

Brother of the Bride

by

JC Kauffman

**EPISODE 1:**

EXT. GARDEN - DAY

White chairs stretch in perfect rows, the setting for a wedding. Someone has tied too many ribbons on everything.

CLOSE-UP-- MILO, beneath the arch, wrings his hands together and scans the aisle.

CLOSE-UP- ARTIE squeezes his shoulder.

ARTIE

You look like you want to run. Are you nervous?

Milo fidgets in his pocket, clearly double-checking for the rings.

MILO

I want to know that she's coming. She's super late.

AMELIA appears, clinging to her father's arm, pale and tense. She stops at the aisle's end, bouquet tight in her grip.

FLOWER GIRL

(too loud)

Is she supposed to stop there?

All eyes on Amelia. She looks at Milo, breath shaky.

MILO

Amelia? Talk to me.

AMELIA

I'm scared, Milo. I thought I was ready—but I'm not sure I want this.

MILO

But... We've always...

She interrupts.

AMELIA

I love you. Just... maybe not enough.

CLOSE-UP- The bouquet slips from Amelia's hand, landing softly on the aisle with a thud.

CLOSE-UP- Artie's face as the bouquet hits the ground, his mouth opens, then closes again.

Milo takes a single step toward Amelia, and Artie puts out an arm to stop him. Milo takes a step back on his own.

AMELIA (CONT'D)

I'm sorry.

She backs away. Artie steps toward her, but she bolts.

ARTIE

Stay... She's my sister. I'll do it.

Artie stays for a beat, staring back at Milo before going after his sister.

The music abruptly stops with a screech.

FREEZE-ON- Milo's face as Artie disappears.

EPISODE 2:

INT. HOTEL LOBBY - DAY

CLOSE-UP- Two RECEPTIONISTS at the front desk exchange worried glances.

Amelia, in her wedding dress, storms across the lobby to the elevator. Artie runs after her.

ARTIE

Amelia, don't do this. Just come back.

AMELIA

I can't, Artie. I've been "Milo's girl" since I was ten. Now, I look in the mirror, and I don't know myself.

ARTIE

And Milo? He's falling apart. This will break him. Don't you care?

AMELIA

I care. I hate hurting him. I wish I could do what is expected of me. I'd be lying to him—and to myself.

The elevator arrives with a cheery ding. She hesitates, looks down, then steps in.

ARTIE

Amelia—

She meets his eyes.

AMELIA

Take care of him for me, okay?  
He'll need his best friend.

The doors close. Artie stands alone. He straightens his jacket, then heads back.

INT. ELEVATOR - DAY

CLOSE-UP— Amelia slides down the wall until she hits the floor. She sobs into her knees.

EXT. GARDEN - DAY

CLOSE-UP— Milo's hand clinched around the bouquet, knuckles white.

MILO

Where is she?

Artie stares at the ground.

ARTIE

She's not coming, Milo.

The nearby guests murmur louder. Milo's father, DONOVAN WOODS, approaches.

DONOVAN

Pull yourself together. Everyone is watching.

A beat where Milo stares at him.

DONOVAN (CONT'D)

I called the driver; the car is out front.

He grabs his son's arm, trying to pull him down the aisle.

MILO

Just don't, Dad.

He shoves him back, but doesn't shake him.

MILO (CONT'D)

I'm... fine... I just...

Milo staggers, trying to steady himself. The screen blurs. He sways and collapses; guests gasp.

ARTIE  
MILO! Somebody help!

Artie kneels by Milo, then glances back at the hotel.

FREEZE-ON- Artie's on his knees before Milo, the hotel behind him.

EPISODE 3:

INT. HOTEL ROOM - DAY

CLOSE-UP Milo's face pale and still unconscious.

Artie sits close, holding his hand and stroking it. Donovan paces near the door, muttering. Sunlight fills the room from floor-to-ceiling windows.

ARTIE  
Come on, Milo, you've got to wake up.

DONOVAN  
You should go, Mr. Clarke. This is your sister's fault. My son doesn't need you.

ARTIE  
He's my best friend. I'm not leaving him.

Artie glares. Donovan huffs and stalks out.

DONOVAN  
I'm getting coffee. Text me if he wakes up.

He exits, and a beat of silence hangs.

ARTIE  
Come on, Milo. All this sucks, and you don't deserve it.

Milo stirs, eyes still closed. Artie squeezes Milo's hand.

MILO  
(delirious)  
I do.

CLOSE-UP – Artie's hand brushing the hair from Milo's forehead. His hand lingers a moment.

ARTIE  
Milo? Are you awake?

Milo's eyes flutter, unfocused. Half-asleep, he leans in and kisses Artie.

CLOSE-UP- Artie and Milo's faces locked in a kiss. Artie shoves Milo back, startled.

MILO  
Oh my god! Did I just—did we just—?

CLOSE-UP- Artie's cheeks flushed red.

ARTIE  
Uh, you kissed me. I think you thought I was Amelia.  
(beat)  
Not that I'm complaining! I mean—no, I mean—I just—

Milo covers his face and runs his hands through his hair. Donovan storms back in, his coffee sloshing as he stops.

DONOVAN  
What in the hell is going on in here?

Milo and Artie freeze. Both their faces turn to Donovan, mouths open. Donovan glares.

DONOVAN (CONT'D)  
I knew you were trouble. Get away from my son!

He moves between them, arms crossed over his chest.

FREEZE-ON- Milo's face, Artie visible just over Donovan's shoulder behind him.

EPISODE 4:

INT. HOTEL ROOM – DAY

CLOSE-UP- Donovan and Artie's angry faces inches apart. Milo sits up on the bed, dazed.

