

STRANGE LOVE

by
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OPENING CREDIT
SEQUENCE:

EXT. DR. EMILY COLEMAN'S OFFICE - DAY

We are outside an office door. A large plaque on the door states: "DR. EMILY COLEMAN, PHD "

INT. DR. EMILY COLEMAN'S OFFICE - EMILY'S POV - DAY

MONTAGE SEQUENCE - Emily in therapy sessions with various patients.

-DEKE. Scruffy, tatted, 40s, career opportunity as an extra on *Sons of Anarchy*.

EMILY (O.C)

So has anything been upsetting you lately?

DEKE

(sneering)

Yeah, attending these anger management sessions is kinda pissin' me off.

EMILY (O.C)

Deke, I know you really don't want to be here, but this is court ordered. If we don't have these sessions you could go to prison.

DEKE

Yeah, hanging that threat over my head is doing wonders to help me de-stress and keep me from beating the living shit outta somebody...

EMILY

So what coping skills are you using to contain your temper?

DEKE

I'm drinkin' a lot.

-MOUSE. Timid, shy, mousy and very creepy woman in her mid 30s. She doesn't make eye contact, but she's blushing.

EMILY (O.C)

So what makes you think this man is the one?

(CONTINUED)

CONTINUED:

MOUSE

Because he told me he loves me.

EMILY (O.C)

When did he say this?

MOUSE

Well,... he didn't exactly say it, but it's in the little things he does.

EMILY (O.C)

What things?

MOUSE

Well, he opens doors for me... we talk on the phone every day, he respects the fact that I'm a virgin,... you know the things a man does for the woman he loves.

EMILY (O.C)

So there was just the one blind date? And the hang-up calls?

MOUSE

(beaming with pride)

Yes.

(then)

I found out where he lives from Google Maps. I'm going to make him a romantic dinner tonight.

EMILY

Do you have a key to his house?

MOUSE

(grinning)

I don't need one...

-LOUISE. A large, big-boned woman in her 40s. Tough, but domestic.

EMILY (O.C)

So why did you feel it was necessary to change therapists, Louise?

LOUISE

Because Diana Bishop is an stuck-up, judgmental bitch. I got sick of her attitude.

(CONTINUED)

CONTINUED: (2)

EMILY (O.C)

Maybe you misinterpreted her
interest as judgement.

Louise has a look of angry disbelief on her face.

LOUISE

Interest...? She told me I needed
to stop whining and get my life
together. If I wanted to hear that
bullshit once a week I could have
saved the cost of those office
visits and called my mother!

-BRAD. 20s. Business man. Young, hungry, ambitious.

EMILY (O.C)

So are you still having these
fantasy vengeance scenarios about
your boss?

BRAD

Yeah, the other day he sent me to
get him a cup of coffee. I'm an
Executive Trainee, not his
secretary.

(then)

I remember looking at the drain
cleaner in the cabinet and
thinking... one spoonful and the
evil, old bastard is gone. *But* I
didn't do it.

EMILY (O.C)

Do ever experience any regrets
about these fantasies after you
have them?

Brad thinks on it.

BRAD

No...

(serious)

Do you think I should change jobs?

-A COUPLE. HUSBAND and WIFE. Both mid 30s. She's
frantically SIGNING in ASL. He's looking at her smiling
and nodding as if he understands, but totally doesn't.

WIFE

(In ASL, Subtitled)

...I think he married me just so
he could feel like a martyr.

(MORE)

(CONTINUED)

CONTINUED: (3)

WIFE (CONT'D)

So he could feel as if he were doing something *noble*. He doesn't love *me*... he loves the fact that I'm deaf!

Hubby continues to SMILE and NOD. There is a pause as he waits and turns to Emily. The wife is watching closely.

HUSBAND

Wha-What did she just say?

There is a loud SMACK. The wife has SLAPPED her arm to get everyone's attention.

WIFE CAPTION

(In ASL, Subtitled)

See!

Exasperated, she signs:

WIFE CAPTION

(In ASL, Subtitled)

He forgets that I can read lips!

END CREDIT
SEQUENCE:

INT. EMILY'S OFFICE - EMILY'S POV - DAY

And finally, THEO LATTIMER, (early 30s, handsome in a geeky way, would prefer to be invisible to the world) is sitting in the chair opposite Emily.

EMILY (O.C.)

You had another panic attack?

THEO

Yeah, in the bathroom at work.

EMILY (O.C.)

What happened?

THEO

I overheard Yannick, that British jerk I told you about, and some of the other guys in IT making fun of me... saying I was weird and I probably have *Aspergers*. I don't have *Aspergers*...

(then)

So I isolated myself in one of the stalls and did the breathing exercises you taught me.

(CONTINUED)

CONTINUED:

EMILY (O.C.)

Good choice. Did they help?

THEO

No. Why do they hate me?

EMILY (O.C.)

Hate is a very strong word to use...

REVERSE ANGLE:

INT. EMILY'S OFFICE - DAY

We finally see EMILY COLEMAN (30s, very attractive, serious dresser). She's professional and taking notes on an iPad while in session with Theo.

EMILY

Theo, you had a single incident where you overheard your coworkers saying some not-so-nice things about you, but--

THEO

They said they think I'm some kind of serial killer.

EMILY

I doubt they truly believe that.

THEO

I heard them...!

EMILY

Okay, let's say they did say that. You know as well as I do that when confronted with any sort of social inadequacy that's one of the more popular descriptives people fall back on.

THEO

I'm trying to get them to like me.

EMILY

Sometimes the best we can hope for is just to get along...

Theo sees the reason in this and calms down.

THEO

Yeah, you're right.

(CONTINUED)

CONTINUED:

EMILY

Why do you consistently assume that everyone is against you?

THEO

I don't know. I just always have.

EMILY

I've asked this before,... but how was your home life as a child?

THEO

I don't want to talk about them.

EMILY

Them...?

THEO

My family.

Emily exhales.

EMILY

Theo... how can I help you if you don't share all of the information I need to accomplish that?

THEO

I'm not ready to talk about them... not just yet. Can we work around it?

Emily mulls it over.

EMILY

We can for now. But sooner or later we will need to address your family issues.

THEO

(with dread)

I know...

Emily glances at the time on her iPad.

EMILY

Okay. Well, I think our time is up. See you next Thursday?

THEO

Definitely, of course.

Emily escorts Theo to the office door.

INT. EMILY'S OFFICE - LOBBY - CONTINUOUS

Emily stands in her office door as Theo leaves.

THEO

Thank you, Dr. Coleman.

EMILY

You don't have to thank me after every session, Theo. Remember to try those assertiveness exercises we discussed.

THEO

Will do.

As she shuts the door behind him. She smiles and shakes her head at the thought of this quirky, little man.

Emily walks over to her desk, picks up her cellphone, and makes a call. It RINGS several times before:

VOICEMAIL

You've reached the voice mail of Adam Keller. I'm obviously not able to take your call so why don't you leave me a message and I'll think about getting back to you...

(then)

Just kidding. I promise to call you back. Maybe.

It BEEPS.

EMILY

Honey, it's Emily. Just checking to see if we are still on for the APA Awards ceremony. Remember it's black tie. Okay, talk to you later. Love you.

Emily hangs up. She briefly entertains the idea that Adam might not show up, but shakes off the suspicion and walks back to her desk to finish the notes on Theo's session.

INT. NEW YORK HILTON MIDTOWN - LOBBY - EVENING

Emily is now dressed in killer evening wear. As, she walks into the lobby, she turns more than a few heads in her wake.

(CONTINUED)

CONTINUED:

She's searching for Adam. Instead she runs into DIANA BISHOP (40s, arrogant tightass). On her arm is her male-model handsome, European date, CLAUDIU (20s).

DIANA
(disingenuously)
Emily, ... how are you?

EMILY
Doing well, Diana, and you?

The subtext in their greetings makes it obvious Emily and Diana are professional rivals.

DIANA
My practice is expanding. I'm opening up a second office in Chelsea.

EMILY
Congratulations.

DIANA
(gloating)
Emily, I don't believe you've met my boyfriend, Claudiu.

CLAUDIU
(with very practiced English)
It is a pleasure to meet you.

EMILY
(In Romanian, Subtitled)
It is a pleasure to meet you as well, Claudiu.

CLAUDIU
(In Romanian, Subtitled)
Your Romanian is quite good.

EMILY
(In Romanian, Subtitled)
Thank you. I learned during a fellowship in Europe.

Diana is not at all pleased that Emily and Claudiu are conversing in his native tongue. She interjects:

(CONTINUED)

CONTINUED: (2)

DIANA

(to Claudiu)

Emily's the one that I told you is
in the habit of poaching my
patients.

EMILY

That's not true, Diana.

DIANA

It is.

EMILY

We just have different styles that
work for different patients.

DIANA

Yes, you practice a candy-coated
hand-holding that's not pragmatic
for 21st century mental health
issues.

EMILY

While some find your reality
therapy approach alienating and
demeaning.

DIANA

Let's agree to disagree.

EMILY

Let's.

DIANA

Always a pleasure Emily, good luck
tonight...

(grabbing Claudiu)

Come on!

Diana continues to manhandle Claudiu and drags him into
the ballroom.

CLAUDIU

(To Emily, in
Romanian, Subtitled)

Save me from this insane bitch!
She is holding my passport!

As Diana and Claudiu disappear through the doors to the
ballroom:

ADAM (O.C.)

Is that *the* Diana Bishop?

(CONTINUED)

CONTINUED: (3)

Emily turns and finds ADAM KELLER (30s, wearing a tuxedo) standing behind her. She's thrilled he's here.

EMILY

Hey, you...

They kiss.

ADAM

Didn't think I was going to make it, did you?

EMILY

I was a little bit concerned there for a minute. I know you don't like these things.

ADAM

What's not to like, a room full of therapists who sit around and psychoanalyze all the outsiders.

EMILY

Adam...

Adam's mood suddenly changes, as Emily tries to modify his opinion.

ADAM

(sarcastically)

Oh, I forgot that's just you.

Emily's bubble is shattered. She drops her head.

EMILY

I don't understand why you're still so angry with me.

Adam shakes his head in disbelief.

ADAM

Of course you don't...

Emily tries to detour the conversation.

EMILY

I'm really looking forward to this weekend. Getting away from the city will give us time to talk.

ADAM

Right, talk... Well, let's go in here and get you all awarded up.

(MORE)

(CONTINUED)

CONTINUED: (4)

ADAM (CONT'D)

(then)

Again.

Adam walks past Emily and into the ballroom. She hesitates, perplexed by his behavior, but then follows Adam into the ballroom.

INT. SUBWAY CAR - EVENING

Theo is taking the SUBWAY home from work. The car is full of people from different walks of life. He's nervously looking around at all the FACES he sees:

INT. SUBWAY CAR - THEO'S POV

Theo examines the expressions of a selection of people on the train. Each returns his stare with:

LATINO GANG BANGER (Teens, tatted): Threatening

WORKING CLASS BLACK WOMAN (40s, weary): Disdain

BUSINESS EXECUTIVE (40s, uptight): Sanctimony

PRETTY GIRL (20s, dripping in labels): Repulsion

INT. SUBWAY CAR - NIGHT

Theo, literally, turns his face away from everyone on the train as he tries to disappear from them and their perceived negativity.

Sensing his panic rising, Theo goes into his controlled breathing exercises.

With his back to her, one WOMAN (50s), mistakes his breathing exercises for some kind of self-pleasure.

As she moves away from him:

WOMAN

Goddamn pervert! You can't wait until you get home for that?!

Theo turns to find that everyone in his car is now looking directly at him. He's mortified.

INT. NEW YORK HILTON MIDTOWN - BAR - LATER

Adam is sitting at the bar working on his what is obviously not his first glass of Scotch. He's feeling it.

Emily, with her AWARD PLACARD in hand, approaches him from behind and slides her arms through his.

EMILY

Hey stranger, wanna buy a girl a drink?

Adam jerks in surprise. When he realizes it is Emily he relaxes, but his mood turns sour again.

ADAM

So... *what...* we're role playing again to spice things up?

Emily is caught off guard by Adam's animosity.

EMILY

Um, no... just saying hi to my boyfriend.

(then)

Is something wrong? You seem a little tense.

ADAM

(snarky)

Is that your professional opinion, or just a general observation?

Emily is a little surprised. She steps back from him.

EMILY

What's going on here?

ADAM

Nothing. You know I don't like it when you treat me like one of your patients.

EMILY

I'm not doing that...

Suddenly, the problem between them is revealed:

ADAM

I cheated on you, Emily.

Beat. Emily doesn't react to his statement.

(CONTINUED)

CONTINUED:

EMILY

I know. We've already talked about that.

Adam is exasperated by her detached behavior.

ADAM

That's just it. We talk... talk some more... talk again... *talk, talk, talk, talk, talk...*

Adam's had enough.

ADAM

You're supposed to be pissed off, **not *understanding!*** I slept with another woman! I should have my car keyed, my tires slashed... anything but this damned righteous *reasoning* shit you're throwing at me!

Adam's outburst is attracting attention from the other bar patrons.

On Diana as she pushes Claudiu's head out of the way to give her iPhone a better view of the scene as it plays out.

EMILY

Well, anger and violence are counterproductive and only lead to negative feelings that can permanently damage a relationship.

ADAM

See, that's *it*, right there... You can't leave it at the office can you?

EMILY

What are you talking about?

ADAM

You can't turn it off. I want to date *Emily*, not *Dr. Coleman!*

EMILY

You're being defensive. Let's calm down and discuss this...

(CONTINUED)

CONTINUED: (2)

ADAM

I don't want to calm down! I like getting a pissed off every now and then. With you, I'm not allowed to feel *anything*.

(he gestures calm waters)

Everything has to be *callllm*. You want to turn me into some kind of... *robot*, like you!

Adam MIMES an exaggerated performance of a robot.

ADAM

I'm Emily. I glide through life. Nothing affects me because I'm above normal human emotions!

Emily briefly exhales and slips further into therapist mode. She puts her hands together in a fingergun and gently taps her bottom lip.

