blow up right in my face.

SUSAN

So Bree knew?

KATHERINE

Yes.

SUSAN

Okay. Well, have a nice day.

Without breaking stride, Susan makes a hard left to Bree's house, leaving a confused Katherine.

KATHERINE

(calling after)

So we're okay then?

As an angry Susan marches up Bree's front walk...

28 EXT. BREE'S HOUSE - FRONT DOOR - SECONDS LATER

28

CLOSE ON the door, as a hand angrily pounds on it. The door opens, revealing Bree, who looks like she just woke up.

SUSAN

You knew about Katherine and Mike?

BREE

Oh God, Susan. Can this wait until after my nap?

SUSAN

Why didn't you tell me?

(CONTINUED)

28 CONTINUED:

28

BREE

I didn't think it was my place. I thought Katherine should tell you.

SUSAN

Well, she didn't!

BREE

I'm sorry.

SUSAN

Uh, not good enough. You had a million chances to say something and you didn't. That's the same as lying to my face.

(then)

You know, the one thing I always thought I could depend on you for is honesty. What happened to that?

Bree considers this, then:

BREE

You want honesty? Fine. You never wanted to divorce Mike. You hit a really bad patch after the accident, but you never stopped loving him. And why would you? The relationship didn't have a natural end. So face it, you're not mad at me or Mike or Katherine -- you're mad at yourself for letting your marriage fall apart!

(then, realizing)

That was very harsh. I haven't had much sleep lately.

Susan takes this in for a beat, then:

SUSAN

So, what am I supposed to do?

BREE

Make a decision. Either tell Mike how you feel, or move on. Because that's what he's trying to do. And it's not fair of you to stop him.

Off Susan...

29 INT. HOSPITAL - ANNE'S ROOM - DAY

29

A still bruised Anne is lying in bed. Lynette enters.

(CONTINUED)

ANNE

Lynette? If I'd known I was having company, I'd have thrown on a little make-up.

LYNETTE

You get out today, are you going back home?

ANNE

Home... hmmm, let's see... two cracked ribs, a black eye... no, I've got everything I need from there.

LYNETTE

I'm sure you heard about the fire.

ANNE

It couldn't have happened to a nicer man.

LYNETTE

Your husband's blaming Porter.

Anne sits up, incredulous.

ANNE

What? Porter would never do anything like that.

Lynette takes out a large wad of cash in an envelope and throws it on Anne's bed. Anne looks at it, then at Lynette.

ANNE (CONT'D)

What's this?

LYNETTE

You have to go. Start a new life somewhere else.

ANNE

What if I don't want to leave?

LYNETTE

Then you can stay and face statutory rape charges. Your call.

Anne doesn't touch the money. Just stares at it.

LYNETTE (CONT'D)

If you really love Porter like you say you do, then take the money and leave.

(MORE)

29 CONTINUED: (2)

29

LYNETTE (CONT'D)

Your being around can only make things worse for him.

ANNE

What about Kirby?

LYNETTE

What were you going to do about Kirby a week ago when you were planning to run off with my son?

This silences Anne.

LYNETTE (CONT'D)

There's over fourteen thousand there. Have Kirby fly out to meet you. I don't know. He's your son. All I care about right now is mine.

Anne picks up the envelope and looks at the money. Freedom. Lynette takes the envelope from her.

LYNETTE (CONT'D)

I'll wait until you're discharged, then give you a ride to the bus station. You can collect then.

Lynette sits expressionless, and opens a magazine, and we...

FADE OUT.

END OF ACT THREE

ACT FOUR

FADE IN:

30 INT. EDIE'S HOUSE - LIVING ROOM - NIGHT (NIGHT 2)

30

A troubled Dave watches (stock) news coverage about the fire. EDIE comes in and studies him for a moment.

EDIE

Oh, come on. You're watching that again?

Dave shuts off the TV.

DAVE

Sorry.

EDIE

(eyeing him)  
Are you okay?

DAVE

I just... this fire. I still can't believe it really happened.