MILO  
I had the most awful dream...  
Where's Amelia?

A beat.

DONOVAN  
It wasn't a dream. She left you in  
front of everyone.

ARTIE  
Take it slow. He just fainted.

DONOVAN  
I'm not the one kissing him...

MILO  
I was delirious... I thought he was  
Amelia.

Artie's face falls—a knock. Artie grabs take-out from a hotel staffer.

ARTIE  
You are a lifesaver! Mr. Chang's  
signature sesame chicken.

He sets the bag down and does a little victory wiggle.

MILO  
Dad, can I talk to Artie alone for  
a minute?

Donovan crosses his arms, then exits with a muttered grumble.

MILO (CONT'D)  
How did you get that? The  
restaurant is an hour away.

Artie laughs.

ARTIE  
I have my ways... Anything for you.

He waggles his eyebrows. But Milo groans. He walks over and grabs Amelia's bouquet, which sits on the bedside table.

MILO  
You should really check on your  
family. Amelia needs her twin.

ARTIE  
You're my best friend; you need me.

Milo pulls Artie in, staring at him as he hugs him.

MILO  
I think, for once, my dad is right.  
I need space.

He pauses to stare at his friend for a moment.

ARTIE  
I'll go, but I'm taking half the  
chicken. You'd better call me.

MILO  
Tomorrow... I promise...

Artie separates the chicken. He nods, then silently leaves the room. Milo sits on the bed, bouquet in hand, plucking a petal as he stares out the window.

MILO (CONT'D)  
I'm so sorry, Artie...

FREEZE-ON- Milo's face as he turns back to stare at the door.

EPISODE 5:

INT. MILO'S KITCHEN - NIGHT

SUPER: "THREE YEARS LATER"

CLOSE-UP- Amelia's bouquet. Once vibrant, now faded, on window ledge.

Milo enters, pauses by the vase, fingers tracing a dried petal, then glances outside. He grabs his keys and goes.

INT. NIGHTCLUB BAR - NIGHT

Milo and Oliver step into the neon-lit club. Milo hangs back.

MILO  
I can't believe I let you drag me  
out tonight.

OLIVER  
You need this. You haven't even  
tried dating since... everything.

ASHLEY appears, smiling, hands slipping around Oliver's waist.

OLIVER (CONT'D)  
Hey, babe, where's your friend?

MILO  
Ashley, don't tell me you brought a  
blind date. Not interested.

ASHLEY  
You'd never have come if you knew.  
She's running late anyway.

Milo scans the bar—then freezes. The crowd parts, the music fades. At the bar, Artie sits, chatting with the bartender, as their eyes lock, then a cheesy love song swells.

OLIVER  
What is it?

MILO  
Someone I used to know.

Milo hesitates, then straightens his jacket and approaches.

MILO (CONT'D)  
It's... really good to see you.

Artie's arms are crossed, and he doesn't meet Milo's eyes.

ARTIE  
Yeah. Been a while.

Milo pulls Artie into a hug. Artie stiffens. After a second, he gives in—but pulls away quickly, his eyes on the floor.

FREEZE-ON- MILO'S face as Artie pulls away.

## EPISODE 6:

INT. NIGHTCLUB - NIGHT

Back at the bar— Milo and Artie as Artie gives him a crooked smile. Artie's posture is guarded, arms tense at his sides.

ARTIE  
So, now you're a hugger?

Milo drops his arms.

ARTIE (CONT'D)  
You said you'd call me tomorrow,  
but it's been three years.

MILO

I know. I was a mess after... And, you look like Amelia sometimes. It hurt to see you. Then I waited so long, I didn't know how to reconnect.

Artie looks up, making eye contact.

ARTIE

I missed you. You were my best friend.

MILO

I missed you, too.

CLOSE-UP- Milo's face shifts from sad to a grin.

MILO (CONT'D)

Look, why don't you hang out with us? Unless you're with someone...

ARTIE

I'm supposed to be on a blind date, but he's late...

MILO

Then it's settled.

Ashley and Oliver join them, looking back and forth between Artie and Milo.

MILO (CONT'D)

This is Artie. Old friend, best friend, actually. He's going to hang with us.

OLIVER

Of course! Come dance with us! The night is young.

ON THE DANCE FLOOR

The group dissolves into the crowd. Ashley and Oliver dance away, leaving Milo and Artie alone.

They bump into each other awkwardly, then exchange a smile. Milo laughs, spinning Artie.

Someone bumps Artie, sending him stumbling into Milo's arms. They freeze, eyes locked. The music goes silent.

Milo hesitates, close enough to kiss, but then laughs and lets go—

MILO  
Careful. I hear I'm a terrible dancer.

ARTIE  
Maybe I'll risk it.

They keep dancing, their eyes linger on each other—  
FREEZE-ON- Their Lips inches apart.

EPISODE 7:

INT. NIGHTCLUB - NIGHT

Back on the dance floor, Milo and Artie lean in closer... lips inches apart, eye contact held, the music pounding so loudly, and nothing can be heard. A man in a crop top and eyeliner, ANDREW, taps Milo on the shoulder. Milo's brow furrows as Andrew gestures toward Artie.

CLOSE-UP- Andrew's hands on Milo's chest as he shoves him back from Artie.

Artie's mouth opens, but Milo moves in and shoves the man. Andrew takes a swing at Milo, who stops the punch with a grab. The three move to a quieter spot.

MILO  
You tried to punch me!

ANDREW  
Excuse me, I don't mean to break up the party, but you were dancing with my date!

He gestures to Artie, whose eyes widen.