EMILY

Okay. I'm listening.

ADAM

Don't listen! *Feel!* I'm tired of you analyzing every damn word I say! Looking for *behavioral cues* and *triggers!*

Emily takes a beat. Cocks her head, and gives Adam that "therapist" look again.

EMILY

What's *really* going on, Adam?

Adam realizes there's no reaching this woman. He stands.

ADAM

You want to know what's going on? Okay, *this* is what's going on... I'm dumping you! Lose my number! Forget I even exist!

Adam steps right up to Emily.

ADAM

Just to be clear, so that there's no confusion about this being some kind of "*excited utterance*" because I mean this in every sense of the word,... *Fuck off, Emily!*

(CONTINUED)

CONTINUED: (3)

Adam SLAMS his drink down on the bar, STORMS away from Emily, and out of the bar.

For a brief moment, Emily is speechless. She quickly regains her composure.

Emily smooths down her dress and calmly tries to appear as if nothing has happened. She turns to face the shocked stares of the other APA Awards attendees.

On Diana, she's is clearly thrilled by Emily's public humiliation. Claudiu is sympathetic.

Emily smiles, remaining rigidly in control of her emotions, and gracefully exits the bar.

INT. THEO'S APARTMENT - LIVING ROOM - EVENING

Theo is sitting on the sofa in his modest apartment. He's wearing a XBOX LIVE HEADSET and is in the middle of a CALL OF DUTY deathmatch on his big screen television.

THEO

...Dr. Coleman says I should be more assertive and that a good place to start would be in online video games...

CUT TO:

INT. CODY'S BEDROOM - EVENING

CODY PAYNE (late 20s, scruffy) is sitting on his bed wearing flashy boxers, a T-shirt, and dirty socks. Around him, on his bed, are the remnants of POTATO CHIPS BAGS, CANDY BAR WRAPPERS, and FAST FOOD BURGER BOXES. He's also wearing a XBOX HEADSET and playing CALL OF DUTY.

CODY

Uh-huh. That's great, dude, but can you watch my flank. Some dickhead keeps stabbing me!

EVIL XBOX KID (O.S.)

Oh, quit whinin' and dig the sand outta your vag, man!

CODY

(angry)
What did you say to me?!
(to Theo)

(MORE)

(CONTINUED)

CONTINUED:

CODY (CONT'D)

Dude, I hate when these twelve-year-olds get on here and act like their balls have dropped.

INT. THEO'S APARTMENT - LIVING ROOM

Theo rolls his eyes at the exchange between Cody and the EVIL XBOX KID (12). This is not Cody's first online altercation with an underage opponent.

EVIL XBOX KID (O.S.)

Oh, my balls have dropped, bitch.
Right into your mama's mouth.

CODY (O.S.)

You're gonna talk about my Moms?

THEO

Ignore him, Cody. Dr. Coleman says that when you engage people like him you're just feeding into their dysfunction.

EVIL XBOX KID (O.S.)

Shut the hell up...
(mocking Theo)
Only pussies need therapy.

INT. CODY'S BEDROOM - NIGHT

Cody continues to aggressively play the game. He really wants to hurt this kid.

CODY

You sound like you could use some
you little asshole.

CODY'S GAME SCREEN. He FIRES off two connecting HEAD SHOTS into his on-screen opponent.

Back on Cody in sitting in bed.

CODY

See what talking shit gets you?
Two bullets in the cranium.

EVIL XBOX KID

Fuck you!

CODY

No, fuck you!

(CONTINUED)

CONTINUED:

EVIL XBOX KID

I fucked your mama!

CODY

You bringing my Moms back into
this again you little shitstain?
Where the hell do you live?

EVIL XBOX KID

Detroit, bitch!

CODY

Great! That means you stand a very
good chance of being murdered
before your eighteenth birthday!

CODY'S GAME SCREEN. There is a GUNSHOT and Cody's on-
screen character is killed.

EVIL XBOX KID (O.S.)

You mean like that, punk?

CODY

(furious)

Theo, where the hell were you
dude?!

(the Evil Xbox Kid)

I swear to God I'm going to drive
to Detroit... and run your punk
ass over on your way to school!

INT. THEO'S APARTMENT - LIVING ROOM

Theo continues intently playing the game. He is visibly
disappointed that Cody is letting this kid get to him.

THEO

Cody, Dr. Coleman says...

EVIL XBOX KID

Oh my God, would you just go ahead
and fuck her already...?!

THEO

(shocked)

Hey, you're way off base there
little guy!

EVIL XBOX KID

Ain't nothing little about me,
punk. They way you keep going on
about this bitch you should've
been balls deep in her by now!

(CONTINUED)

CONTINUED:

THEO
(visibly upset)
Watch your mouth!

EVIL XBOX KID
Naw, I'm too busy watching "Dr.
Coleman's" mouth. I heard she
swallows.

That's it. The little bastard has gone too far. Theo's
brow furrows and...

INT. CALL OF DUTY - DEATMATCH LEVEL - THEO'S SCREEN.

Theo's Call of Duty avatar goes on a MURDEROUS RAMPAGE.
He's STABBING, SHOOTING, GRENADING all the members of the
opposing team. The carnage is comically ridiculous.

INT. THEO'S APARTMENT - LIVING ROOM

After his virtual killing spree, Theo heaves deeply as if
he actually performed some level of physical activity.

Beat.

Cody walks out of his bedroom, revealing they are
actually in the SAME apartment.

Cody looks at the television in amazement and then back
at Theo:

CODY
Dude, you are like totally in love
with your therapist...

Theo's expression non-verbally confirms this. He has a
crush on Dr. Coleman.

INT. EMILY'S APARTMENT - LATER

Emily is sitting alone, in front of her laptop, with a
MOSTLY EMPTY BOTTLE OF WINE beside her. She appears to
have been crying.

The doorbell BUZZES. She continues to type away on her
laptop. The cadence of her keystrokes indicate she's in
chat session of some kind. The doorbell BUZZES again with
URGENCY and it is then she finally decides to separate
herself from her laptop and move to answer it.

INT. EMILY'S APARTMENT - DOORWAY

Emily opens the door to find VICKI SALAZAR (early 30s, African-American, stylish) and Emily's brother, JESSE COLEMAN (mid 20s, bodybuilder, very "He-Man") waiting. Both are holding a bottles of wine.

EMILY

What's with all the buzzing? I was coming...

VICKI

You were taking too long. We were afraid you'd done something stupid.

EMILY

I'm not suicidal.

Jesse pushes past Emily and enters the apartment.

JESSE

No, you're worse...

Emily panics. She knows what Jesse's looking for and turns to go after him. Vicki GRABS her arm and restrains her.

EMILY

There's nothing in there!

VICKI

(not buying it)
Sure there isn't...

Vicki and Emily walk toward the living room.

INT. EMILY'S APARTMENT - LIVING ROOM

Jesse is sitting at Emily's laptop. He fires a look of disapproval at her. She's been busted.

JESSE

Three separate, simultaneous
online support chat groups and an
almost empty bottle of Cabernet.

Vicki now non-verbally communicates her disappointment as well.

EMILY

(defensive)
What...?

(CONTINUED)

CONTINUED:

VICKI

One hour... and *eight* minutes. We got here that quickly. But you couldn't wait to hop online and commiserate with all the other miserable women who were dumped tonight...

EMILY

It's practical to promptly attend a support group in times of crisis.

JESSE

It's not *practical*, it's co-dependent. And I learned that from you when Jorge cheated on me.

EMILY

(relenting)

Fine. Guilty as charged. But you have to admit that it's not every day that your boyfriend dumps you in front of your colleagues.

JESSE

You've got a point.

VICKI

Was Diana Bishop there?

EMILY

Front row seat and loving every minute of it. I'm sure it's on Youtube by now...

VICKI

Oooh.... Okay, you get a pass this time.

JESSE

(off the laptop)

But we're done with all of this now...

Jesse prepares to shut the laptop, when something on the screen catches his eye. He reads the posting.

JESSE

So single mom "Carolyn from La Jolla's" boyfriend left her for her *daughter*?!

(CONTINUED)

CONTINUED: (2)

VICKI

See, now *that's* misery. It's also a perfectly valid excuse for murder.

Emily manages to muster a small giggle.

EMILY

This is horrible thing to say, but I actually felt a little better after hearing her story.

(with contrition)

I'm glad you came.

Jesse reaches over and hugs her.

JESSE

You're my big sis, I'm always going to be here for you.

VICKI

And you held my hand... and hair... all through college. The least I can do is be here for when you have your little stumbles.

Jesse produces a bottle of wine.

JESSE

So let's drink away your sorrows!

They all laugh as Jesse grabs the corkscrew from the table.

INT. EMILY'S APARTMENT - NIGHT - LATER

Emily, Jesse, and Vicki are riding a good buzz. Three empty bottles of wine litter the table in front of them.

JESSE

I never liked him anyway. He was fastidious. Too clean and preppy.

VICKI

I thought that was the ideal demographic for the modern gay male?

JESSE

You've got to be kidding me.

(to Emily)

Tell 'er, Em'...

(MORE)

(CONTINUED)

CONTINUED:

JESSE (CONT'D)

(to Vicki)

That's just a stereotype.

VICKI

So Johnny Weir doesn't turn you on at all?

JESSE

The only thing Johnny Weir turns is my stomach.

EMILY

Because he doesn't fit your stereotypical definition of masculinity? That's discrimination.

JESSE

No, it isn't. You can only discriminate against human beings. I don't know what the fuck he is.

VICKI

Ooh, you're going to hell for that.

EMILY

Don't close doors. There's a chance he has some quality you might find attractive.

JESSE

And there's also a chance I might become a Mormon, but it's not likely...

They laugh. Vicki gives Emily a hug.

VICKI

(to Emily)

So are you good?

EMILY

As good as I'm going to be until I wake up tomorrow, hungover and alone.

VICKI

Y'know, I couldn't do your job. Sitting around all day listening to other peoples' problems. I'd tell 'em to get over it and move the hell on.

(CONTINUED)

CONTINUED: (2)

EMILY

Yeah, well, we already have
someone in town with that
approach...

(contemplating)

Working actually helps. Hearing
about troubles worse than my own
kind of puts things in
perspective.

JESSE

The offer to kick Adam's ass is
still on the table.

EMILY

(shutting him down)

No.

JESSE

You sure? It would totally be more
for me than you...

EMILY

I will never understand your
urgent need to pound things.

Vicki SNORTS. Jesse passes Emily an amused look. Before
he can reply:

EMILY

Don't answer that.

JESSE

(snickering)

And I had such a clever and
uncomfortable comeback.

Jesse and Vicki stand and prepare to leave.

VICKI

(to Jesse)

C'mon, you can tell it to me on
the way to the elevator. I love to
hear the dirty.

Vicki and Jesse hug and kiss Emily as they head out the
door.

VICKI

I'll call you in the morning.

JESSE

Love you.

(CONTINUED)

CONTINUED: (3)

Emily shuts the door.

She walks through the living room cleaning up the bottles, glasses, and other detritus from her "Pick Me Up Party".

On her way to the kitchen with the wine glasses, she momentarily pauses...takes a deep breath...and tries to put her latest heartbreak behind her.

INT. THEO'S APARTMENT - LIVING ROOM - MORNING

Theo is dressed like a typical IT guy, pocket protector, sweater vest, sensible shoes. He's rummaging through the apartment, frantically looking for something.

THEO

Cody, have you seen my watch?!

He waits for Cody to answer. Nothing.

THEO

(louder)

CODY!

Cody stumbles out of his bedroom in the same boxers and T-shirt as last night.

CODY

Dude,... *what?*

THEO

My watch... have you seen it?

CODY

You have a phone.

THEO

But I *need* a watch. I left it on the table last night.

Cody, now awake, stumbles into the kitchen looking for something to eat.

CODY

Look in the sofa.

(in the fridge)

Do we have any Eggos left?

Theo begins digging around the sofa, finds *something*, and pulls up a stack of mail.

He flashes Cody an expression of disbelief.

(CONTINUED)

CONTINUED:

THEO

Really...?

CODY

Dude, give me some credit. At least I'm keeping it all in one place.

Theo digs through the mail and finds a strange envelope with a WAX SEAL. He flips it over and on the front is his name "**THEO LATTIMER**" in quill-ink calligraphy.

Theo's blood apparently runs cold. Holding up the envelope, he turns to Cody:

THEO

When did this come?

Holding a milk jug, Cody appears a little confused, then he remembers:

CODY

Oh yeah, that came yesterday. Forgot to tell you about it. Looks all Downton Abbey and shit, right?

Cody sniffs the milk. It's bad.

On Theo, as his apprehension explodes into all out panic.

INT. EMILY'S OFFICE - DAY

Emily's just finished with Deke, the Angry Biker, and is escorting him out past her receptionist, PAMELA (30s, heavy-set).

EMILY

Keep working at it, Deke.

DEKE

Yeah, what the hell ever. How many more of these do we have to do?

EMILY

Until your probation officer releases you.

DEKE

Great, I'll be bringing my grandchildren.

Emily watches as Deke walks out the door. After he exits:

(CONTINUED)

CONTINUED:

PAM

Dr. Coleman, Theo Lattimer's called like a dozen times.

Emily appears concerned.

EMILY

Did he tell you what was wrong?

PAM

No, but he's insisting on a crisis session. *Today.*

Emily considers it.

EMILY

Okay. Call him back and schedule an after-hours appointment.

INT. BRANNON AND ASSOCIATES - MEN'S BATHROOM STALL

Theo's sitting on the toilet talking on his iPhone.

PAM (V.O.)

Theo... Dr. Coleman has approved a crisis session at 6pm today. Does that work for you?

THEO

Yes... thank you. I'll be there on time.

PAM (V.O.)

Great. We'll see you then, Theo.

Theo disconnects the call and falls back against the wall in relief. He's startled when:

YANNICK (O.S.)

Oi! Wank at home on your own time, Lattimer! Get back to your desk!

THEO

(contrite)

Coming...

(realizing what he's said)

I mean, on my way.