Dave sighs. Edie sits down next to him.

DAVE (CONT'D)

(stricken)

I mean, they just said somebody else died this afternoon. That makes seven.

EDIE

Yeah, and that's terrible. But it's not like you killed them.

DAVE

Dammit, Edie! Do you always have to be so flip!

EDIE

Okay, okay. Sorry. But at least they think they know who did it if that makes you feel better.

Dave stares at her.

DAVE

What? Who?

(CONTINUED)

30 CONTINUED:

30

EDIE

Porter Scavo.

DAVE

(startled)

... Porter? He's just a kid. Why would they think it's him?

EDIE

I don't know, I guess there was a fight between him and that guy who owned the club. But maybe there's nothing to it because they haven't arrested him yet.

Eddie pats Dave on the knee and stands up.

EDIE (CONT'D)

But I wouldn't be that surprised. I always thought that kid was bad news. And I'm a really good judge of character.

Eddie kisses Dave on the cheek and exits...

31 INT. GABRIELLE'S HOUSE - KITCHEN - NIGHT

31

CLOSE ON a plate of FISH AND STEAMED BROCCOLI. REVEAL Gaby seated at the table with Celia and Juanita who have the same plate of food in front of them. As Gaby prepares to eat...

GABRIELLE

(off plate)

Boy, who knew healthy food could look so tasty. Well, let's dig in.

Juanita sniffs the fish.

GABRIELLE (CONT'D)

What's wrong?

JUANITA

It smells like the beach that time they wouldn't let us swim.

GABRIELLE

That's the fish. It's good for you. I got the recipe from a diet cookbook.

(off their dubious looks)

I realize this is not what you're used to, but trust me, you'll learn to love it like I do.

(CONTINUED)

31 CONTINUED:

31

Gaby takes a bite. It's not good. But she feigns delight.

GABRIELLE (CONT'D)

Mmmm.... Yummy yummy.

As she chews...

JUANITA

It's still in your mouth.

Gaby shoots Juanita a look, then swallows, hard.

GABRIELLE

See? Delicious.

JUANITA

I want macaroni.

GABRIELLE

I know you do. That's all you guys ever want. But I am not a short order cook. I don't have time to be making different meals for everyone.

JUANITA

It comes in a box. It's not that hard.

GABRIELLE

Okay, look. Mommy needs to lose a few pounds. And it's not easy to eat healthy when you girls are right in front of me scarfing down all the good stuff. So, what do you say? Will you help Mommy out?

The girls exchange a look. Celia whispers in Juanita's ear. Juanita whispers in Celia's ear. Then...

JUANITA

No.

GABRIELLE

You two got a lot of nerve! A part of the reason I need to go on this diet is from lugging you two mutants inside of me for eighteen months. Now, please, do this for me!

Juanita and Celia pick up their forks.

GABRIELLE (CONT'D)

Thank you.

31 CONTINUED: (2)

31

They all take bites. After a few painful beats of chewing.

GABRIELLE (CONT'D)

All right, spit it out.

(as they do:)

There's some leftover pizza in the fridge.

Juanita and Celia jump up. As they head to the fridge...

GABRIELLE (CONT'D)

Get me a slice, too. And grab me a root beer.

On a defeated Gaby...

32 INT. BREE'S HOUSE - LIVING ROOM - NIGHT

32

Orson lies on the sofa, trying to sleep. He tosses and turns for a beat, then decides he's had enough. He rises and exits.

33 INT. BREE'S HOUSE - BEDROOM - MOMENTS LATER

33

Bree is in bed, reading. Orson enters.

ORSON

Bree, please let me sleep in my bed.

BREE

No.

ORSON

I promise -- if my snoring wakes you even once, I'll go down to the sofa and stay there as long as you say.

BREE

(looking)

And how, exactly, are you going to stop snoring?

ORSON

I read recently somewhere that chamomille tea helps prevent it.

BREE

That doesn't sound right.