ARTIE  
Are you Andrew?

ANDREW  
Yes, but you don't seem as eager for this date as your online messages suggested.

He shoots Milo an annoyed glare.

ARTIE

Oh, no, no, no. This is Milo, a friend. We just ran into each other tonight....

MILO

I'm straight. It was nothing.

Artie's face immediately falls. Andrew rolls his eyes. Artie takes Andrew's hand.

ANDREW

Sorry, I've just been burned before...

CLOSE-UP- Milo grimaces, then his eyes shift to the floor.

ARTIE

Can I get your new number? I would love to catch up soon.

Milo hands Artie his phone, and Artie quickly types his number.

ARTIE (CONT'D)

Sorry, I should go with Andrew, he's my date.

MILO

Good to see you, Artie. Let's do it again.

ANDREW

Come on. I've seen enough weird love triangles to last a lifetime.

Artie nods and disappears with Andrew. Milo watches them fade into the crowd. He walks over and grabs his beer. Milo chugs his drink at a nearby table.

CLOSE-UP Milo slams the glass back down so hard it shatters, and the sound of breaking glass rings out.

MILO (V.O.)

I'm straight, just like Artie said. Why do I feel... Jealous.

FREEZE-ON- Milo, head down, the shards of the shattered glass spread across the table before him.

EPISODE 8:

INT. OFFICE HALLWAY - DAY

Milo paces in an office building hallway—opulent lighting, flowers, glossy elevators.

CLOSE-UP— Milo's wristwatch as he stares down at it.

After a few moments, the door to the large glass-walled office opens, and Donovan steps out.

MILO

I'm in a hurry, Dad. What's so important?

DONOVAN

Come inside first.

INT. EXECUTIVE OFFICE - CONTINUOUS

Milo enters—a sleek corner office with floor-to-ceiling windows overlooking the skyline. Modern art. Massive glass desk. Leather chairs.

MILO

I have a meeting in 25 minutes that could decide everything for my company. Can this wait?

DONOVAN

No, it can't. As you know, I gave you 18 months to make your little business venture profitable.

MILO

I still have a month.

Donovan shakes his head.

DONOVAN

It's time you got your head out of the clouds and took your place as my successor. Your obsession with sustainable offices is cute, but it's not what you're meant to do.

MILO

You gave me until the end of the month. We're close, Dad.

DONOVAN

I need you to be realistic.

Donovan pulls out a contract, slams it on the desk, and holds out a pen. Milo flinches at the noise.

Milo slams his fist down on the desk.

MILO  
You know what, Dad? Fuck off.

Milo bolts for the door, jaw clenched; his steps are brisk. He glances at his phone:

SUPER: "Oliver: I hope you are on the way. The rep from Oswald will be here any minute.

DONOVAN (V.O.)  
If he gets that Oswald contract,  
there will be consequences.

FREEZE-ON- Donovan's jaw tight, eyes fixed on the door Milo just left through.

EPISODE 9:

INT. SMALL OFFICE - DAY

MILO rushes in, breathless, to a modest but tidy office with two desks. The room is functional, with fluorescent light and landscape paintings. OLIVER stands as Milo enters. The sound of the door slamming behind him echoes as he enters.

OLIVER  
Oh, thank god. I wasn't sure you'd make it.

MILO  
Neither was I.

OLIVER  
What did the old dick want this time?

MILO  
The usual-quit dreaming, come work for him, give up on green offices.

He takes a beat to catch his breath.

MILO (CONT'D)  
But if we land Oswald Corp, we're in the clear.

OLIVER

We're so close, Milo. Just breathe.

CLOSE-UP- Oliver puts a hand on Milo's shoulder.

They both glance at the clock. A knock at the door-Milo jumps up and opens it. He freezes.

MILO

Artie?

Artie's mouth opens, then closes again.

ARTIE

Mr. Oswald never mentioned you by name on the proposal...

FREEZE-ON- Milo in the doorway, hand still on the knob, mouth open.

EPISODE 10:

INT. SMALL OFFICE - DAY

The scene begins where the previous left off: Milo still in the doorway, hand on the knob. Artie hasn't moved.

ARTIE

I had no idea this was your company. Your proposal... it was impressive.

MILO

You work for Oswald Corp now?

ARTIE

Yeah. I'm the green tech consultant. We had tons of proposals, but yours stood out-creative, practical, and honestly... passionate.

OLIVER

That's huge! Thank you, really.

ARTIE

I'll admit, the board was skeptical-two people, eight buildings, a lot of responsibility. But I told them-if anyone could pull it off, it was this company.

(MORE)

ARTIE (CONT'D)  
Now that I know it's you two, I'm  
more confident.

Oliver bounces on his feet, and Milo pulls him into a  
spinning hug.

MILO  
So... we have a shot?

ARTIE  
If you want it, absolutely. I'll  
get the contracts started today.

There's a beat—Milo puts his hand over his mouth, his eyes  
glisten with tears.

MILO  
Thank you. Really. I was ready to  
lose hope. You... you didn't have to  
go to bat for us.

ARTIE  
I went to bat for your proposal. I  
remember what you're capable of.  
Besides, despite ghosting me, you  
are very reliable.

Oliver smiles and stands.

OLIVER  
I should grab lunch with Ash, I  
promised. But you two should...  
Celebrate and maybe clear the air.

Milo and Artie glance at each other, then back at the floor.

ARTIE  
Lunch?

MILO  
Lunch.

Oliver heads out, leaving Milo and Artie alone in the small  
office, sunlight catching on the stack of contracts between  
them.