Theo hears Yannick walk away from the stall. Theo is relieved he's gone.

INT. EMILY'S OFFICE - LATER

Emily is at her desk reviewing patient logs when she hears the office door buzzer. She looks at her watch and then exits the office to the lobby...

INT. EMILY'S OFFICE - LOBBY

Emily opens the door and Theo enters waving the OPENED ENVELOPE...

THEO

I'm sorry, Dr. Coleman. I had to see you. This came in the mail yesterday and I don't know what do about it...

...And proceeds directly into her office. Emily, curious about what has him so upset, follows.

INT. EMILY'S OFFICE - EVENING

Emily enters. Theo's continues to rant about the letter.

THEO

I can't deal with this. I just can't right now.

Emily cuts Theo off:

EMILY

(supportive, firm)
Theo... let's calm down.

Theo consciously slows his breathing. He relaxes.

THEO

Okay. I'm sorry.

Emily gestures for Theo to have a seat. He does. She sits in the opposite chair.

EMILY

Now what's this about?

Theo hands her the invitation. She examines the exotic packaging and reads it. Theo bites his lip.

EMILY

(puzzled)
It's an invitation to a birthday party this weekend...

(CONTINUED)

CONTINUED:

THEO
My parents sent it.

EMILY
(curious)
Okay, so what's the problem?

THEO
You don't understand, my
parents... they aren't like other
parents. You see they have this
rabid adherence to the idea of the
non-traditional family. In every
aspect,... religion,...
lifestyle,... child rearing,...
discipline... If it went against
convention, *they were all in*.

EMILY
Most kids would have considered
that liberating.

THEO
It was a nightmare!

EMILY
Why...?

Theo continues. He's clearly uneasy.

THEO
I don't *think* like them. I need to
know what's expected of me. I need
rules!

EMILY
And your parents don't follow the
rules?

THEO
God, no... I couldn't have friends
over to the house... I avoided
telling my parents about school
events, because I never knew what
they were going to do!

EMILY
So conformity was your rebellion?

Beat. Theo's never thought of it that way.

THEO
Yeah, I guess so.

(CONTINUED)

CONTINUED: (2)

EMILY

How well did that work out?

THEO

It made me the outsider at home.

EMILY

Do you think that might be the source of many of your issues?

THEO

No,... yes ...I'm not sure.

EMILY

Why is this invitation so distressing?

THEO

It's *my* birthday they're having the party for!

Emily is surprised and thinks on this.

EMILY

Do you think this could be an attempt by your family to reach out to you?

Theo chews on this question. There is only one logical conclusion:

THEO

(reluctantly)

Yes.

EMILY

So what are you going to do about it?

THEO

I can't go.

EMILY

Why not?

THEO

I can't handle it. I don't know what it'll be like.

EMILY

I think you should go, Theo.

(CONTINUED)

CONTINUED: (3)

THEO

That's easy for you to say, you haven't met them.

EMILY

What exactly are you afraid of?

THEO

That things'll be exactly the same.

EMILY

And if they are? Theo,... these are the people that raised you into the man you are today.

THEO

Yeah, and look at me... I'm a neurotic mess.

EMILY

No, you're a good person.

Theo reads something into this ringing endorsement. Something far more than what Emily intended. He has a brilliant idea:

THEO

Can you come with me?

EMILY

(shocked)

What?

THEO

Come with me. Maybe if you see what they're like you can get some kind of... I don't know ...*insight* into what's wrong with me.

EMILY

Theo, thank you for the invitation, but that would be inappropriate.

THEO

How?

EMILY

Theo... there's a very clear boundary between therapist and patient. There are ethical considerations at work here...

(CONTINUED)

CONTINUED: (4)

Theo thinks on this.

THEO

Okay, consider this a patient intervention. Think of it as field work.

Emily shakes her head. Theo's trying every angle.

Theo doesn't give up.

THEO

Look, I'm not trying to make you do anything that would compromise your ethics, but Dr. Coleman... I can't ... won't go there, not alone.

Emily sees through Theo's attempt to cajole her into coming with him.

EMILY

So you won't respond to your family's attempt to reach out to you--

THEO

(confidently)

--not without therapeutic support.

EMILY

(amused)

This is perilously close to extortion, Theo.

THEO

As a therapist, you're supposed to do everything within your power to assist your patients...

EMILY

Within limits.

THEO

I can't do this without you, Dr. Coleman.

Emily agonizes over the decision. She realizes the repercussions, but the appeal of observing Theo's mysterious family is too inviting.

Just then, her iPad signals her with a reminder. She looks down and sees a calendar alert that states: **"VICTORIA'S SECRET FOR THE WEEKEND"**.

(CONTINUED)

CONTINUED: (5)

A momentary expression of regret crosses Emily's face, but it quickly turns into angry resolve:

EMILY

Well, I do happen to be free this weekend...

(beat)

Okay, Theo... I'll go.

THEO

Thank you. Thank you. You have no idea how much this means to me, Dr. Coleman.

Emily pulls the brake cord.

EMILY

Theo, this is strictly a therapeutic intervention. It's only to provide me with the social and family history I need to further your progress in therapy. *Understood?*

THEO

(ecstatic)

Completely!

On Emily. She's conflicted about the decision she's just made.

EXT. WESTCHESTER COUNTY ROAD - DAY

A Hyundai Santa Fe drives through the winding roads and woods of Westchester County.

INT. HYUNDAI SANTA FE - DAY

Theo is driving. Jesse is in the passenger seat. In the rear seat is Cody, Emily, and Vicki in that order.

The tension is palpable. Jesse looks over at Theo and sneers.

Theo looks at Emily through the rearview mirror. Vicki catches him and returns a look that discourages any ideas she perceives Theo might entertain about Emily.

Long Beat, as the silence continues. Emily, ever the therapist, tries to break the discomfort.

(CONTINUED)

CONTINUED:

EMILY
(enthusiastically)
This scenery is fantastic.

JESSE
(sarcastically)
Yeah, it's great.

EMILY
You could have stayed home.

VICKI
Right, like that was going to
happen...
(off Cody)
I'm glad I did since everybody
brought their BFFs on the outing.

EMILY
Maybe we should sing a song or
something?

Everyone gives her looks ranging from "WTF" to "Please
shut the hell up".

Emily retreats and decides to refrain from any further
attempts at bonding this group of travelers.

EXT. WESTCHESTER COUNTY ROAD - DAY - LATER

The SUV turns a sharp corner on the road.

INT. HYUNDAI SANTA FE - DAY

Everyone appears a little road weary from the hour of
silence.

VICKI
(hint of sarcasm)
Exactly how far is it to your
parents' place?

EMILY
We've only been in the car a
little over an hour.

VICKI
Yeah, and my bladder says I need
to find a bathroom soon.

THEO
Not too much further...

(CONTINUED)

CONTINUED:

JESSE

(snidely)

Great. Looking forward to seeing
the family lean-to...

EMILY

Jesse!

Theo doesn't respond to the dig.

EXT. WESTCHESTER COUNTY -DAY

The SUV turns off into a small gravel road hidden in the
trees.

INT. HYUNDAI SANTA FE -DAY

Nonchalantly, Theo comments:

THEO

The family lean-to.

Jesse's sneer disintegrates.

REVERSE ANGLE:

EXT. LATTIMER HOME - DAY

At the end of a long driveway is a MASSIVE STONE AND
SHINGLE COUNTRY MANOR. It has immaculate landscaping, a
GREENHOUSE, with a large MOTOR COURT in the front of the
home.

INT. HYUNDAI SANTA FE - DAY

On Emily. She tries to disguise her amusement at Jesse's
comeuppance.

Vicki is slack-jawed. Cody is amazed.

CODY

Dude, you grew up here?

THEO

Unfortunately, yes.

EXT. LATTIMER HOME - DAY

The SUV pulls into the motor court and stops. Everyone exits the vehicle and stretches. They stare at the house and grounds in astonishment.

Theo's anxiety is steadily rising. Emily picks up on this and places her hand on his shoulder.

EMILY

It's going to be okay. Just take a breath, and go forward...

THEO

Right. Well, follow me. Everyone is usually at the back of the house by the pool.

Theo leads the way. They all follow.

EXT. LATTIMER HOME - DAY

As they round the nearest hedge, everyone freezes at something they see off-camera. Something so shocking it leaves them speechless.

Theo is absolutely horrified by the sight.

REVERSE ANGLE:

EXT. LATTIMER HOME - DAY

KING LATTIMER (50s, very handsome and in very good shape for his age, with reading glasses) is completely naked and laying out on a chaise reading **LES PLAISIRS ET LES JOURS** by Proust. We only see him from his pelvis and above...

THEO

(in disbelief)

Dad...?

Off hearing Theo's voice King takes off his reading glasses and places the book in his lap, unconsciously covering his genital area as he sits up.

KING

Theo...?

King leaps up from the chaise, losing his glasses and book, and runs over to give his clothed son a hug.

(CONTINUED)

CONTINUED:

KING

I am so glad you decided to come home, son!

Theo is speechless. The fact that his naked father is pressed up against him...hugging him is mortifying. If he could run screaming from this moment, he would.

Emily struggles with an attempt to be non-judgemental. Cody's expression is somewhere between shock and disgust

On Jesse and Vicki who are checking out King, and they are NOT looking at his face.

JESSE

There are only two ways you can pull off nudity at his age. One is a helluva body...

Vicki leans her head at a 90-degree angle in order to get the full picture of King's crotch. Jesse follows her lead.

VICKI

...and the other is a big distraction.

Theo turns to his fellow travelers:

THEO

Everyone, this my father, King Lattimer.

JESSE

(aside to Vicki)
He definitely lives up to his name...

King grabs Theo by the shoulders and looks him over.

KING

You've been polluting your body with artificial sweeteners and hydrogenated oils haven't you?

THEO

Dad...

KING

Fine. *It's your body.*

King notices Emily. He directs his full attention to her.

(CONTINUED)

CONTINUED: (2)

KING

You must be Emily...

King grabs Emily's hand and vigorously shakes it. Emily is clearly struggling with his unexpected familiarity.

KING

...it is such a pleasure to finally meet you!

EMILY

(surprised)

It's a pleasure to meet you as well, Mr. Lattimer.

KING

(to all)

Well, come on! Let's get you unloaded and inside! Everyone's been waiting for you!

King turns and walks away from the group, providing them with a full view of his backside.

Theo looks as if he wants to crawl in a hole and die.

CODY

Dude, your dad's a n--

THEO

--*naturist*. Yeah, I know.

VICKI

Um, is this going to be a requirement, because I was not informed about the whole naked thing.

JESSE

I don't have any problem with it.

CODY

Just a normal weekend at the club for you, eh, dude?

Jesse is not amused. Cody shuts his mouth.

On Vicki, aside with Emily.

VICKI

(to Emily)

What the hell have you gotten us into?

(CONTINUED)

CONTINUED: (3)

EMILY
 (baffled)
 I have no idea...

EXT. LATTIMER HOME - DRIVEWAY - DAY

Jesse, Cody, and King are unloading the SUV. Jesse and Cody aren't at all comfortable with the nude guy touching their luggage.

Theo approaches Emily:

THEO
 Can I talk to you for a minute...
 (he eyes Vicki)
 In private.

EMILY
 Sure.

Theo ushers Emily out of the earshot of the others.

Once alone, he exhales and has some difficulty with the impending revelation.

THEO
 Okay it's like this... my parents don't believe in therapy... actually they hate it. I mean, *really* hate it.

EMILY
 Really?

THEO
 Yeah, the words my dad use are *"imperious snake-oil salesmen who indoctrinate their victims in the dictatorial, hierarchal mores of the 17th century..."*

EMILY
 That's harsh... How did they come to this opinion?

THEO
 My parents put me in therapy when I was thirteen.
 (then)
 They didn't like what he had to say.

(CONTINUED)

CONTINUED:

EMILY

Ah...

THEO

So the family policy on therapists
has been Scientology-adjacent ever
since...

EMILY

(supportive)

So who did you tell them I was...?

Beat. Theo is clearly nervous.

THEO

(rushing the lie out)

I told them you were my
girlfriend.

EMILY

(angry and stunned)

You told them *what?*!

Emily regains her composure and looks around to see if
anyone saw her outburst. Vicki did and she is closely
eyeballing the situation.

THEO

I couldn't come here and introduce
you as my therapist. They would've
crucified me... *and you*. So, I
kind of said... we've been dating.

Theo waits for it:

EMILY

Theo, what were you thinking?

THEO

I wasn't! I'm sorry, Emily. I
didn't know what else to do...

Beat. Emily is a pissed, but she sees Theo's obvious
desperation.

EMILY

I know I'm going to regret this,
but I'll play along... for as long
as I can. But Theo, at some point
this weekend you're going to need
to tell them the truth.

(CONTINUED)

CONTINUED: (2)

THEO

I know, I know... I'm sorry. It was stupid and selfish. I just wanted to make this whole trip to go as smoothly as possible.

Emily takes it all in, and:

EMILY

I understand. It's only for a couple days. I'll survive.

THEO

Yeah, you say that now. You've only met my father...

(nodding at the front doors)

What's behind those doors is much worse.

Theo leaves Emily to go and help his father and Cody with the rest of the luggage.

Emily fabricates a smile and strolls to catch up with Jesse and Vicki. She walks between them and without missing a beat says:

EMILY

If anybody asks, I'm his girlfriend.

JESSE

What?!

Jesse and Vicki stop dead in their tracks as Emily forges onward to the house.

VICKI

It's happened. I always said it would... Working with all these crazy people has finally caused her to lose her damn mind.

INT. LATTIMER HOME - DAY

As everyone enters they canvass the house and notice the expensive and eclectic furnishings. It's obvious that Theo's family is very well-off and cultured.

King enters and yells:

(CONTINUED)

CONTINUED:

KING

Dia! Guess, who decided to show up
for his birthday!

Walking from around the corner is DIA LATTIMER (middle
50s, looks younger, beautiful, well-spoken). She pats
King on his chest...

DIA

See, I told you the invitation
would work...