ORSON

Well, it's worth a try, right? I'll brew you a cup too.

33 CONTINUED:

33

BREE  
(sighs)  
Whatever.

She heads for the stairs as Orson goes into the kitchen.

34 INT. BREE'S HOUSE - KITCHEN - MOMENTS LATER

34

CLOSE ON two glass mugs of tea. Orson's hand enters frame and opens up a pill capsule. He empties its contents into one mug.

ON ORSON as he stirs the tea. He picks it up and turns to go but a thought strikes him. He sets the tea down, removes a prescription bottle from his robe pocket and empties another capsule into the mug. He stirs it and takes a tiny sip. His satisfied smile says "Undetectable." He picks up the tea and goes.

35 INT. BREE'S HOUSE - BEDROOM - NIGHT

35

CLOSE ON a half-completed cup of tea being set down on the nightstand. REVEAL a sleepy Bree as she yawns. Orson, who is also reading in bed, watches her carefully out of the corner of his eye.

BREE  
I'm too tired to even finish my tea.  
Is the alarm set?

ORSON  
Yes. Shall I put the light out?

BREE  
No, keep reading.  
(turns her light out)  
Boy, that pill I took really kicked in fast.

Orson reacts.

ORSON  
You took a sleeping pill? When did you do that?

BREE  
While you were making the tea. Now remember, Orson, I've got to get my rest tonight. So you better not wake me up.

Bree sets her book down and closes her eyes.

35 CONTINUED:

35

ORSON

Oh, I'm not worried.

As he smiles wickedly, we...

36 INT. LYNETTE'S CAR - NIGHT

36

Lynette and Anne are parked by the bus station. Neither woman says a word. After a long beat...

ANNE

I don't suppose you'd tell Porter something for me, would you?

Lynette glares at Anne.

ANNE (CONT'D)

I know it's probably the last thing you want to hear, but I do love your son. He was very sweet to me. Kindness has always been a weakness of mine.

Lynette hands her the envelope filled with cash.

LYNETTE

(unmoved)

Good luck.

Anne starts to get out of the car.

LYNETTE (CONT'D)

Anne? When the baby's born? You don't contact Porter. You can contact Tom or I and we'll do what we can from a distance. Understood?

Anne looks at her a beat, then calmly leans over to Lynette.

ANNE

I'm glad you have a happy marriage, Lynette. I hope you never know what it's like to have no place to go. No one to turn to when your life has fallen apart. Because when that happens... well, you'd be surprised what you're capable of.

Anne exits the car, turns, and speaks through the passenger side window.

ANNE (CONT'D)

There is no baby. Never was.

(CONTINUED)

36 CONTINUED:

36

Anne exits the car and off a nonplussed Lynette, we...

FADE OUT.

END OF ACT FOUR

ACT FIVE

FADE IN:

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

Orson, in pajamas, is making coffee when the phone rings. He answers.

ORSON

Hello?

INTERCUT WITH:

38 EXT. MALL - CONTINUOUS 38

ANDREW is on his cell.

ANDREW

I just got a call from the lady at the cookware store. She said Mom's late.

ORSON

Late for what?

ANDREW

The cooking demonstration.

ORSON

I thought that was scheduled for tomorrow.

ANDREW

No, it's scheduled for ten minutes ago. I'm in Mt. Pleasant getting my sofa. You need to get her there -- Orson? Orson? Hello?

CLOSE ON the phone, dangling.

SMASH CUT TO:

39 INT. BREE'S HOUSE - BEDROOM - MOMENTS LATER 39

CLOSE ON Orson, frantically trying to wake the heavily drugged Bree.

ORSON

Bree! Bree!

(gently slapping her)

Wake up! It's nine-fifteen.

(CONTINUED)

39 CONTINUED:

39

Bree groggily comes to.

BREE

Nine-fifteen? I'm supposed to be at the mall.

ORSON

Get dressed. I'll gather your things.

He races out. Bree sits up.

BREE

God, I'm so thirsty.

ORSON (O.S.)