FREEZE-ON— Milo and Artie, leaning toward each other mid-  
laugh, the contracts forgotten between them.

EPISODE 11:

INT. ELEVATOR - DAY

Milo and Artie step into a standard corporate office elevator.

ARTIE

I'm happy you decided to come.

MILO

I was just surprised. I thought you were kind of still mad at me about everything.

ARTIE

I am, but I also thought we'd take this opportunity to talk about it.

Milo exhales, eyes on the elevator door. There is a ding, and it opens.

MILO

We probably should talk... I don't know what to say.

A GIRL enters with a tray of coffee, she stares down at a phone, and runs headlong into Artie. The cups of coffee tip and pour all over Artie's shirt, pants, shoes, and even into his hair. The sound of a splash fills the space. Milo's eyes widen.

GIRL

OH MY GOD... Let me get you something...

CLOSE-UP- A drip of coffee spilling down Artie's nose, and then Artie sputters coffee even in his mouth, as he spits it out, soaked and speechless.

He looks down at his ruined shirt, then at Milo, who tries to stifle a laugh. The girl apologizes, fumbling for napkins.

GIRL (CONT'D)

I'm so, so sorry! I didn't see you there...

CLOSE-UP- Artie's shoes as she accidentally splashes more coffee onto them.

Artie's mouth hangs open for a long beat. He shakes, and coffee flies off of him.

ARTIE

It's...fine. Just a little hot.

MILO

Well, at least now we have  
something else to talk about.

Artie's lips twitch into a small smile. Milo offers a pocket square, and they both start laughing. Milo's gaze then moves to Artie's chest, now highlighted by his soaked shirt.

ARTIE (V.O.)

Why is he looking at me like that?

FREEZE-ON- Artie, pocket square in hand, a drip of coffee falling from his chin, his eyes on Milo.

EPISODE 12:

INT. ELEVATOR - DAY

The Girl still hovers, napkins in hand. Artie bursts out laughing, waving the tiny pocket square like a white flag of surrender.

CLOSE-UP- Coffee drips off his sleeve, splattering onto the elevator floor.

ARTIE

Maybe if we wait long enough, it'll  
soak up the whole puddle.

Milo groans, facepalms, and stuffs the useless cloth away as the puddle grows.

MILO

I think I've got some gym clothes  
up in my office.

ARTIE

You're like 6 inches taller than  
me, remember?

Both men laugh uncontrollably, and the girl joins.

ARTIE (CONT'D)

Lead the way, I can't wear this.

INT. SMALL OFFICE - DAY

Back in the small office, Milo hands Artie his gym clothes. Artie examines them.

ARTIE

I'll just run to the bathroom and  
throw these on.

He leaves. While he's gone, Milo sits at his desk, then realizes the gym shirt is still in the office.

INT. MEN'S RESTROOM - CONTINUOUS

Milo walks into the men's restroom and sees Artie's shoes under the door of the last stall in the row. Just as Milo is about to speak, Artie steps out. Artie's entire bare chest is on display. Milo's eyes drift down to it.

CLOSE-UP- Milo's face as he stares at Artie's chest, his cheeks flush.

MILO (V.O.)

Wow, he's so... hot.

MILO

I just brought you the shirt.

He holds out the shirt on a single finger. Milo notices the gym pants pooling at Artie's ankles, completely covering his shoes... far too long for his shorter frame.

ARTIE

I look ridiculous.

MILO

No, you're gorgeous.

Milo immediately blushes.

MILO (CONT'D)

No, I meant... I mean, for a man,  
you're really attractive...

ARTIE

Sure you did...

FREEZE-ON- Artie, winking at Milo just before closing the bathroom door.

EPISODE 13:

EXT. OFFICE BUILDING ENTRANCE - DAY

Milo and Artie stand in front of the tall office building. Artie is still wearing Milo's gym clothing. The pants are rolled up, and the tank top hangs very far past his waist.

ARTIE

No way we're going anywhere fancy for lunch... I look like a toddler who broke into the gym.

MILO

Honestly, I think you're setting a new trend.

EXT. PUB - DAY

A cozy red-brick building with a sign reading "PUB."

MILO

Just go in.

Artie opens the door and steps inside.

INT. PUB - DAY

Inside is a classically decorated Irish pub. There's a long bar and a few tables to the ends of it, the place is nearly empty, and the BARTENDER grins in recognition when she sees Milo. She does a double-take at Artie's clothing.

BARTENDER

Mr. Woods, lovely to see you. Do you need menus or drinks today?

MILO

Just menus, please.

The two sit down at one of the few tables, and Artie turns in his seat, taking in the pub.

ARTIE

This place is adorable. How'd you find it?

MILO

It's right here by the office. They're busier at night, but the food's great... and I figured you'd be more comfortable here.

ARTIE

Thanks for not making me go anywhere I'd need a tie. Or, you know, pants that fit. I get made fun of a lot for being small, and I hate wearing stuff like this.

MILO

I kind of like it. You look... cute in my clothes.

Milo looks at Artie, his eyes moving up and down, the other man's face.

MILO (V.O.)

I can't actually want to kiss Artie... Can I...

FREEZE-ON- Milo, his gaze dropping to Artie's lips.

EPISODE 14:

INT. PUB - DAY

The Bartender emerges with two glasses of water and a menu. The two men look at it quickly.

ARTIE

So, how long are we going to ignore the flaming elephant in the room?

MILO

What do you mean?

ARTIE

My sister. You clearly are dying to ask me about her.

MILO

I hadn't even thought about her, honestly.

ARTIE

What do you mean? You keep staring at me, and I know it's because I remind you of her in a weird way. I mean, we are twins.