...and rushes over to Theo and gives him a big hug and
kiss.

DIA

My baby's home!

THEO

Hey, mom...

DIA

You're not eating enough.

THEO

I'm eating enough, mom.

DIA

No, I can feel your bones through
the clothing.

THEO

I'm fine, mom.

King interjects.

KING

He brought friends.

Dia just now realizes that Theo is not alone. She zeroes
in on Emily.

DIA

Hello. I'm sorry, I didn't mean to
be rude, I'm Dia Lattimer...
Theo's mother. And you must be
Emily.

Emily reaches out with her hand...

DIA

I am so glad to finally meet you!

...and is pulled into a tight embrace.

(CONTINUED)

CONTINUED: (2)

EMILY
(off-guard)
Um, okay... likewise.

Emily tosses a "WTF" look at Theo. He averts his eyes.

Dia pulls back and examines at her other guests. She waits for formal introductions.

EMILY
(pointing to Jesse)
Oh, this is my brother Jesse
Coleman,...

JESSE
Nice to meet you.

EMILY
(point at Vicki)
...my best friend, Vicki
Salazar,...

VICKI
Pleasure.

EMILY
(off Cody)
...and this is ...

Cody enthusiastically steps forward and introduces himself, startling Dia.

CODY
Cody Payne!

DIA
(realizing)
Oh, you were Theo's roommate in
college.

CODY
Still am.

DIA
That's a comfortable thought.
(then)
Well, let's go through to the
sitting room. We put out some
refreshments and the rest of the
family is in there...

They follow Dia and round the corner to...

INT. LATTIMER HOME - SITTING ROOM - DAY

A massive table covered with a variety of exotic cheeses, canapes, fruits, and bottles of wine and champagne.

DIA
(excited)
Look who's here!!

Present are:

PHOEBE LATTIMER - Theo's sister, 30s, tiny, barely over 5 feet tall, dark hair pulled back tightly, conservative dress, and a perpetually stern look on her face.

QUENTIN LATTIMER - 10, Phoebe's son, dressed like a little businessman, and unlike normal children he's quite comfortable in his suit and tie. He has a British accent acquired from boarding school.

AMADO LATTIMER - Theo's brother, 30s, tall, handsome, longish hair, divergent elements in style, business casual contrastingly accented an abundance of pagan jewelry.

THEO
Hey...

Phoebe rolls her eyes and returns to drinking her wine. Quentin has a smug, but curious expression. Amado smiles at Theo and his guests.

DIA
(to Emily et al.)
Go ahead, mingle... meet the family.

Emily stands near Vicki and Jesse as they check out Amado.

JESSE
What do you think...? Arthur or Martha?

VICKI
Chest hair. Arthur.

JESSE
Prada loafers. Martha.

VICKI
Rolex Explorer. Arthur.

(CONTINUED)

CONTINUED:

JESSE
Pagan jewelry overload. Martha.

VICKI
(realizing)
You're not after a Martha are you?

JESSE
Nope.

VICKI
Then we are gonna have a
problem...

Vicki spots King approaching with Amado in tow.

VICKI
(to Jesse)
May the best woman win.

JESSE
I take offense to that stereotyped
gender identification. I'm a man.

VICKI
I know.

JESSE
Bitch.

EMILY
(hissing)
Would you two behave yourselves.

JESSE
Right, we need to make a good
impression. These are my future in-
laws.

Emily elbows him.

JESSE
Ow!

King and Amado approach Emily, Jesse, and Vicki. Everyone consciously tries to keep their eyes above King's waist.

KING
Emily, this is Theo's older
brother, Amado.

Emily reaches out and shakes Amado's hand.

(CONTINUED)

CONTINUED: (2)

EMILY

It's a pleasure to meet you.

AMADO

So you're the Emily we've heard so much about over the past few days...

Emily fires a look at Theo and turns back to Amado.

EMILY

Yes. I'm sorry, but I've heard so very little about you.

Amado looks over to Theo and gives him an amused expression.

AMADO

Theo's not one to talk about the family much.

EMILY

What is it that you do?

AMADO

I'm a sorcerer.

Jesse and Vicki spit-take their champagne. Emily remains calm, but doesn't know quite what to say to this.

Theo quickly interjects:

THEO

Not like Hogwarts! He means he's a practicing Wiccan.

Amado is amused by Theo's discomfort. Amado places his arm around Theo and hugs him close.

AMADO

Theo you're not still embarrassed by my lifestyle, are you?

Jesse and Vicki exchange a look. *The competition is on...*

JESSE

What lifestyle are we talking about here?

AMADO

I believe that world is connected on a primal, elemental level and that by recognizing this we can control it.

(CONTINUED)

CONTINUED: (3)

VICKI
(off his Rolex)
Well, sorcery must pay well...

AMADO
It keeps the lights on.

VICKI
So you conjure money?

AMADO
Not exactly. I conduct seminars
that teach executives to become
better businessmen through the
principles of sorcery.

JESSE
Really, how does that work?

AMADO
Neo-paganists, such as myself,
operate under the doctrine of "As
I will so mote it be..." It's an
ancient principle adopted by the
Freemasons, the Rosicrucians, and
even plagiarized by Nietzsche in
his sentiment of "Will to Power".
In terms of business it's a
visualization technique which
teaches them that by exercising
their will alone, with no
instrument or aid, they can make
manifest any goal or achievement.
This is what the philosophers
throughout history have called
Sorcery.

THEO
Others call it fascism.

Amado laughs at Theo's dig.

JESSE
I might need to go to one of these
seminars.

THEO
They're not cheap. He charges 30K
a head.

AMADO
It's forty five now. Demand has
increased.
(then)

(MORE)

(CONTINUED)

CONTINUED: (4)

AMADO (CONT'D)

Excuse me, I've want to grab
another glass of the Montrachet
before Dad and Phoebe finish it
off.

As Amado moves out of earshot:

VICKI

(to Jesse)

I'm switching churches. Bye, Bye
Southern Baptist praise dancing,
and hello naked tree hugging.

Jesse cracks up.

Phoebe and Quentin approach Theo and Emily. Vicki and
Jesse watch from nearby. Quentin speaks with a British
accent.

PHOEBE

Go say hello to Uncle Theo.

QUENTIN

(whining)

No... He's weird...

PHOEBE

He's your uncle, be polite.
(she shoves him)

Now go...

Quentin reluctantly strolls over to Theo. On seeing him
Theo is on high alert. Emily wonders why Theo is having
such a defensive reaction to a child.

QUENTIN

Hello, Uncle Theo. Hello, Uncle
Theo's girlfriend.

Under the impression she is speaking to a normal child:

EMILY

Hi!

THEO

You've grown, Quentin.

QUENTIN

(snarkily)

Of course I have. It's been four
years since you last saw me. Did
you imagine I was going to remain
that size forever?

(CONTINUED)

CONTINUED: (5)

THEO

No, I was just--

QUENTIN

--Making small talk. It's not necessary. I really have no interest in engaging in any lengthy conversation with you either. Mother *made* me come over and say hello.

Beat. Quentin and Theo face off against each other. Neither knowing what to say.

QUENTIN

Okay, I'm done. Goodbye.

THEO

Later.

As Quentin walks away:

EMILY

Interesting child. Why does he have a British accent?

THEO

Phoebe sends him to boarding school in the UK. She thinks that accent will make him more interesting.

On Phoebe and Theo having a discussion in the background.

EMILY

She's rather young to have a child that age...

THEO

When she was 21 she *decided* she wanted to be a mother. So she went and had herself artificially inseminated and produced Quentin.

EMILY

Oh. What does she do for a living?

THEO

She's an attorney. One of the top civil litigators in the country.
(off seeing Phoebe approach)
Great... here she comes.

(CONTINUED)

CONTINUED: (6)

Phoebe walks up to Theo, arms wide, obviously prepared to give him a big hug. Emily observes that Theo is initially wary, but then reluctantly opens his arms to embrace his tiny sister.

PHOEBE

(smiling)

Theo....

Then, SUDDENLY, before the hug can connect, Phoebe gives Theo a sharp FOREARM PUNCH to the gut. Theo crumples to the ground desperately gasping for air and holding his midsection.

Emily, Vicki, and Jesse are stunned. They rush over to check on Theo.

EMILY

Oh my God! Are you okay?!

THEO

Yeah... I think so.

The family members simply raise an eyebrow, non-verbally disapprove of Phoebe's behavior, and then continue on with their festivities as if this was an expected incident.

Phoebe walks away from the floored Theo, disappointed:

PHOEBE

(to everyone)

I told you! He still can't take a punch.

As she walks past Quentin, Phoebe holds out her hand:

PHOEBE

Pay up.

Quentin hands his mother a stack of bills.

QUENTIN

(with disgust)

Thanks, Uncle Theo. That was my bloody Oculus Rift money.

PHOEBE

Watch your mouth, young man. Let this be a lesson: Mommy always wins.

On Theo. He stands and limps away from Emily and friends in embarrassment.

(CONTINUED)

CONTINUED: (7)

THEO

Be right back. I'm going to walk
this off...

Vicki is ready for war at this scene of unprovoked
violence.

VICKI

What was the hell was that?

EMILY

My guess is the family bully.

VICKI

Let that little Powerpuff Girl try
that with me. Her brat is going to
be super-gluing her teeth back
onto her gums.

JESSE

That whole incident barely raised
an eyebrow. These people are
batshit crazy.

EMILY

We don't use the word crazy.

VICKI

No, you don't use it. We're not
mental health professionals so we
can call crazy as we see it.

JESSE

(to Vicki)

I told you we should have brought
something for self-defense.

VICKI

My brass knuckles are in my purse.

Jesse raises his shirt, exposing his belt buckle.

JESSE

Knife blade.

(he lowers his shirt)

If the Hills Have Eyes clan have
anything planned for us, we're not
going down without a fight.

Emily rolls her eyes, offended by their behavior.

EMILY

I need something to drink.

(CONTINUED)

CONTINUED: (8)

Emily walks away from Vicki and Jesse and toward the table of refreshments.

Jesse shrugs his shoulders and wanders over to the refreshment table as well and grabs a canape. He feels eyes upon him. He looks around, and then DOWN to find Quentin staring up at him.

QUENTIN

You're a homosexual aren't you?

Jesse nearly chokes on his canape.

JESSE

What makes you think that?

QUENTIN

Clearly you're uncomfortable with the idea of it and so you overcompensate by adopting every characteristic not attached to the public perception of the community.

(then)

Plus, I saw the way you were looking at my Uncle Amado.

JESSE

What are you *eight*...?

QUENTIN

Ten, but my IQ has been tested at 171. Mommy chose a genius to be my sperm donor. She didn't think she could love an average child. Not enough of a challenge for her...

Jesse is completely flabbergasted. He slowly backs away from this strange, little pod-person.

INT. LATTIMER HOME - BAY WINDOW - DAY

Theo spots GERRY SEWELL (50s, massive muscular build, sweaty, shirtless, and decked out in overalls and gardening gloves) heading toward the house from the garden. Theo's eyes widen in a frenzied panic as he hurries from the room and makes a beeline to intercept Gerry.

INT. LATTIMER HOME - FRONT DOORWAY

Theo heads off Gerry at the door, out of the sight of the family and guests.

THEO
(enthusiastically)
Uncle Gerry! Hey...

Gerry drops his gardening gloves on a nearby table and gives Theo a big bear hug with his massive, sweaty arms.

GERRY
Theo! We were wondering if you
would show up!

Theo is trapped in the embrace of the massive man. His face plastered to his sweaty, hairy chest.

GERRY
It's so good to have you back
home!

THEO
Yeah, great to be back.

Theo manages to break free from Gerry's grip, wipes his face, and grabs Gerry's huge forearm in an attempt to drag him back towards the door.

THEO
Hey, are you still growing those
hybrid cattleya orchids in the
greenhouse?

GERRY
Yeah! Won the county prize three
years in a row...

THEO
I would love to see them!

GERRY
Really? You were never interested
in the garden before...

THEO
I am now. Let's go!

Smiling, the much stronger Gerry pulls away from Theo.

GERRY
Okay... let me take care of *one*
thing before we go down...

(CONTINUED)

CONTINUED:

Theo has a look of complete and utter TERROR on his face. Everything seems to move into SLOW MOTION as Gerry navigates through the family to Dia.

Upon reaching her, Gerry WRAPS his arms around her and gives her a very PASSIONATE KISS with some definite tongue.

We cut to Emily, Jesse, and Vicki's expressions of SHEER DISBELIEF. They are desperately trying to find some rational explanation for what they're witnessing.

Emily, Jesse, and Vicki all look over to King, who is watching the kiss... SMILING.

Back on Theo. If he could evaporate into nothingness he would.

On Vicki, eyes still glued to the scene:

VICKI

Mmm, it's like *that* around here?

(to Emily)

I cannot *wait* to hear your explanation for this...

All the other family members behave as if this were something completely normal.

EMILY

(on Gerry and Dia)

Drawing a blank right now...

(to Theo)

Who is that?

THEO

That's my Uncle Gerry.

CODY

(disgusted)

Dude, how *close* is your family?

Theo is unable to take his eyes off the continuing PDA between Gerry and Dia.

THEO

Gerry's not my blood uncle.

EMILY

Who is he?

THEO

He's my mother's *other* husband.

(CONTINUED)

CONTINUED: (2)

EMILY

And your father's okay with this?

THEO

Yup.

EMILY

How long--

THEO

(quickly)

--Eighteen years.

JESSE

Wow.

VICKI

Three cheers for the matriarchy.
 She's got the full course meal...
 meat *and* potatoes.

Dia playfully pushes Gerry away and turns to address her shocked guests and mortified son:

DIA

(to Gerry)

Gerry, enough. I need to finish
 dinner...

(to the guests)

King will show you to your rooms,
 and remember dinner's at eight.

King saunters over to the still shell-shocked guests and signals them to follow him.

KING

This way ladies and gents.

Theo slips ahead of the group and catches up with his father.

THEO

Dad, could you do me just one
 favor and put on some clothes?