I'll bring you some juice.

Bree spots the cold tea on the nightstand.

BREE

No, that's okay. I'll just finish this tea.

Orson races back in to see her down the drug-laced tea. He stares, horrified.

BREE (CONT'D)

What?

ORSON

I think you're gonna want a little coffee.

40 INT. COOKWARE STORE - DAY

40

Bree, gulping coffee from a travel cup, hurries somewhat unsteadily into the store. A concerned Orson follows.

BREE

I don't understand. I've had four cups of coffee and I'm more tired than when I woke up.

Orson thinks for a beat, then decides to come clean.

ORSON

Okay. I put two sleeping pills in your tea last night -- that's on top of the one you took. And you had more this morning.

(CONTINUED)

40 CONTINUED:

40

BREE

What? Why would you --

ORSON

I know, I'm sorry. Maybe you should cancel. I'll tell them you're ill.

BREE

No. Now that I know why I feel like this, I'll be fine.

ORSON

Are you sure?

BREE

(crossing away)

Yes. You are such a nervous nellie, Rex.

And with that she turns and wafts toward the kitchen set.

ANGLE ON a working kitchen set up in the store. Bree's book is prominently displayed. There's an audience of twenty or so people, mothers and 8-12 year-old children on folding chairs. DEBBY, the store's event coordinator, sees Bree approaching and exhales with relief. She addresses the crowd.

DEBBY

(gesturing toward Bree)

And here's the lady we've all been waiting for -- Bree Van De Kamp.

Everyone applauds and Bree dreamily acknowledges it.

DEBBY (CONT'D)

Thanks for joining us, Bree.

BREE

Thank you for having me to your lovely home.

DEBBY

So, Bree, people love your book because it's about so much more than just recipes, isn't it?

BREE

(beat)

Yes. Yes, my book is about food and families and how food brings families together when they make food.

(MORE)

(CONTINUED)

40 CONTINUED: (2)

40

BREE (CONT'D)

And, you know, mothers teaching daughters how to cook together. So today, I'm going to cook pancakes with my daughter, only she's not here 'cause she grew up and stole my baby.

Bree stops for a moment, overcome with emotion. Then, quickly pulling herself back together --

BREE (CONT'D)

(cheerfully)

So, any volunteers?

All the little girls raise their hands. On Orson, fearing this is not going to go well...

41 INT. COOKWARE STORE - LATER

41

CLOSE ON a blender. A hand holds an uncracked egg over the open top.

PULL BACK to REVEAL Bree, asleep, holding the egg. A little girl volunteer stands next to her looking up at Bree.

DENISE

Lady? Lady?

Bree starts awake.

BREE

Oh, excuse me.

(handing her eggs)

Why don't you put the eggs in the blender, little girl?

DENISE

Sure. And my name's Denise.

Denise carefully cracks the eggs and deposits the eggs in the blender. As she does so, Bree tries to remember her thread.

BREE

So where was I...?

(remembering)

Oh, right. So he swears to me he doesn't snore. But all night long it's --

Bree makes loud, truly hideous snoring noises.

(CONTINUED)

41 CONTINUED:

41

BREE (CONT'D)

(to Denise)

You be careful who you sleep with,  
Susy. So! Pancake time! Now to mix the  
batter, you just --

She hits the button. The unlidged blender spurts ingredients  
upwards, splattering Bree's sweater.

DENISE

You have to put the lid on!

BREE

Okay, you know what? You're done. Sit.  
Write your own cookbook.

Denise goes to her mother, who glares at Bree. Bree pours the  
mixture from the blender to a bowl.

BREE (CONT'D)

I'm sorry, but she's been mouthing off  
to me this whole time.

(then, re: batter)

There. We'll just mix it in the bowl.  
Just let me get out of this dirty  
sweater.

She pulls the sweater off over her head. As she does we see  
that her blouse is completely unbuttoned, and her bra's on  
clear display.

On the audience, staring slackjawed. One father is avidly  
FILMING it with a home video camera.