MILO

I guess. But I've been focused on you...

Artie raises an eyebrow, a slow grin spreading across his face.

ARTIE

Careful, Milo. If you keep looking at me like that, I might start thinking this is a date.

CLOSE-UP- Milo's face as he chokes on his water, sputtering and nearly spraying it across the table. The bartender glances over, eyebrow raised.

MILO

It's not a date! I mean--not unless you want it to be. I mean--no, I mean--I just--

Artie's grin widens. Milo, cheeks burning, tries to recover but only fumbles with his napkin. A beat of silence.

ARTIE

For the record, I wouldn't mind if this were a date.

FREEZE-ON- Artie's grin across the table, Milo's burning cheeks visible in the foreground.

### EPISODE 15:

INT. PUB - DAY

Resume from the previous scene in the pub, Milo and Artie still sit at the table. Milo's hands fidget on the table. Artie bites the inside of his cheek, eyes bright.

ARTIE

I 100% know this isn't a date.

CLOSE-UP- Milo's hand as Artie reaches across the table and takes it.

MILO

Maybe I've been trying not to think about Amelia. I didn't even realize it.

He pauses for a beat.

MILO (CONT'D)

So how is she?

ARTIE

I think she's fine. She left to work as a nurse at an aid clinic in the Philippines a few weeks after the wedding, and she's been there ever since. She calls and texts, and she really likes the work, but I haven't seen her in nearly as long as you.

MILO

I'm glad she's happy. Honestly, I think she made the right choice.

ARTIE

You do?

MILO

I've learned a lot since she left. I think we both needed to... explore our options.

His eyes move to Artie.

ARTIE

I always saw you two as the perfect couple, but now... I think you might be right.

Milo stares Artie in the face, hard, maintaining direct eye contact.

MILO

Maybe I was looking at the wrong twin the whole time... I don't know...

CLOSE-UP- Artie's face as he blushes

ARTIE

Maybe you were...

FREEZE-ON- Artie's hand still holding Milo's across the table.

EPISODE 16:

EXT. PUB - DAY

Milo and Artie step out of the pub, laughing together.

They walk side by side down the street, the city bustling around them.

ARTIE  
Thanks for the lovely date.

He bursts into laughter.

MILO  
Please stop making fun of me.

ARTIE  
NEVER! Maybe next time you can warn me that it's actually a date?

He looks at Milo with a smile. Milo starts to lean in, but Artie pulls away.

MILO  
I guess we'll see. I go to this trivia night with Oliver and Ash on Thursday at the pub, you should join us this week.

ARTIE  
Oh, double dates now.

MILO  
As friends... I mean, if you want.

ARTIE  
I'll be there.

Artie walks away. Milo watches his back disappear into the distance before walking to the door.

INT. OFFICE BUILDING LOBBY - DAY

Milo steps into the fancy lobby when he hears a voice behind him that stops him mid-step.

DONOVAN  
MILO DONOVAN WOODS!

MILO  
What is it, Dad?

DONOVAN  
That better not have been who I think it was? I told you to stay away from the Clarke Family!

FREEZE-ON- Milo, his back to the lobby entrance, Donovan standing behind him.

EPISODE 17:

INT. OFFICE BUILDING LOBBY - DAY

Back in the lobby, Donovan faces Milo, fists clenched. His expression is controlled.

DONOVAN

What were you doing with Artie Clarke?

MILO

He's one of my best friends, Dad. We reconnected recently. It's been nice.

DONOVAN

That boy has always been trouble. I would appreciate it if you stayed away from him. We don't need anyone getting the wrong idea about you.

MILO

I'm an adult. I can spend time with whoever I want. Artie is great. What could give people the wrong idea?

CLOSE-UP - Donovan's lip curls. His jaw tightens.

DONOVAN

He likes men. You know how it looks when you hang out with him.

MILO

That's very homophobic, Dad.

DONOVAN

We don't need a public scandal, and it'd be bad enough if it were just a man, but Milo-Artie is Amelia's brother. I'm trying to protect you. You've no idea how people talk, or what they'll do to us.

MILO

So what? What does that have to do with anything?

DONOVAN

You can't be this dumb, Milo. I built this empire for you as your legacy.

MILO

If you can't accept who I am and who I care about, maybe I don't want your legacy.

FREEZE-ON- Milo and Donovan, their faces inches apart. Faces hard, eyes locked, jaws clenched.

EPISODE 18:

INT. OFFICE BUILDING LOBBY - DAY

Milo and Donovan continue their standoff from the last episode. People in the lobby try not to look, their eyes darting away. There are a few murmured whispers.

DONOVAN

Think of your future.

MILO

Dad, he's a friend.

DONOVAN

Don't lie to me. I know how you feel. You were engaged to his sister. If anyone suspects you're dating him, it's not just gossip- it's a scandal. You wouldn't want people to think-

MILO

(Interrupting)

Think I'm gay? Or Bi? What would you do if I were?

He glares at his son. He glances around the lobby, and a few heads turn away.

DONOVAN

You know how I feel about this. You will be the CEO, and you have an image to uphold. You need a wife and a proper heir.

Donovan emphasizes the word "wife."

MILO

I didn't ask for your company or my legacy; I asked a question. What would you do if I liked men?

DONOVAN

Keep your voice down!

He screams these words, and they echo in the open space. He looks around, eyes darting around the lobby.

MILO

I'm attracted to Artie, Dad. I think I always have been.

Donovan grabs his son's arm and tries to pull him away, but he plants his feet.

DONOVAN

We can't talk about this here. Someone could hear.