KING

Theo, this I how I choose to live.
 I'm sorry if you still don't
 approve--

THEO

At least for the dinner?
 (then)
 You're scaring them, dad.

(CONTINUED)

CONTINUED: (3)

KING

You see, that's always been your problem, Theo. You allow fear and public perception to rule your life.

King looks at Theo with clear disappointment.

KING

I'll think about it... okay?

THEO

Thanks.

EXT. LATTIMER ESTATE - BEDROOM HALLWAY

King motions to the first room on the right.

KING

(to Theo and Emily)

We thought the two of you would be more comfortable in Theo's old room.

Emily balks. Theo resorts to his old friend, panic. Vicki and Cody snicker. Jesse is not at all happy about this.

KING

(to Theo)

Just don't try and outdo your mother and I tonight, if you know what I mean...

King smiles, pats Theo on the back, and walks away with the rest of the group.

Vicki and Jesse look back at Emily who non-verbally communicates, *"What am I supposed to do?"*

Cody signals Theo a double "thumbs up", but stops when Vicki swats him in the back of the head. He abruptly turns face forward:

CODY

That hurt...

VICKI

It was supposed to.

Vicki, Jesse, and Cody trail down the hall following King.

On Theo and Emily.

(CONTINUED)

CONTINUED:

THEO
I'm sorry about this.

EMILY
It's okay. After you...

Theo opens his bedroom door...

INT. LATTIMER HOME - THEO'S ROOM

...and they enter his room. It's enormous.

The walls are covered with HALO, RADIOHEAD, SYSTEM OF A DOWN, DRAGONBALL Z, and MODEST MOUSE posters. The desk has a MASTER CHIEF figurine and a model of the DEATH STAR. There is sitting area with a large DLP HDTV, sofa, an original XBOX, and an assortment of games. There is also a door that leads to a private bathroom.

EMILY
Not what I was expecting...

THEO
(curious)
What were you expecting?

EMILY
Something a lot different.
Excluding the size, this is very normal.

THEO
Yeah well, I'm surprised my parents didn't come in and turn it into that hammam they've always wanted.

Emily looks around the room. She's actually getting a more accurate picture of Theo from his room than she ever did in therapy.

EMILY
(off the posters)
I loved Modest Mouse and Radiohead.

THEO
Yeah, my parents always expected me to be a musician. I remember one summer they gave me five thousand dollars and dropped me off at the airport and told me to *find* my way to Coachella.

(CONTINUED)

CONTINUED:

EMILY

Seriously?

THEO

Yeah, I checked into the Airport Hilton and stayed there for the week. When they picked me up I told them the concert was great.

EMILY

They never found out?

THEO

I was never a good liar. They saw right through me. Just another of their many disappointments.

EMILY

I've noticed something...

THEO

What's that?

EMILY

Since we came into your room... you've relaxed.

THEO

Heh. Yeah, this was my sanctuary. If my family respects anything, it's **personal boundaries**. This is where I could escape from being a Lattimer.

Emily notices his bedroom has its own bathroom.

EMILY

And your own bathroom? I would have killed for this when I was a teenager. My sisters were space-hogging nightmares.

Theo laughs.

Emily is seeing Theo in a whole new light. He's more settled, less anxious. Is this the real Theo without all the emotional baggage and neurosis? She smiles.

THEO

Thanks again for coming.

Emily feels as if she should come clean about the real reason she's here:

(CONTINUED)

CONTINUED: (2)

EMILY

Theo,... I need to tell you something.

(beat)

My decision to come here wasn't entirely selfless.

THEO

I don't get it.

EMILY

This weekend, I was supposed to be in the Hamptons with my boyfriend... my ex boyfriend.

(then)

This is me avoiding the trauma of that.

THEO

That's okay. I'm just glad you're here. I feel... safe.

Another uncomfortable silence.

EMILY

Well, what do you want to do about sleeping arrangements? I can take the sofa in your little video game area.

THEO

No, you take the bed. I'm used to sleeping on that sofa.

EMILY

You sure?

THEO

Yeah.

(then)

You can use the shower first. I'm going to run down to the gardens and see what Uncle Gerry has done to the place in the last few years.

EMILY

I thought you weren't that interested in the gardens.

THEO

I just let him think that. I actually think it's kind of tranquil out there.

(CONTINUED)

CONTINUED: (3)

Emily shakes her head and smiles. There is a pregnant pause between the two of them.

EMILY

Well, I guess I better get ready.

THEO

Yeah, okay... I'll see you later.

EMILY

Okay.

Theo leaves the room.

Emily looks around the room, and then at the door. You can see fondness rising within her.

EXT. LANNISTER ESTATE GARDENS - DAY

Theo is wandering through the gardens. He stops near a tall bush of HYACINTHS and runs his hands along the strong, large flowers.

He walks toward the greenhouse...

INT. LANNISTER GREENHOUSE - DAY

...and enters to find Gerry busily tending to a large collection of exotic orchids. On a nearby table, there is a pile of beautiful, fresh-cut flowers.

THEO

Hey, Uncle Gerry.

GERRY

What's up, kiddo?

THEO

Just thought I would check out the gardens. They look really good.

GERRY

They better, I've been busting my ass making sure this place is cover material for Home and Garden.

Theo laughs. He takes a step forward and the THICK, MUSCLED COIL of a very large snake drops down from one of the fichus trees and lands around his neck. Theo SCREAMS.

(CONTINUED)

CONTINUED:

THEO

Aaaaaah!

Gerry rushes over and disengages the panicked Theo from the coil.

Theo looks up to see PEACHES, a very large, muscular albino python staring back at him.

THEO

Oh my God, is that Peaches?

GERRY

Yeah. Don't tell me you forgot about her?

THEO

No... it's just that she's *huge* now.

GERRY

(stroking the coil)

Yeah, well she's been gorging on the rabbits that sneak in here and try to nibble away my shoots and sprouts.

THEO

Is it safe having her here?

GERRY

Not if you're a furry herbivore.
(serious)
So what's bugging you, kiddo?

THEO

Nothing.

Gerry stops tending to the flowers and turns to look directly at Theo.

GERRY

Bullshit.
(taking off his
gloves)
This is me you're talking to...

Theo reluctantly confesses:

THEO

This is my home. Why do I still feel like I don't belong here?

Gerry laughs.

(CONTINUED)

CONTINUED: (2)

GERRY

Maybe because you don't want to.

THEO

That's not true. I do. I want to be a part of a family.

GERRY

Just not this one.

(then)

Don't think I didn't pick up on that interception play you tried to pull earlier.

THEO

I owe you an apology. I'm so sorry. I'm not embarrassed by you--

GERRY

Yes, you are... but it's okay.

Gerry wraps one of his massive arms around Theo.

GERRY

You and I have always had a connection, Theo. When I first entered the picture I felt like an outsider too. But, Theo... this family... we're unique. We may not be everyone's flavor, but we do love each other.

THEO

Then why don't I feel it?

GERRY

Sometimes you need to give love to get it, kiddo.

Theo lets that statement sink in. Gerry looks at his watch.

GERRY

Wow. Look at the time. I better get these arrangements in the house in time for your party.

Gerry gathers up bunches of flowers in his arms.

GERRY

You know how your mother gets about everything being *just perfect*.

(CONTINUED)

CONTINUED: (3)

Gerry gathers up several floral arrangements and rushes out of the greenhouse.

GERRY

See you at the party! And don't be late!

Theo looks around for a moment and then heads towards the greenhouse door when Peaches drops another massive coil down directly in front of him, startling him again.

Theo looks up at the snake:

THEO

You're doing this on purpose aren't you?

Theo awkwardly pushes the heavy coil out of the way and walks out of the greenhouse.

On Peaches as her long forked tongue flicks out into air, almost confirming she enjoyed torturing Theo.

INT. LANNISTER HOME - PATIO - LATER

Emily, now wearing a little black dress drinking a glass of wine, admires the gardens and the view. Phoebe approaches and leans on the bannister next to her.

PHOEBE

Where's Theo?

EMILY

He's getting dressed for the party.

Beat. Phoebe glances out at the landscaping when she abruptly states:

PHOEBE

You're not really his girlfriend, are you?

Emily maintains her composure as she turns to face Phoebe.

EMILY

Why would you think that?

Phoebe calls her bluff.

(CONTINUED)

CONTINUED:

PHOEBE

I know my little brother. He would be terrified of a woman like you. Beautiful. Confident. Educated.

EMILY

Theo has qualities that many women would find attractive.

PHOEBE

(blithely)

Oh, I'm sure. Just not you...

EMILY

That's not true.

PHOEBE

Sticking to your story, then? Okay. You're dedicated, I'll say that much for you.

(then)

Don't get me wrong. I love Theo but he never really bought into what our family's all about.

EMILY

And what exactly is that?

PHOEBE

Having the strength of conviction to make our own choices and stick to them. No matter what anyone else thinks.

EMILY

(defensive)

He had the strength to reject that philosophy.

PHOEBE

And it's made him a quivering wreck.

Phoebe turns and moves away from Emily.

PHOEBE

Just so you know, I'm pretty sure I'm not the only one who's sniffed you out. You and Theo might want to get your stories straight before the party.

Phoebe re-enters the house. Emily realizes that this has become far more complicated than she anticipated.

INT. LATTIMER HOME - DINING HALL - EVENING

The party is in full swing. LOUD UPBEAT MUSIC plays through the sound system. The room is decorated with BALLOONS, STREAMERS, and a giant banner stating: **HAPPY BIRTHDAY THEO!** The decorations are dense and overdone. Obviously an attempt to overcompensate.

In the middle of the massive room is a large custom dining table elegantly paired with formal upholstered chairs. VARIOUS EXOTIC DISHES STEAM on the table, with several strategically placed bottles of wine.

Vicki and Jesse are in a corner eyeballing Amado as he pours himself a glass of wine. Before he can reach his destination on the other side of the room they ambush him.

JESSE

Hey...

AMADO

Jesse, ...what can I do for you?

VICKI

We need you to answer a very important question.

AMADO

I'll do my best.

JESSE

(directly)

Which team are you batting for?

Amado responds with a HEARTY LAUGH.

VICKI

This isn't funny. You're about to ruin a beautiful friendship.

JESSE

All we're asking for is a little clarification.

AMADO

I hate labels, but if you absolutely must know I consider myself... *fluid*.

Jesse and Vicki are slack-jawed.

VICKI

You're *shitting* me...?

(CONTINUED)

CONTINUED:

JESSE

What the hell kind of answer is that?!

AMADO

(amused)

It's the one I'm giving you.

Amado smiles and walks off.

JESSE

Okay, I'm done. I'm not one of those militant gays, but pick a goddamn playground and stay there.

VICKI

Me too. I am *not* going to be the side chick from some other man's dude.

Jesse and Vicki burst out laughing at their indignation and walk toward the refreshment table.

King, seated, is partially compliant with Theo's wishes, he's wearing a TIE...and nothing else.

He stands (we see him from the waist up) and gently taps his champagne glass.

KING

Dinner is served! If everyone would come to the table please?

All the guests and family migrate over to the table and have a seat.

GERRY

We hope everything is to your liking. All the vegetables are fresh from the garden; and the meat and fish dishes were prepared by Dia.

Dia smiles.

KING

(jokingly)

Of which Gerry will not be partaking.

Emily looks over to Theo.

THEO

He's a vegetarian.

(CONTINUED)

CONTINUED: (2)

EMILY

Oh.

GERRY

By the way, Amado can you stop by the green house and put one of your Blessings of the Goddess on the orchids? They're going to need a little extra something if I'm going to take top prize in the county show again this year.

AMADO

Not a problem Uncle Gerry.

KING

Speaking of blessings, *Amado*?

AMADO

Would everyone join hands?

There is some discomfort between the two parties, but eventually, everyone links hands. Emily smiles uncomfortably as she takes Phoebe's hand, Phoebe gives her a knowing smirk.

Emily winces as Phoebe gives her a death grip.

AMADO

Lady, watch over us,
and bless us as we eat. Bless this
food, this bounty of earth,
we thank you, so mote it be.

PHOEBE, KING, GERRY, QUENTIN,
DIA, THEO

So mote it be.

Vicki, Jesse, and Cody exchange expressions that clearly convey how peculiar they find this moment. Emily is surprised that these people actually engage in religious rituals. As dinner begins she asks:

EMILY

Are you all Wiccans?

KING

Oh no, my parents were dyed-in-the-wool Evangelists; Dia was raised in the Jewish faith; and Gerry's Catholic. We're just very accepting of everyone's religious identity.

(MORE)

(CONTINUED)

CONTINUED: (3)

KING (CONT'D)

Amado's the closest thing we have
to clergy in the family.

EMILY

What about you Phoebe?

PHOEBE

Agnostic. Until there's empirical
evidence of a higher power, I
refuse to take a stance on the
issue.

CODY

(stuffing his face)

Hedging your bet against hell,
huh?

Everyone laughs at Cody's response. He isn't even aware
his response witty. Phoebe fires a venomous look at him.
Cody isn't bothered and continues to tear into his food.

DIA

What about you Theo? Did you ever
find your spiritual path? I know
for a time you were terribly
interested in Buddhism.

THEO

No, not yet Mom.

DIA

Well, you should get around to it.
You need some sort of moral
foundation to help round out your
character.

Theo expresses complete disbelief at that statement.

THEO

Really?

Dia sets down her fork and gives Theo her best "stern
mother" look.

DIA

Thelonious, remember your place,
young man.

Cody CRACKS UP.

CODY

Dude, your name is *Thelonious*?!

(CONTINUED)

CONTINUED: (4)

KING

We were hoping he would take up music. Didn't quite work out that way, did it, hon?

GERRY

What are you doing now, Theo?

THEO

I'm an IT Specialist.

QUENTIN

(mockingly)

He went to university for a job he could have learned at a trade school!

Emily, seeing where this is going, intervenes:

EMILY

Theo's very good at his job and is an integral part of his company's operation.

PHOEBE

(calmly seizing her moment)

What company?

EMILY

(stalling)

W-What?

PHOEBE

What company does Theo work for?