ORSON

Bree!

He gestures to his own chest. Bree gets it, looks down and  
sees her exposed bust. This strikes her as very funny.

BREE

Oops!

She throws her head back and laughs. The laugh slowly falls  
silent but her head remains tilted back.

A moment. Then she gently snores.

Debby approaches.

DEBBY

Mrs. Van De Kamp...?

(CONTINUED)

41 CONTINUED: (2)

41

She gently touches Bree's arm and Bree falls face first into the batter.

42 INT. BREE'S HOUSE - LIVING ROOM - LATER

42

CLOSE ON a computer screen. A Youtube page show's Bree's head frozen in the batter. The head whips up out of the batter and then back into it. Then up and back in.

REVEAL Bree, Andrew, and Orson with Andrew controlling the image.

BREE

All right, that's enough, Andrew!

43 INT. LYNETTE'S HOUSE - PORTER'S BEDROOM - NIGHT (NIGHT 3)

43

Lynette enters to find Porter at his desk on his cell.

PORTER

(into phone)

... just call me back. Okay? I really need to talk to you.

Porter hangs up.

LYNETTE

Who was that?

PORTER

(startled)

Nobody. Just a kid at school. I lent him my bus pass.

LYNETTE

Oh. Listen, we need to talk.

Lynette gestures for Porter to join her on the bed. He does.

PORTER

What's up?

LYNETTE

I have to ask you something. And it's very important you tell me the truth.

PORTER

Okay.

LYNETTE

Did you set the fire at the nightclub?

43 CONTINUED:

43

A beat as Porter stares at her, stunned.

PORTER

Mom...

LYNETTE

Before you answer, let me say that if you did, I promise your father and I will stand by you and find some way to get you out of this nightmare. But if you lie to me and I find out later that you... killed those people, well...

(getting emotional)

... I will still love you. Nothing can change that. But I won't believe in you anymore. And if I don't believe in you, I can't help you. Understand? We have to tell each other the truth from here on out.

PORTER

Mom, I don't know who started the fire, but it wasn't me.

Lynette into his eyes for a beat. Seeing what she needs to see, she embraces Porter. Hard.

LYNETTE

Of course you didn't. Of course.

(releasing)

Then we're going to be okay. If you're innocent, we have nothing to worry about, do we?

Lynette laughs, rises.

LYNETTE (CONT'D)

I'm going to go make meat loaf. That's your favorite, right?

Lynette starts out.

PORTER

Mom, there is one thing I lied about.

LYNETTE

What?

(CONTINUED)

43 CONTINUED: (2)

43

PORTER

I wasn't leaving a message for a kid at school. I was trying to get in touch with Anne.

LYNETTE

Oh.

PORTER

She hasn't returned any of my messages and when I called the hospital, they said she checked out. No one knows where she is.

(then)

Do you have any idea where she might have gone to?

A beat as Lynette stares at Porter.

LYNETTE

No, sweetie. I don't.

Lynette exits. Off Porter's look, we...

44 INT. SUSAN'S HOUSE - FAMILY ROOM - NIGHT

44

Susan is sketching. Jackson walks in with a pizza box.

JACKSON

Hey, I thought you might be hungry, and I didn't know if you'd want pizza or Chinese, so... I went with my gut and got pizza.

SUSAN

You want to move in with me?

JACKSON

Wow, God bless the Italians.

(then)

So... are you serious?

SUSAN

You wanted us to live together once. And I shot you down. But a lot has happened since then. I've... learned some things about myself. So now -- I want us to live together. What do you say?

JACKSON

I say... of course!

(CONTINUED)

44 CONTINUED:

44

An elated Jackson pulls Susan into his arms. Off Susan...

45 INT. GABRIELLE'S HOUSE - BEDROOM - NIGHT

45

Carlos is in bed. Gabrielle comes out of the bathroom, limping.

CARLOS

I know this sounds silly, but you know what I'm really excited about? Christmas lights. If the surgery works I'll be able to see Christmas lights again, and holiday decorations... Man, I really miss that stuff.