A few people in the lobby pretend not to notice, but their eyes flick back to Milo and Donovan.

MILO

Heaven forbid. I love you, Dad, but you're a real dick.

DONOVAN

If you don't fall in line, there will be consequences.

MILO

I'm not afraid of you.

CLOSE-UP- Donovan moves in, his face inches from Milo's.

DONOVAN

You should be.

Donovan turns and stalks away. Milo stands motionless for a moment, jaw clenched.

CLOSE-UP- Receptionist's uneasy glance.

Milo quickly looks away and straightens his posture before heading to the elevator. Several seconds after Milo exits, Donovan comes back into view.

DONOVAN (V.O.)

I want to keep you safe, Milo.

CLOSE-UP- Donovan's phone, where he looks at a picture of a young Milo, rubbing the image with his thumb. He dials.

DONOVAN

(On phone)

I need you to take care of something for me...

FREEZE-ON- Donovan's hand clenched white-knuckled around his phone.

EPISODE 19:

EXT. PUB - NIGHT

The cozy Irish pub with red-brick walls now has golden light spilling through the windows. The hum of laughter and the clink of glasses drift out onto the sidewalk. Milo stands outside the pub, rocking on his feet. Ashley watches him.

ASHLEY

Are you really sure this isn't a real date?

MILO

I have never dated a guy before...

ASHLEY

Mi, that's not an answer.

Milo slumps his shoulders.

MILO

Ok fine. I will admit that I've always felt a weird pull to Artie, even when we were kids, and when I was engaged to his sister.

ASHLEY

Does he know that?

MILO

No. I never said a word. Once, Amelia and I broke up for a few months, and I told my dad I had feelings for Artie. He freaked out and convinced me I just missed Amelia. I figured he was right.

ASHLEY

Have you ever been attracted to other men, besides Artie?

MILO  
Yeah... I mean, celebrities and  
stuff.

He looks down at the ground.

MILO (CONT'D)  
I definitely like women. But I  
think I'm bi. I've never said that  
aloud before.

CLOSE-UP- Ashley pulls Milo into a tight hug.

Artie appears in a fitted coat and jeans. Milo instantly  
straightens, also pushing Ashley off, breaking into a grin.

ARTIE  
Sorry, I'm late...

ASHLEY  
Oliver still isn't here either. I'm  
gonna step inside where it's warm  
and give you two a moment.

ARTIE  
Is everything ok?

MILO  
Yeah, it's great, actually, but we  
need to talk...

Artie looks down, brows furrowed.

ARTIE  
That's never good...

Milo's mouth opens, then closes again.

MILO  
No. I'm doing this all wrong...

Milo hesitates, searching Artie's eyes. For a moment, neither  
moves. Then Milo's lips finds Artie's.

ARTIE  
Finally...

He whispers almost into Milo's lips. Then pulls him back in.

FREEZE-ON - Milo and Artie, mid-kiss, Artie's hand on Milo's  
cheek.

EPISODE 20:

EXT. PUB - NIGHT

Milo and Artie kiss passionately under the pub's lighting. Artie's hands in Milo's hair. Finally, Artie pulls back and stares into Milo's face.

ARTIE

What was that for?

MILO

I wanted to kiss you. I wanted to for years, actually.

ARTIE

Then why didn't you? Why now?

MILO

I was scared. My father's not comfortable with my being with a man.

ARTIE

But you can't let him control you, not if this is ever going to work.

CLOSE-UP- Milo's face as he breaks into a smile.

MILO

I know, I'm trying. Are you saying that you want this to work, too?

ARTIE

I've wanted you for years, but I never thought it would happen. You were with my sister and straight. My straight best friend.

MILO

I don't think I'm straight, Artie. Or at least not completely.

Artie smiles.

ARTIE

I suspected that for years. But I never imagined you would act on it.

MILO

I want to hold your hand, go into the pub, and kick ass at trivia. After that... We will see...

ARTIE

I'd like that.

He kisses Milo again with a short peck. They take each other's hands and walk toward the door.

INT. PUB - NIGHT

The two enter the pub, hand in hand. Conversation halts. Heads turn. Milo squeezes Artie's hand. Oliver enters a few seconds later, and he sees their joined hands, and his mouth opens.

OLIVER

Well, I didn't see that coming.

FREEZE-ON- Milo and Artie's joined hands on the table, Oliver's stunned face visible above them.

EPISODE 21:

INT. PUB - NIGHT

Artie sits in the pub hand in hand with Milo.

ARTIE

We should do a selfie to celebrate.

He pats his pocket with alarm.

MILO

What's up, babe?

ARTIE

Apparently, my phone is in my car... I will just run and grab it, it's like a block away.

MILO

I can come with.

He shakes his head.

ARTIE

Be right back...

EXT. PUB - NIGHT

Artie exits, humming. As Artie steps onto the quiet street, he glances over his shoulder, the festive sounds of the pub fading behind him. For a beat, everything is still--then the men step out.

THUG #1  
You lost, son?

ARTIE  
No, just heading to my car.

THUG #2  
Funny. We want to talk.

They close in. One of the thugs cracks his knuckles. Artie tries to slip away, but the other grabs his sleeve. He yanks free, stumbling.

ARTIE  
Look, I don't want any trouble—  
Hey!!!

Milo rushes out of the pub. At first, there is a smile on his face, but it shifts as his mouth gapes open.

MILO  
Hey! Let him go!

He barrels forward. The fight is clumsy—some shoving, flailing—Milo manages to pull Artie free. Artie throws a punch of his own, and it lands on the thug's jaw. Artie looks at his own fist and nods. The thugs scramble away, breathless, down the street.