THEO

(blurting out)

Brannon and Associates!

PHOEBE

(eyes fixed on Emily)

I asked Emily.

Phoebe's planting the seeds of doubt within the family. It's working as they look to each other with unspoken questions.

KING

Well, now that Theo's a captive audience, why don't we finally get around to planning another family vacation?

(CONTINUED)

CONTINUED: (5)

Theo is less than thrilled with the idea.

THEO

I don't really do vacations
anymore, Dad...

PHOEBE

(snickering)
You never did...

KING

Remember the first time we went to
St. Martin?

THEO

(to Emily,
embarrassed)
We had clothing-optional
vacations.

DIA

(to Emily)
Oh, yes... Poor Theo refused to
leave the villa the entire trip.
He was so pale compared to the
rest of us airport security
refused to believe he was our
child.

THEO

(sotto)
If only...

QUENTIN

He probably spent the entire time
in the window fapping away.

The family is amused. Emily is uncomfortable and begins
reflexively downing her glass of wine.

AMADO

Oh, and then there's that time
when he found out who Uncle Gerry
really was!

The family is further amused.

PHOEBE

I think that's when he had his
first panic attack!

There is RIOTOUS LAUGHTER at the table from the
Lattimers.

(CONTINUED)

CONTINUED: (6)

Emily pours herself another glass of wine from the carafe. Jesse notices Emily is becoming agitated. He appears concerned.

GERRY

(to Theo)

If you're still having those,
Theo, I'm growing this great Grape
Ape-Blue Dream cannabis hybrid
down in the greenhouse...

CODY

(interjecting)

I'll have some of that.

THEO

Well, I'm sorry I'm such a
disappointment.

AMADO

Well, you just never grew into
what Mom and Dad expected, Theo...
you're just too much of an
introvert.

On Emily. Glass of wine at her lips as she glares around the table.

PHOEBE

Nobody expected great things out
of you. You were too timid.

QUENTIN

(chiming in)

And easily intimidated, right
Mother?

Emily is on the verge of losing her carefully cultivated cool...

PHOEBE

(to Quentin)

What have I told you about
restating me. If I wanted that, I
would have bought a parrot instead
of a child.

King delivers the final blow:

KING

Chin up, Theo... you're as good as
you're going to get and we accept
that.

(CONTINUED)

CONTINUED: (7)

Emily watches as Theo passively takes these hits and finally, she's had it.

EMILY

That's enough!

On Jesse.

JESSE

Oh, shit. She's pissed.

VICKI

She never gets pissed.

JESSE

Last time I remember was the Bad Touch Incident at Homecoming in 2013.

Back on Emily. She's found her courage in a bottle and flushed socially polite behavior down the toilet.

EMILY

You have used every opportunity to insult, belittle, and harangue this man. It's no wonder he never wants to come and see you!

DIA

Emily, I think you're a little out of line here. This is a *family matter*...

EMILY

Family?! You call this a family! You people have your heads so far up your own asses that you have no idea what that means! You're not a family, you're an experiment!

Phoebe LUNGES for Emily. Amado GRABS and HOLDS her. Vicki and Jesse go on the defensive. Vicki reaches into her purse, obviously readying her brass knuckles. Meanwhile, Theo's world is crumbling around him. He's speechless.

PHOEBE

Who the hell do you think you are?!

AMADO

Down girl...

(CONTINUED)

CONTINUED: (8)

EMILY

We've pointed out all of Theo's failings so to be fair, let's talk about the faults of other members of this so-called family, shall we?

(to Phoebe)

Starting with you... You're just a playground bully! You're so dysfunctional you couldn't find a partner to have a child with,... so you had to go and get artificially inseminated. It's such a pitiful world you live in when your only friend is your child!

Emily turns on Quentin next:

EMILY

And what a child he is! An imperious little sociopath well on his way to his first school shooting!

Quentin winces at Emily's sharp tongue.

QUENTIN

Mother, are you going to let her speak to me like this?

Phoebe is further enraged. She struggles against Amado and he is forced to hold her tighter.

PHOEBE

Let go of me!

AMADO

Not a chance. Find your inner harmony, Phoebe.

PHOEBE

I swear to your goddess Amado, my foot is going to find *your* inner harmony if you don't let me go!

EMILY

Oh yes, we mustn't forget Amado. Mr. Peace, Love, and Unity. Yet, you are perfectly willing to monetize your principles to the highest bidder. They have a word for that, it's called *hypocrisy*!

(CONTINUED)

CONTINUED: (9)

PHOEBE
(to Amado)
You wanna let me go now?

AMADO
(seething)
No...

Gerry, standing next to Dia and King, speaks up in defense of their family.

GERRY
You are way out of line here,
young lady...

He should have kept quiet:

EMILY
And I won't even begin to get into
you three. You think you're *hip*,
modern, and *edgy* with your little
"relationship". The stud, the
cuckold, and the slut! No wonder
Theo can't imagine ever having a
healthy relationship with a woman!

Dia, Gerry, and King are initially appalled at Emily's vicious "diagnosis" of their relationship, then become self-conscious and exchange uncomfortable looks.

Amado still restrains Phoebe when he shouts:

AMADO
He has one with you!

Without thinking:

EMILY
I'm his *therapist*, not his
girlfriend!

Emily suddenly goes DEAD SILENT when she realizes she's let the cat out of the bag.

LONG, SILENT BEAT as everyone soaks in her utterance.

Theo is crushed.

EMILY
(backpedaling)
I mean, I'm--

(CONTINUED)

CONTINUED: (10)

PHOEBE
 (triumphant)
 Ha! I knew it!

DIA
 (disappointed)
 Oh, Theo is this true?
 (then)
 You're in therapy?

Theo's emotional defeat reaches its apex. His family is more disappointed that he's in therapy than his lie about Emily. He's defeated.

THEO
 Yes. For two years.

KING
 So you brought this woman here
 to... what... *study* us?
 (then)
 How dare you...

THEO
 How *dare* I? Dad... nobody can
 think this is normal!

KING
*Normal...?! What is normal, Theo?!
 Do we need to color inside
 society's lines for you to love
 us?!*

Beat. King is demonstrably hurt.

KING
 I think you should go.

Theo turns to Emily. For the first time she sees rage in his eyes. Emily is concerned.

THEO
 Not a problem. We're out of here!

Theo TURNS and MARCHES out of the party. Emily RUNS after him.

EMILY
 Theo!

Jesse and Vicki stand face forward and back out of the room.

(CONTINUED)

CONTINUED: (11)

Vicki's hand is in her purse clearly grasping her brass knuckles, while Jesse's hand rests firmly on his belt. As they pass Cody, who continues stuffing his face, Jesse swats him on the back of the head.

CODY

Why do I have to go?! I didn't do anything...!

Jesse, with one arm, hoists Cody up by his collar and drags him with out of the dining room.

CODY

(waving)

Nice meeting all of you!

On the remaining Lattimers. Phoebe scowls. Quentin is petulant. Amado appears hurt and angry. King holds a sobbing Dia in his arms, while Gerry rubs her lower back to comfort her.

EXT. NEW YORK CITY SKYLINE - NIGHT - LATER

Back in the city, the Hyundai Santa Fe pulls up in front of Emily's apartment building.

INT. HYUNDAI SANTA FE - NIGHT - LATER

Theo drops off Emily. She's the last passenger.

THEO

(weakly joking)

Last stop...

EMILY

Theo, I'm sorry about what happened with your parents. I may have had a little too much wine--

THEO

It's no big deal.

EMILY

No, we can schedule a crisis session for Monday. What I did was extremely unprofessional and may have made things worse for you.

THEO

You didn't. You just said what I've always been too scared to say.

(CONTINUED)

CONTINUED:

Beat. Emily believes him.

EMILY

You didn't deserve to be treated like that...

THEO

That's debatable.

EMILY

It isn't. After meeting your family,... I understand.

THEO

What do you understand?

Beat.

EMILY

I understand where all your apprehension and self-doubt comes from. It can't have been easy growing up in that environment.

THEO

I coped.

EMILY

You shouldn't have had to cope. You're a great guy, Theo. Don't let anyone tell you any differently.

Theo has never been more attracted to Emily than he is right now. He misreads the social cue and LUNGES at her for a kiss.

Emily, caught off guard, PUSHES Theo away.

EMILY

(surprised)

What are you doing?!

Theo is once ashamed. This rejection is his worse nightmare come to life.

THEO

I'm so sorry, Emily. I thought...

EMILY

(softer)

Theo, if you're going to make a move, you just don't lunge at the woman.

(MORE)

(CONTINUED)

CONTINUED: (2)

EMILY (CONT'D)

(explaining)

It can be misconstrued as sexual assault or something...

THEO

(now mortified)

Oh God, I am so, so sorry...

Emily shakes her head in disbelief and then reaches out and touches his face.

EMILY

This is how you make a move.

Emily gently moves in and begins kissing Theo softly on the lips. Theo's eyes roll back into his head as he is lost in ecstasy.

Emily breaks the kiss. Theo falls back on the seat in a state of sheer bliss. He appears unresponsive.

EMILY

Theo...?

Theo snaps back to reality.

THEO

(eyes blissfully closed)

Yeah, yup...?

EMILY

Would you like to come up for a drink?

THEO

(eyes open)

I don't drink.

Emily cocks her head, signaling Theo's missed another social cue.

THEO

(picking up on it)

Yes... yes, I would.

EMILY

(smiling)

Good.

Emily opens the door and exits the car.

(CONTINUED)

CONTINUED: (3)

Theo can't decide if he's dreaming or not, but settles upon "*This is really happening*", and quickly exits the car and follows Emily.

DISSOLVE TO:

INT. EMILY'S APARTMENT - LIVING ROOM - DAY

Theo wakes with a start. He's in unfamiliar surroundings. He pinches between his eyes. He has a massive hangover. Theo begins to stand, but then realizes he's completely naked. He begins to slip into "freak out" mode.

He looks around the living room. TWO EMPTY WINE GLASSES on the table, THREE EMPTY BOTTLES OF WINE, and behind him, on the sofa, ...he zeroes in on a BRA.

Theo goes to his panicky place. He quietly, but frantically searches around for his clothing.

Theo notices his boxers on the top of the sofa. He reaches for them and...Emily POPS up!

Off seeing Theo she SCREAMS!

Terrified, Theo begins SCREAMING as well.

EMILY

Do *not* stand up!

THEO

Likewise!

EMILY

Okay, I'll turn around and you get dressed, then you do the same... and afterwards... we need to talk.

THEO

(with trepidation)

Okay.

INT. EMILY'S APARTMENT - LIVING ROOM - MOMENTS LATER

Emily and Theo are both fully dressed and sitting on the sofa. Their discomfort is palpable. Each is waiting for the other to break the silence.

Emily goes first.

EMILY

About last night...

(CONTINUED)

CONTINUED:

THEO

Do we have to?

EMILY

We do.

(then)

Listen, we both had a lot to drink, and one thing led to another...

THEO

I don't drink.

EMILY

I think you were trying to find your courage in a bottle.

THEO

I'm sorry. Listen, I want to thank you for everything you've done for me.

(then)

I'll start looking for another therapist tomorrow...

EMILY

I think that's probably for the best. I can't be your therapist any longer, Theo.

THEO

(disappointed)

Right.

Theo looks as if he could burst out in tears at any moment.

EMILY

Especially, since there's a pretty good chance this could happen again.

Theo's world shifts under his feet. He's confused.

THEO

I don't understand...

EMILY

Last night wasn't just a drunken indiscretion, at least not on my part.

(CONTINUED)

CONTINUED: (2)

THEO

I'm sorry if I did anything wrong,
Emily, I--

EMILY

First, stop apologizing. You never
have anything to be sorry about
with me.

THEO

But you just said you didn't want
to be my therapist anymore.

EMILY

I did not say I *didn't* want to be
your therapist, I said I *can't*.
Not if I'm planning on continuing
to see you. Are you okay with
that?

THEO

(restraining joyous
laughter)

Yeah, completely...

EMILY

Good.

Theo has an enormous smile on his face as Emily reaches
over and plants a big kiss on him.

INT. THEO'S APARTMENT - LIVING ROOM

Theo enters WHISTLING and tosses his keys on the counter.
He's still whistling when he looks around for the
mail...he remembers that Cody keeps it in the sofa. He
goes to the sofa and finds that Cody has been sitting up
waiting for him.

CODY

Since when did it take all night
to return a rental car?

Theo perceives there's a problem. He's trying to avoid
telling Cody what really happened.

THEO

It... I... Y'know, there was
this...

Suddenly:

(CONTINUED)

CONTINUED:

CODY
 (enthused)
 You totally did her!

THEO
 I didn't!

CODY
 You did!

THEO
 I don't know what you're talking
 about...

CODY
 In the ten years I've known you,
 you've never whistled. Not once.
 Today you come here like the
 opening theme to the Andy Griffith
 show.

Cody stares at Theo awaiting his response. Theo breaks
 into a giant shit-eating grin.

CODY
 I knew it! Who made the first
 move? What room did you do it in?
 How many times did you do it?

Theo doesn't respond. He simply smiles, walks to his
 bedroom, and shuts the door behind him.

CODY
 Don't dick tug me, give me
 details, dude.

BEGIN MONTAGE.

INT. RESTAURANT - NIGHT

Theo and Emily at dinner. He's more relaxed than we've
 ever seen him. They laugh and enjoy each other's company.

INT. SUBWAY CAR - DAY

Emily riding the subway with Theo. She's forcing him to
 make direct eye contact with the other passengers, when
 his inclination is to turn away. She convinces him to
 smile at them. When the WORKING CLASS WOMAN smiles back
 at him, Theo almost blushes. When they exit the train
 Emily gives him a high-five and a hug.

INT. THEO'S APARTMENT - LIVING ROOM

Theo teaching Emily how to play Call of Duty. He kills her character. She slugs him in the shoulder. Emily then KISSES him...keeping one eye on the screen and the controller pointed at it.

ON THE TELEVISION SCREEN.

Emily's on-screen avatar FIRES off a shot and kills Theo's character.