GABRIELLE

Well, we just have to keep our fingers crossed.

She audibly winces as she crawls into bed.

CARLOS

You okay?

GABRIELLE

Yeah. It's just my hamstring.

CARLOS

Want me to rub it?

GABRIELLE

No, that's okay. You should rest. You're having surgery soon.

CARLOS

Two days. I can't wait.

A long beat.

GABRIELLE

Look, Carlos, I know you're really excited to see Christmas decorations again. But I just want you to be prepared because... well, some of those lights may have lost their luster.

CARLOS

(confused)

What are you talking about?

45 CONTINUED:

45

GABRIELLE

Me! I've lost my luster!

CARLOS

Gaby, I'm always going to find you beautiful. I told you that.

GABRIELLE

Yeah, you told me that when you thought you were gonna be blind forever. But you're not. In two days you're going to see me. And I don't want you to be disappointed.

Gabrielle rolls over on her sore leg.

GABRIELLE (CONT'D)

Ow.

CARLOS

Come here.

(as he rubs her hamstring)

Did I ever tell you when I knew I was going to marry you?

GABRIELLE

I assume it was when you saw me on the runway.

CARLOS

No. That was when I knew I was going to sleep with you. I knew I was going to marry you the night we went to that restaurant on Third Street. You were wearing a white linen sundress and your make-up was perfect... and you ordered ribs. You ate them with your hands, sauce all over your face, hunks of meat in your teeth. And when the waiter stared at you, you said, "I don't care how I look. I love these ribs." Well... Gaby, I don't care how you look. I love you.

A touched Gabrielle looks at Carlos.

GABRIELLE

Do you know when I decided I wanted to be with you forever?

CARLOS

No, when?

(CONTINUED)

45 CONTINUED: (2)

45

GABRIELLE

About ten seconds ago.

(as Carlos smiles)

Up until then -- it was pretty touch  
and go.

As a smiling Gabrielle rolls on top of Carlos...

FADE OUT.

END OF ACT FIVE

ACT SIX

FADE IN:

46 INT. DOCTOR'S OFFICE - DAY (DAY 4)

46

Orson and Bree are seated. The doctor enters and crosses to his desk. He sits.

DR. STANLEY

So what can I do for you?

BREE

My husband has agreed to get that procedure you suggested.

DR. STANLEY

The one to alleviate his snoring?

BREE

Yes, that's the one. So anytime you want to get inside his throat and start hacking away, he's ready for you.

(to Orson)

Aren't you, love?

ORSON

(strained smile)

Yes, dear.

DR. STANLEY

How is two weeks from Friday?

BREE

Fridays are when Orson plays golf. So we should absolutely do it on a Friday. Sound good, Orson?

ORSON

(strained smile)

Sounds fine.

DR. STANLEY

I'm sorry, Mr. Hodge. I'm sensing you're a bit apprehensive about the surgery.

BREE

(chuckling)

Oh, he's not apprehensive. He's terrified.

(CONTINUED)

DR. STANLEY

Well, I can assure you it's perfectly safe.

BREE

Don't bother. It doesn't matter how scared he is. He's going to get this surgery because he owes me one. A big one. Don't you, darling?

ORSON

(strained smile)

Yes, Bree.

DR. STANLEY

I'm sorry. What's going on here?

BREE

Are you married, Dr. Stanley?

DR. STANLEY

No. But I just started living with someone.

BREE

Well, once you've been with them a long time you'll see that there's a balance of power in relationships. And if your beloved ever pulls a nasty, nasty trick on you, like, say drugging into you into a stupor, the balance of power shifts to you. And then you can demand they prove their love. Let's say by, undergoing elective surgery. Do you understand?

DR. STANLEY

Not really.

BREE

Don't worry. You will. Come along, Orson.

ORSON

Yes, dear.

Bree rises and exits. Orson follows her. He gives one last look of misery back to the doctor as he does. Dr. Stanley picks up the phone and dials.