ARTIE  
Are you okay? Did we... did we win a  
fight?

MILO  
I think so? Let's get inside.

As Milo and Artie hurry off, the two men regroup, dusting themselves off.

THUG #1  
This wasn't supposed to get messy.  
Mr. Woods won't be happy.

FREEZE-ON- Milo and Artie are hurrying away in the foreground, the two thugs visible regrouping in the background behind them.

EPISODE 22:

EXT. PUB - NIGHT

Artie and Milo catch their breath. They slump against the brick side of the pub.

ARTIE

Ok, that was really scary.

CLOSE-UP- Milo pulls Artie close and kisses his forehead. They hug against the wall.

MILO

I'm just glad I stopped them before...

ARTIE

It's weird, they didn't even seem like they wanted my money.

He takes a few deep breaths.

MILO

It's ok, I'm right here.

Milo squeezes him harder.

ARTIE

For now...

MILO

What?

ARTIE

I like you, but I'm just scared you'll abandon me again.

MILO

I didn't... I didn't realize you felt that way.

ARTIE

We have a lot of trust to regain...

MILO

The thought of those guys hurting you... I really care, Artie. I'll spend as much time as you need proving that.

ARTIE

I want to believe you. It just hurt me so badly. More than anything, we were friends.

MILO

You were more than a friend, and I was scared of getting hurt. I didn't even let you try to be there for me. It's my deepest regret. I hope I deserve a second chance.

ARTIE

Let's take it day by day.

CLOSE-UP- He tilts his head up and kisses Milo. Milo stills for a beat, then kisses back. Artie takes a breath.

ARTIE (CONT'D)

Come back to my place with me after?

MILO

If that's what you want...

Artie smiles and waggles his eyebrows.

MILO (CONT'D)

Then that's what I want.

Milo and Artie walk hand in hand toward the pub. As they walk, Artie leans his head on Milo's shoulder.

ARTIE

This feels different.

MILO

It's supposed to.

FREEZE-ON- Both men mid-glance back at the dark street, their joined hands visible in the foreground.

### EPISODE 23:

INT. ARTIE'S LIVING ROOM - NIGHT

CLOSE-UP Artie's hand unlocking the door, Milo's hand brushing Artie's as they step inside.

A bright, airy space with mismatched throw pillows and a hand-me-down sofa. Artie drops his keys with a clang into a bowl by the door.

CLOSE-UP- Family photos as Milo glances at them on a nearby bookcase—a quick flash of Amelia, Artie as a kid, a candid of Milo and Artie laughing years ago.

MILO

I can't believe you bought the house across the street from your parents. My old house is next door.

ARTIE

I knew I wanted to be in this neighborhood, and I didn't think the opportunity would come up again.

MILO

Well, it's nice.

He sets the food on the counter.

ARTIE

I still can't believe we came in second. If you hadn't insisted the capital of Australia was Sydney...

MILO

Don't remind me! Who's ever heard of Canberra?

Artie points at himself with a sarcastic smile.

ARTIE

I have. I told you three times.

Milo flops onto the couch.

ARTIE (CONT'D)

Want something to drink? Tea? Wine? I've even got some ancient margarita mix.

MILO

Go with the tea. I'm going to need my wits about me tonight. We got attacked and still finished trivia; it's been a weird night.

Artie disappears into the kitchen and returns with mugs and hands one to Milo. They sit, close but not quite touching.

ARTIE

I was totally fine, and I didn't want them to ruin my fun. I'm glad I came.

CLOSE-UP- Artie and Milo's arms, barely brushing.

MILO

How would you feel if I told you I wanted to stay tonight?

ARTIE

I was hoping you'd say that.

Artie moves in to kiss Milo. They kiss passionately as Artie slides into Milo's lap. Artie tries to straddle Milo, but his knee nudges a cushion off the couch.

CLOSE-UP- MILO's hand catches the pillow.

ARTIE (CONT'D)

Points for agility.

MILO

You ain't seen nothing yet, baby.

They kiss, break apart, breathe hard, and kiss again, harder. Milo pulls Artie's shirt over his head.

CLOSE-UP- Milo's hand on Artie's naked back.

ARTIE

I know you've never been with a guy before. Are you sure you're ready?

FREEZE-ON- Both men completely still, Artie waiting, Milo's mouth just beginning to open.

EPISODE 24:

INT. ARTIE'S LIVING ROOM - NIGHT

Exactly where the previous scene left off, Artie lets out a breathless laugh as Milo stands, Artie's legs still around him.

MILO

I've never done this with a guy before, but I want to—with you. So... where's the bedroom?

Artie kisses him, gentle at first, then deeper. He points.

ARTIE

Upstairs. I do have legs, you know.

MILO

I know. But it's not every day I get to carry you.

Artie grins, rolling his eyes. Milo leans in and kisses his nose.

ARTIE  
Most guys would make short jokes.

MILO  
I happen to think you're perfect.

They share a look.

INT. BEDROOM - CONTINUOUS

Milo and Artie enter a large bedroom.

CLOSE-UP--A Photo of 2 boys and a girl on the swings, Artie, Milo, and Amelia, is sitting on the dresser.

Milo sets Artie down on the bed, both of them laughing softly as he bounces. Artie, shirt already gone, slides Milo's shirt off, eyes fixed on his chest.

MILO  
I've read up, I've watched videos—I get the general idea.

ARTIE  
You will be fine, it's not hard.

CLOSE-UP- Milo biting his lip.

MILO  
Oh, believe me, it is.

They both laugh and collapse onto the bed.