INT. THEO'S APARTMENT - LIVING ROOM

Back on Theo and Emily. Theo feigns surprise at her duplicity. Emily non-verbally communicates, "*Whatever it takes...*" They laugh, EMBRACE, and FALL BACK on the sofa out of frame.

On Cody's door. It's cracked and he's peeking out at them. When Theo's shirt flies up in the air, he quickly and quietly shuts his bedroom door.

END MONTAGE.

INT. EMILY'S OFFICE - LOBBY - DAY

Emily walks in smiling. Everything is right in her world. Pamela sits at her desk waiting.

EMILY

'Morning Pam.

PAM

Good morning, Dr. Coleman.

Pam reaches over and hands Emily an envelope.

PAM

This came through registered mail.
I thought it might be important.

Emily takes the letter. Briefly examines it, and continues toward her office.

EMILY

Thanks.

INT. EMILY'S OFFICE - DAY

Emily enters, approaches her desk, throws her briefcase on her chair, and proceeds to open the letter.

She's still smiling as she opens the envelope ...but as she reads what is contained inside her expression transitions to horror.

Emily allows the letter to fall on her desk. She's in shock.

EMILY

Oh my god...

INT. BRANNON AND ASSOCIATES - IT DEPARTMENT

Rows of beige dividers are used to create numerous cubicles on opposite sides of a long empty aisle. The appearance of this work environment denotes oppression and conformity.

INT. BRANNON AND ASSOCIATES - THEO'S CUBICLE

Theo's cubicle is stripped down. There is a PC terminal, a calendar, and a cup for pencils. Nothing else.

Theo's phone rings inside a drawer. He takes it out and on the screen it displays:

"EMILY"

Theo looks around and stealthily answers it.

THEO

(whispering)

Hey, how are you?

EMILY (O.S)

Theo, sorry to bother you at work...

THEO

No problem. Are you okay? You sound stressed.

INT. EMILY'S OFFICE - DAY

Emily is pacing nervously.

(CONTINUED)

CONTINUED:

EMILY

Did you ever get another therapist?

THEO (O.S)

Yeah, you told me to... why?

EMILY

Did you tell your therapist about us?

INT. BRANNON AND ASSOCIATES - THEO'S CUBICLE

Theo is concerned.

THEO

(whispering)

Well, yeah. Did I do something wrong?

EMILY (O.S.)

(insincerely)

No, not at all.

(then)

You don't have to answer this if you don't want to, but *who* is your new therapist?

INT. EMILY'S OFFICE - DAY

Emily continues pacing. She's clearly anxious.

THEO (O.S.)

Diana Bishop. They said she's next best to you.

Emily exhales sharply.

THEO (O.S.)

Are you there?

EMILY

Yes,... umm, Theo I need to go. I'll call you later.

Emily disconnects the call.

INT. BRANNON AND ASSOCIATES - THEO'S CUBICLE

Theo is panicked. He senses something is seriously wrong.

(CONTINUED)

CONTINUED:

THEO
Emily...? *Emily*?!

Theo is sliding back into his abandoned friend panic again.

INT. EMILY'S APARTMENT - DAY

Emily is in sweats and curled up on the sofa. The doorbell BUZZES. She doesn't move.

It BUZZES again, LOUDER and LONGER. Frustrated, she gets up from the sofa and reluctantly makes her way to the door.

She opens it and Theo is standing there. Emily is surprised, but not thrilled, to see him.

EMILY
Come in.

She turns and heads back to the sofa.

THEO
What's wrong? I *know* something's wrong. What's happened?

Emily looks at Theo, debating whether or not he can handle the news. She decides he can. She reaches down to the table near the sofa and hands Theo the letter.

EMILY
This came in the mail today.

Theo reads over the letter. His expression changes to dread.

THEO
(looking at the letter)
What "gross professional misconduct" are they talking about?
(to Emily)
What does this mean?

EMILY
It means that could lose my license and certification because I make a serious mistake with a patient.

(CONTINUED)

CONTINUED:

THEO
(realizing)
Me...?

EMILY
Yes.

Theo drops to the sofa beside Emily. He can't believe this happening.

THEO
Shit. I'm sorry Emily. I never--

EMILY
You didn't do anything wrong.
(beat)
I did.

Theo is initially confused, but when he realizes that Emily considers HIM a mistake, he's hurt.

Terrified, Theo asks:

THEO
What are you going to do?

Emily looks at him. Theo already knows the answer.

EMILY
I don't know....

Theo's body language communicates that he's retreated back into the man he once was:

THEO
(pleading)
Emily, listen, before you--

EMILY
I really need to be alone right now, Theo.

Beat.

THEO
Is it okay if I give you a call later?

Emily doesn't respond, she simply curls back into a fetal on the sofa.

Theo drops his head and walks toward the door. All the while looking back and hoping she will stop him.

(CONTINUED)

CONTINUED: (2)

She doesn't.

Theo leaves Emily's apartment and shuts the door behind him.

INT. DIANA BISHOP'S OFFICE - NEXT DAY

Diana's office lobby is a testament to minimalist design. Very sleek, white, cold, and unfriendly. Very clinical. Emily charges in, just as Diana is escorting a patient out of her office.

DIANA

(to patient)

Let's work on that blaming everybody else for your troubles. Accept responsibility for your own actions.

Emily, waits for the patient to leave and then beelines directly towards Diana waving the letter. Diana stiffens.

EMILY

(re: letter)

What is this about?

Diana moves into a position of rational detachment.

DIANA

I filed a complaint of professional misconduct against you.

EMILY

Why?

DIANA

You know as well as I do, you're not allowed to enter into a relationship with a patient until at least two years after they've left your care.

EMILY

So what is this... *payback*? Your way of finally bringing me down?

DIANA

I'm not interested in "*bringing you down*", Emily...
(straightens her suit)

(MORE)

(CONTINUED)

CONTINUED:

DIANA (CONT'D)

You're supposed to be the best of us. Our shining star. Personally, I could have cared less about some arbitrary time limit, but you started your relationship with Theo while he was *still* under your care.

Emily realizes she is right. It smarts.

EMILY

And you couldn't wait to call the APA and the state licensing board...

DIANA

And what would you have done, Emily? The very same thing. We are held to a higher standard and you know I'm ethically required to report any sort of misconduct. If we don't play by the rules the whole system doesn't work, and then there's no help for anyone.

Emily's hand has been metaphorically slapped.

DIANA

Say what you want about me... but what you did,... that's a line I would never cross...

Emily realizes she's right.

DIANA

...and I'm surprised you did. Now, I think you should leave.

Tail tucked between her legs, Emily exits Diana's office.

INT. THEO'S APARTMENT - LIVING ROOM

The room is dark. Theo's dialing Emily's number. It goes directly to voicemail.

EMILY'S VOICEMAIL (O.S.)

This is Dr. Emily Coleman. I'm unavailable to take your call at the present time. Please leave a message at the tone. If this is an emergency please call 911 or contact the Crisis Hotline. Thank you.

(CONTINUED)

CONTINUED:

THEO

Emily... this is Theo. I haven't heard from you in a couple of days. You didn't answer your door when I came by earlier. If you could give me a call back. Just to let me know you're alright...

Okay, I love you.

(then)

Bye.

Cody exits his bedroom and pauses. He sees that Theo is clearly in emotional distress. Uncharacteristic to his nature:

CODY

Dude, give her some time... she'll come around.

THEO

It's been two days. I just want to talk to her. The hearing's tomorrow. I just want to tell her I love her and support her.

At the mention of the word "love", Cody rolls his eyes... but upon internal review, he can clearly see Theo's heart is broken.

CODY

You said she's the top doc in town. I think she'll be okay.

(then)

Hey you wanna get online and kill some shit? Find a couple of ratchet twelve-year-olds to hassle?

Theo stands:

THEO

Thanks, but I think I'm just going to go to bed.

Theo saunters off to his bedroom and shuts the door behind him.

On Cody. He's seen Theo in a bad way, just never THIS bad. He's actively thinks of a way to help his friend.

Cody spots THEO'S PHONE on the living room table.

On Cody. A plan is forming in his mind.

INT. EMILY'S APARTMENT - BEDROOM - TRIAL DAY

MONTAGE

- Emily showering
- Emily picking out the RIGHT business suit.
- Emily pulling her hair back to appear more professional.
- Emily exiting her apartment.

INT. THEO'S APARTMENT - TRIAL DAY

MONTAGE

- Theo getting dressed.
- Theo making his lunch.
- Theo exiting the apartment. Cody watches him leave.

INT. NYS LICENSE BOARD CONFERENCE ROOM - DAY

Diana and Emily sit in tables across a makeshift aisle from each other. In front of them are the NYS PSYCHOLOGY BOARD of REAGENTS, chaired by Dr. WILLIAM MARCH (60s, very professional, gray hair, glasses).

DR. MARCH

We have convened today for a professional and ethical misconduct hearing for Dr. Emily Coleman.

(to Diana)

I understand Dr. Diana Bishop is the complainant?

DIANA

Yes, Dr. March.

DR. MARCH

We'll hear from you first.

DIANA

Thank you. The patient, Theo Lattimer, entered my care on August 3rd, 2022. I diagnosed him with PTSD, Panic Disorder, General Anxiety Disorder, and Social Anxiety Disorder.

(MORE)

(CONTINUED)

CONTINUED:

DIANA (CONT'D)

My outlined course of treatment was Cognitive Behavioral Therapy. It was established during our first session that he was currently involved in a sexual relationship.

DR. MARCH

At what time did the patient disclose the identity of his partner?

DIANA

It was during our fourth session that he revealed this relationship was with his previous therapist, Dr. Emily Coleman.

Diana looks over at Emily and then back at Dr. March.

DR. MARCH

What action did you take?

DIANA

I immediately filed an official report with the state licensing board and the APA as required by our state statute.

DR. MARCH

Did you tell the patient you were taking this action?

DIANA

No, I did not.

DR. MARCH

Can you tell me why you didn't feel the need to notify him?

DIANA

The patient clearly was suffering a severe case of therapeutic transference. He was convinced Dr. Coleman was his salvation. I do not believe he would have supported any sort of disciplinary action against her and that continued contact with Dr. Coleman would exacerbate his condition and be detrimental to his progress in treatment.

(CONTINUED)

CONTINUED: (2)

DR. MARCH

(exhaling sharply)

Third-party complaints are generally not accepted by this committee due to an inability to provide reliable data to move the matter forward.

Diana places her hand on a stack of paperwork in front of her.

DIANA

I understand, but I do have transcripts of Theo Lattimer's sessions which I believe are more than sufficient to substantiate my complaint.

Dr. March looks at the other reagents present. Seeing no opposition:

DR. MARCH

You may proceed, Dr. Bishop.

Diana tries to hide her smile as she returns to her seat. Emily appears beaten and contrite.

INT. BRANNON AND ASSOCIATES - DAY

Theo makes his way to his cubicle only to be closely followed by Yannick. Everyone in the office watches, in apprehension, to see what will happen.

YANNICK

You're late, Lattimer. Your write-up will be in your e-mail before the close of the day.

(then)

Now... Mr. Brannon is still waiting for that assessment on the system adjustments that was due... um, yesterday?

THEO

(dispassionately)

I'll get to it.

This pisses Yannick off.

YANNICK

How about you get off your arse and get to it now.

(CONTINUED)

CONTINUED:

Theo slowly turns and stares down Yannick.

THEO

Which part of "get to it" did you not understand?

Office jaws drop at Theo's uncharacteristic behavior. Yannick's had enough of this little shit.

YANNICK

The part where you think you can tell me when you're going to get around to something and somehow imagine you can still keep this job.

THEO

Yannick...?

YANNICK

Yes, little man...?

Theo lands a RIGHT CROSS on Yannick's jaw. Knocking him to the floor.

Theo then gathers up his backpack and leans down to Yannick, who is still laying on the floor:

THEO

I'm taking another personal day.
I've got someplace more important
I need to be right now...

Theo then STEPS OVER Yannick. He walks through the long rows of cubicles to a chorus of CHEERS.

INT. NYS LICENSE BOARD CONFERENCE ROOM - DAY

The administrative review continues.

DR. MARCH

(to Emily)

Dr. Coleman, how do you answer to these allegations?

Beat. Emily thinks on it. She stands, raises her head proudly, and says:

EMILY

Dr. March, I don't deny any of the charges Dr. Bishop has levelled against me.

(MORE)

(CONTINUED)

CONTINUED:

EMILY (CONT'D)

I did have an inappropriate
relationship with Theo Lattimer.

There is shock, awe, and whispers from those in
attendance. Their golden girl has been brought down.

DR. MARCH

And he was still your patient when
it began?

EMILY

Yes, but when the personal
relationship began, I immediately
terminated our professional
relationship.

DR. MARCH

(exasperated)

Nevertheless, Emily he was still
under your care when the
relationship started. Do you have
any idea of the gross negligence
and ethical violations that are
attached to that?

EMILY

Yes. I made a terrible error in
judgement.

Suddenly:

THEO (O.C.)

I am not an *error in judgement!*

Angle on Theo, as he MARCHES forward into the hearing.

DR. MARCH

This a private hearing, sir. I'm
going to need to ask you to leave.

THEO

I'm not going anywhere. This is
all about me, so I have every
right to be here.

DR. MARCH

You're Theo Lattimer?

THEO

In the flesh.

EMILY

(under her breath)

Theo, go home...

(CONTINUED)

CONTINUED: (2)

THEO
(whispering)
Not a chance.

Theo stops between the tables separating Diana and Emily.

THEO
I have no idea how you thought you
could have this meeting and not
include me?!

Diana decides to put on a show for Dr. March and the
other Reagents.

DIANA
(sympathetic)
Theo, you're suffering from
transference. It's quite common
for patients to believe they're in
love with their therapists.

THEO
Whatever. I bet you don't have a
word for when the therapist is in
love with her patient, do you?

DR. MARCH
It's called *countertransference*.

THEO
(standing corrected)
Oh.

DR. MARCH
Is this true Dr. Coleman? Do you
have feelings for this gentleman.