46 CONTINUED: (2)

46

DR. STANLEY  
(into phone)  
Hey, hon... No, I'm leaving soon...  
Listen, can you promise me something?  
Tell me we'll never grow into some  
insane couple that just feeds off  
making each other crazy.

INTERCUT WITH:

47 INT. ANDREW'S APARTMENT - BEDROOM - SIMULTANEOUS

47

CLOSE ON Andrew, reclined on the bed, talking on the phone.

ANDREW  
(into phone; sexy)  
You already make me crazy.

Dr. Stanley laughs.

ANDREW (CONT'D)  
Guess what? Our new end tables came  
today...

Off Andrew's smile as he continues chatting...

48 INT. POLICE STATION - BULLPEN - DAY

48

Dave is sitting talking with Detective Berry. Detective  
Bullock walks up and hands Dave a cup of coffee.

DAVE  
Thanks. I don't want to waste your  
time, I'm sure it's nothing.

DET. BULLOCK  
No worries. Let us decide.

DAVE  
Well... People are saying Porter  
Scavo's a suspect. So, maybe that's  
what made me remember... The night of  
the fire, right before we went on? I  
used the employee restroom. And when I  
came out -- I saw Porter coming out of  
the storage room.

DET. BERRY  
What was he doing?

(CONTINUED)

48 CONTINUED:

48

DAVE

I don't know. At the time it crossed my mind maybe he thought that was the restroom... But I had to get on stage. So I didn't think about it too much.

DET. BERRY

Did he say anything to you?

DAVE

I don't think he even saw me. He looked pretty distracted. Angry, even, but -- Look, I know the family. Porter's a good kid. I'll bet anything it wasn't him.

As the two detectives exchange a look...

DAVE (CONT'D)

You just asked me to tell you if I remembered anything. And I remembered that.

Off Dave...

49 INT. HOSPITAL - HALLWAY - DAY

49

An unconscious Orson is wheeled out of surgery by an orderly and is met by Bree.

MARY ALICE (V.O.)

Yes, in the aftermath of that November night, Fairview's citizens had begun their roads to recovery.

Bree squeezes Orson's hand.

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

A husband, from the notion that he would ever really win a marital power struggle.

Orson squeezes back. The gurney continues on as we PAN to...

50 INT. HOSPITAL - EXAM ROOM - CONTINUOUS

50

Carlos undergoing an eye exam. Gaby, in sweats and no makeup, is next to him, her hand gently resting on his shoulder.

MARY ALICE (V.O.)

A wife, from a body image of days gone by.

(CONTINUED)

50 CONTINUED: 50

We WHIP PAN around to find...

51 INT. HOSPITAL - EXAM ROOM - CONTINUOUS 51

A stoic Tom has the bandages and stitches removed from his thumb by a nurse. Lynette, distant, looks out a window.

MARY ALICE (V.O.)  
Parents, from long-held belief that  
they could truly control their  
children's destiny.

We again WHIP around to find...

52 INT. HOSPITAL - HALLWAY - CONTINUOUS 52

A smiling Katherine is wheeling out an equally beaming Mike who has just been released. She leans down and kisses him almost hitting someone.

MARY ALICE (V.O.)  
And even though for some, joy healed  
loneliness...

They both laugh and continue, passing, unbeknownst to them...

53 INT. HOSPITAL - CHECK-IN DESK - CONTINUOUS 53

Susan and Jackson who are checking in for a follow up appointment. Susan sees Katherine and Mike leaving and her expression is sad.

MARY ALICE (V.O.)  
... for others, there would be scars  
that would never fade.

54 EXT. POLICE STATION - CONCURRENT 54

Dave exits the front doors of the Fairview Police Station. He walks toward the camera. Beads of sweat have collected on his forehead from the visit.

MARY ALICE (V.O.)  
But there are those with wounds that  
cannot close. And for them, the only  
option is to hurt.

As Dave walks out of frame...

FADE OUT.

THE END