EMILY
(lying)
No, not at all.

THEO
Bullshit!

DR. MARCH
(offended)
Excuse me, young man?

DIANA
Dr. March, I can also make very
clear evidence of why this is a
countertransference issue for Dr.
Coleman.

(MORE)

(CONTINUED)

CONTINUED: (3)

DIANA (CONT'D)

If you'll recall our last APA awards, myself and several other professionals witnessed a rather public breakup between Emily and her current paramour at the time.

DR. MARCH

Make your point, Diana...

DIANA

He accused her of treating him like a patient in their relationship.

THEO

You don't have any proof that happened?

Diana pulls her smartphone out of her purse.

DIANA

I recorded the incident.

Dr. March is stunned and a little disgusted. Emily is furious. Theo can't believe this woman.

DR. MARCH

What's the relevancy of this, Diana?

DIANA

It's my professional opinion that Dr. Coleman's relationship with Mr. Lattimer was a means for her to act on her persistent countertransference issues and in turn she cultivated Mr. Lattimer into both her patient...

(to Emily)

...and her lover.

Theo is pissed.

THEO

This isn't *transference*. I don't feel I've been harmed, betrayed, or the victim of some sort of coercion by Emily.

(then)

Yes, it happened. It had nothing to do with my therapy, my issues, or anything like that.

(then)

(MORE)

(CONTINUED)

CONTINUED: (4)

THEO (CONT'D)

We were just two people who had a moment. And it changed my life...

Theo looks to Emily.

THEO

I hope it changed hers as well.

Emily has both pity and love in her eyes.

DR. MARCH

I'm sorry, Mr. Lattimer, but that doesn't change the fact that Dr. Coleman has made several serious ethical violations--

SUDDENLY:

Cody, Jesse, Vicki, King (wearing a full SUIT), Dia, Amado, and Gerry BURST into the hearing with Phoebe leading the charge.

PHOEBE

My name is Phoebe Lattimer and I've been retained to represent Dr. Coleman in this matter.

DR. MARCH

(exasperated)

This isn't a legal proceeding it's a professional review.

PHOEBE

Well, if I don't like how this turns out it's going to *become* a legal matter.

DIANA

You can't be in here, we're discussing private patient records.

Phoebe glares at Diana and shoves a document at Theo.

PHOEBE

Sign this.

THEO

What is it?

PHOEBE

(sternly)

Just sign it.

(CONTINUED)

CONTINUED: (5)

Intimidated, Theo does as he's told.

PHOEBE

Let it be known that Theo Lattimer has signed a release permitting myself, and everyone present with me, to have full access to his patient records.

DIANA

You can't do that!

PHOEBE

(to Diana)

I can and I am. Now if you want to call your legal representation and pay to have them review these documents, I am sure we're all willing to wait for them to arrive.

Diana snarls and looks away from Phoebe.

PHOEBE

Good. Now, Theo, as you were...

THEO

(apprehensive)

I was done.

Phoebe, frustrated by her brother, rolls her eyes, and:

PHOEBE

I would like to submit character witnesses on the behalf of Dr. Coleman...

DIANA

You're kidding?

(to Dr. March)

This is *not* traditional protocol...

Before March can reply:

PHOEBE

Before you answer, Dr. Coleman has every right to present character references in her defense. To deny her that is a violation of her civil rights and this entire committee could face litigious action that I will happily file on her behalf.

(CONTINUED)

CONTINUED: (6)

March is exasperated at the circus this has turned into...

DR. MARCH

Fine. Go ahead...

Phoebe walks past Theo. She flashes him a knowing smirk, and he smiles back at her. For the first time Theo believes Phoebe is on his side.

Phoebe plants herself next to Emily at her table.

PHOEBE

My first character reference is
Ms. Victoria Salazar...

Vicki walks to the front of the room...

DISSOLVE TO:

INT. NYS LICENSE BOARD CONFERENCE ROOM - LATER

Dia is standing and speaking directly to the Board of Regents, all of whom look very worn out by all the testimony they've heard.

DIA

...we aren't an orthodox family by any means, but the only thing we wanted for our children was for them to know that they had the freedom to do and be anything they wanted. I now understand that trying to force that cultural libertinism on them could have the opposite effect. We made mistakes with my son. I see that now. But thanks to Dr. Coleman, Theo came home for the first time in over four years... and we have an opportunity to try to repair our relationship with him. I can never thank her enough for that.

(to Emily)

No one has ever had the courage to call us on the carpet like you did. At first I was offended, but after I thought about it,... we thought about it, that's when we knew you truly cared about my son.

(to March)

This woman did nothing wrong.

(MORE)

(CONTINUED)

CONTINUED:

DIA (CONT'D)

You can't penalize her for being a human being... for having human heart and a capacity to love.

Dia takes her seat again.

DR. MARCH

Well, thank you for input. *All of it...*

(he looks to Emily)

We would like to ask everyone to wait outside while we deliberate the issue. Thank you.

Everyone stands to exit the hearing room. Diana, refusing to get within arms reach of the Lattimers exits through another door.

EXT. NYS LICENSE BOARD CONFERENCE ROOM - HALLWAY

Emily, Vicki, and Jesse walk to the opposite end of the hall away from the Lattimers.

Theo approaches King and Dia.

THEO

I don't think I've ever seen you in this much clothing, Dad.

KING

Don't get used to it. I feel like I'm in a straight jacket.

THEO

You didn't have to do all of this. How did you know?

KING

Your friend Cody called us.

Theo looks over to Cody. He's talking to Vicki, but when Theo catches his eyes Cody quickly turns away.

KING

He told us what was happening, and when a Lattimer's in trouble, we circle the wagons.

THEO

I thought you didn't like Emily. Not after everything she said.

(CONTINUED)

CONTINUED:

DIA

Everyone's entitled to their own opinion. She's got guts. I have to respect that.

AMADO

The way she came to your defense... she cares about you, and that makes her okay in my book.

PHOEBE

Speak for yourself. Right after I help get her off this bullshit charge, I'm still going to kick her right in the cunt.

DIA

Phoebe!

PHOEBE

(to Theo)

I am.

(then)

You may be the biggest wimp I've ever known, but you're still my little brother and no one's going to bully you while I'm around...

Phoebe opens her arms to give Theo a hug. Theo is very wary, but moves in...

...And is promptly SUCKER PUNCHED in the gut again. Theo CRUMPLES to the ground.

PHOEBE

That's my privilege.

(smiling)

God, you have got to stop trusting me.

Upon seeing Theo FALL, Emily RUSHES from the opposite end of the hall over to him. She kneels next to Theo.

EMILY

Oh my God! Are you all right?

THEO

Yeah, I think so. After a while you get used to it.

(CONTINUED)

CONTINUED: (2)

EMILY

(glaring at Phoebe)

I don't whether to kill her or
kiss her.

THEO

I was ready for it this time.

EMILY

What do you mean you were ready
for it...?

THEO

I knew she couldn't resist. And I
was hoping you'd come running.

Emily at first is angry, then her expression softens into
a smile. Tears begin to form in her eyes.

EMILY

(voice trembling)

I missed you.

THEO

I missed you more...

EMILY

I'm sorry we haven't talked. I was
going through a lot. I am so
sorry, Theo. I had to choose
between you and my career, and
rather than face up to it, I
ignored you and your feelings.

THEO

First, stop saying you're sorry.

They share a LONG kiss. Everyone watches, touched by
their reconciliation.

JESSE

(to Vicki)

What can you do? She likes the
crazies.

Vicki nods in agreement.

VICKI

Maybe we should start trolling
through her patient records to
find dates...

An ATTENDANT (20s) steps outside of the closed board room
and addresses the group.

(CONTINUED)

CONTINUED: (3)

ATTENDANT

If you could return to the room.
The board has made its decision...

PHOEBE

They better say something I want
to hear or I will own mental
health services in this state...

DISSOLVE TO:

INT. NYS LICENSE BOARD CONFERENCE ROOM - LATER

March and the Board of Regents sit in the front of the
room. The stern expression on their faces leaves everyone
a little unsettled and wary.

DR. MARCH

(to Emily)

Dr. Coleman, we've reviewed your
medical records, heard from the
patient, and your *many* character
references.

(then)

We've come to the conclusion that
while unorthodox, your
relationship with Mr. Lattimer was
not detrimental to his course of
treatment.

Everyone CHEERS. Diana sulks.

DR. MARCH

However,... the profound
professional and ethical breaches
cannot be ignored...

Diana now smirks gleefully.

DR. MARCH

To this end, we have decided that
you and your practice will be
placed on probation for a period
of no less than two years. During
which time you will not be allowed
to acquire additional patients and
your case files will be under
administrative review by this
board.

Emily exhales in relief.

(CONTINUED)

CONTINUED:

EMILY

Thank you, Dr. March.

DR. MARCH

Emily, this is going to be a black mark on your record. Was it worth it?

Emily looks at the smiling Theo, and turns back to Dr. March:

EMILY

Absolutely.

DR. MARCH

(smiling)

Then I wish you all the best.
We're adjourned.

As the March and the other Reagents file out of the room, Diana is furious:

DIANA

You have got to be shitting me...?!

(to Emily)

Don't think you're getting away with this...!

Phoebe steps in front of Diana and hands her two subpoenas.

DIANA

What the hell is this?

PHOEBE

One's a gag order and the other is a civil lawsuit I filed this morning on the behalf of my brother. You released his medical records to this committee without his signed consent.

DIANA

(smirking)

I was legally obligated to do so. This won't hold up in court...

PHOEBE

No, but I'm sure the lawyers for your professional malpractice insurance will tell you to hand over a nice little settlement to Theo in order to make it go away.

(MORE)

(CONTINUED)

CONTINUED: (2)

PHOEBE (CONT'D)

Then they'll skyscraper your premiums.

(leans in and
whispers)

Don't *fuck* with the Lattimers,
bitch.

Diana is apoplectic and storms out of the conference room.

PHOEBE

(triumphant, to
everyone)

I love proving I'm the biggest
bitch in the room.

Everyone files out of the hearing room. Theo and Emily are hand-in-hand.

INT. LATTIMER HOME - SITTING ROOM - LATER

There is massive refreshment spread with a banner over the table that reads: "**CONGRATULATIONS EMILY!! (AND THEO)**"

On Quentin and Phoebe. He's lost another bet and is handing money to his mother.

QUENTIN

I thought for sure they wouldn't
get back together...

PHOEBE

At this rate, I'll be garnishing
your allowance until you're
eighteen.

Gerry enters with a huge bouquet of WHITE ROSES from the garden.

GERRY

(to Dia)

You think Emily will like these?

Dia has her arms wrapped around the once again nude King.

DIA

She'll love them!

As Gerry walks past Cody he tosses him an ounce bag of weed.

(CONTINUED)

CONTINUED:

GERRY
Use in moderation, kid.

CODY
(thrilled)
I will.

GERRY
Meet me by the pool, we'll give it
a clinical trial.

CODY
Deal!

Cody leaps out of his chair and rushes toward the patio doors.

EXT. LATTIMER HOME - OUTSIDE THE SITTING ROOM - DAY

Theo and Emily are in the hallway. We only see them from their bare shoulders up.

THEO
Exactly *how* is this supposed to
help me?

EMILY
It's an exercise to help raise
your confidence and assist in
liberating you from deep-seated
inhibitions.

Theo exhales.

THEO
Whatever that means...
(he inhales)
Okay, on three...

EMILY
One...

THEO
Two...

EMILY
Three...

Theo and Emily break into a RUN and tear through the hallway. It's now apparent that they are COMPLETELY NAKED.

EXT. LATTIMER HOME - POOL AREA - DAY

Gerry and Cody are seated on chaise lounges toking up.
Cody barks out a cough.

CODY

This is *great* shit... *really* great
shit.

GERRY

(coughing)

Thanks.

CODY

Can I ask you something
personal...?

GERRY

Fire away, kid.

CODY

Like, how does it work with you
guys and Theo's mom. Do you take
shifts... or is it like a threeway
thing? And if it is, are there
like *friendly fire* rules?

GERRY

(laughing)

Well,--

INT. SITTING ROOM - DAY

Theo and Emily RIP through the sitting room and out the
SIDE PATIO DOOR. LAUGHING and SCREAMING,...

EXT. LATTIMER HOME - POOL AREA - DAY

...they JUMP into the pool soaking Cody and Gerry.

CODY

(to Theo)

Asshole! I just fired this up...!

The Lattimers gather in the french doors to watch Theo
and Emily frolic nude in the pool. Vicki, eyeballing
Theo, slowly turns her head in a familiar ninety-degree
angle.

VICKI

Mmm. Like father, like son.

(CONTINUED)

CONTINUED:

KING

(proudly)

That's my boy!

Theo and Emily continue laugh and romp in the pool.

EMILY

See, now wasn't that fun?

THEO

It wasn't *so* bad.

EMILY

I knew you could do it.

THEO

Only because you were here.

Theo wraps his arms around Emily.

THEO

I love you.

EMILY

I love *you* too.

THEO

Family,... neurosis,... and
all...?

EMILY

Of course, besides... remember, I
been accused of having this
problem with separating my
personal and professional lives
anyway.

They KISS. Theo then realizes that his family and friends are in the doorway and beside the pool watching them.

THEO

(yelling)

A little privacy please?!

Gerry and Cody take their bong and supplies and move behind the immaculately groomed hedge.

The Lattimers turn away from the pool and back into the sitting room mumbling in agreement and proud of Theo's new assertive nature.

However, Quentin stays behind and glares at the couple.

(CONTINUED)

CONTINUED: (2)

QUENTIN

(disgusted)

There are *nine* bedrooms in this house. Pick one.

Appalled, Quentin then turns away from Theo and Emily and storms back into the sitting room.

THEO

(off Quentin)

I think we should buy him a soul for Christmas...

EMILY

Or a Playstation 5. It'll undo Phoebe's programming in less than a week.

THEO

(liking this)

Good idea.

Emily and Theo kiss one final time before we...

FADE TO BLACK.

THE END