FREEZE-ON- Milo and Artie mid-collapse onto the bed, both laughing, foreheads touching.

EPISODE 25:

INT. ARTIE'S BEDROOM - NIGHT

CLOSE-UP- Artie and Milo passionately kissing on the bed.

Milo sits up and stares at him.

MILO  
I'm nervous about positions...

ARTIE

Come on, babe, do I really give off top energy? I actually like both ways.

MILO

Hey, I try not to assume. And trust me, you never know. I've seen some... videos...

Artie laughs, pulling Milo closer and kissing him again.

ARTIE

Good. I like a man who does his homework.

CLOSE-UP- Artie's fingertips grazing Milo's chest, tracing the lines of muscle, before resting on his heart.

Milo shivers, a smile forming on his lips. He leans in, capturing Artie's mouth in a deep, urgent kiss.

As they kiss, Artie's hands slide around Milo's waist, moving over his skin. Their kisses grow messier, laughter and low moans mixing as they undress each other piece by piece... Artie's hands at Milo's belt, Milo tugging Artie's clothes away, skin against skin.

CLOSE-UP- Foreheads pressed together, heavy breathing.

TIME CUT TO

Artie lies on his stomach, Milo stretched above him, bracing himself on his arms. Both are presumably naked, sheets tangled around their waists, faces flushed.

MILO

Are you ready?

ARTIE

Please, Milo. Please! I need you.

They both moan, and their faces contort, as Milo begins to move. (Intimacy to be choreographed with sensitivity and mutual consent.)

FADE TO BLACK

EPISODE 26:

INT. ARTIE'S KITCHEN - DAY

CLOSE-UP- On the skillet, Artie is cracking an egg, the sound of sizzling.

Milo walks up behind him and wraps his arms around him from behind.

CLOSE-UP- Milo's lips kissing Artie's ear.

MILO

Um, that smells good. Last night was appetite-inducing.

ARTIE

You can say that again. I'm not sure I can even sit down... but in the best way.

MILO

Would you mind if I took a shower? I have to be at work soon.

ARTIE

Wish I could join you in there, but we'll both be late if I do.

Milo grabs him and kisses him firmly.

MILO

Don't eat all the eggs without me.

CLOSE-UP Artie touches his lips with a lingering smile.

Artie hears the sound of keys rattling in the lock. He turns to look toward the opening front door.

ARTIE

Shit...

LINA CLARKE, 51, enters with a small package in her arms.

CLOSE-UP- Artie, hair askew, shirt half buttoned.

LINA

They delivered this to our place. I thought it might be important, and I've got some news.

ARTIE

Mom, um... How about you knock next time?

He reaches over and throws Milo's shirt behind the sofa quickly.

LINA

You gave me the key; I thought you might already have left for work.

Artie's cheeks flush.

ARTIE

I have a guest.

LINA

Oh! Sorry, sweetheart, I'll... leave this here...

Lina heads for the door, fidgets with the handle for a second, then turns back.

LINA (CONT'D)

I understand you have... company. But Something big happened last night.

ARTIE (V.O)

No shit, I slept with Milo Woods.

LINA

Your sister, Amelia, showed up on our doorstep late last night. She's home.

Artie's mouth drops open in total shock.

There is a long beat where Artie stands frozen, then he collapses on the sofa, hand over his face.

FREEZE-ON- Artie, hand over his face, Milo's shirt visible behind the sofa just over his shoulder.

### EPISODE 27:

INT. ARTIE'S LIVING ROOM - DAY

Artie sits on the couch when Milo reenters. CLOSE-UP- Artie's hand gripping the pillow white-knuckled.

MILO

Is everything ok?

Artie gives him a half-smile.

ARTIE

Yeah, my mom came by while you were in the shower.

Artie's hands shake.

ARTIE (CONT'D)

She, um, dropped off a package. I was just afraid she'd see you. I don't know if you're ready.

MILO

(mock scandalized)  
Luckily, I wasn't singing in there. Or naked in the hall.

They laugh, but Artie's smile fades as Milo pulls away to get dressed

MILO (CONT'D)

I know it sounds wild, but I'm honestly... okay. Amelia's gone, and I've moved on.

(beat)  
Right?

Artie opens his mouth, hesitates, then closes it again as Milo starts to get dressed.

CLOSE-UP- The clock on the wall.

MILO (CONT'D)

Crap, I'm running late.

Artie watches Milo get ready, his brow furrowed.

ARTIE

Hey... you free for lunch? We need to talk.

Milo looks up, one leg in his pants.

MILO

Yeah. Name the place.

Artie watches as Milo stands up. His mouth opens and closes several times.

ARTIE

Santelli's?

MILO

Sounds great. How do I look?

Artie laughs at Milo, who is wearing the same clothes he wore the night before.

ARTIE

Like you made some questionable decisions and don't regret a single one.

MILO

Exactly the vibe I was going for.  
See you at 12:30?

He leans in and gives Artie a peck on the cheek, then exits.

FREEZE-ON- Artie, eyes fixed on the front door, which Milo has just closed behind him.

EPISODE 28:

INT. SANTELLI'S RESTAURANT - DAY

Milo enters a quaint-looking Italian bistro, glancing at his watch and looking everywhere in the small restaurant. Finally, he spots Artie sitting by the window. He is fidgety and looking at the clock.

MILO

I'm so sorry to be late, babe.

CLOSE-UP- The two men lean across the table and give each other a brief, comfortable kiss.

ARTIE

I ordered for you, hope you don't mind. I got you the Gnocchi.

MILO

You remember my order? We are meant to be. I don't know how I missed it all those years.

ARTIE

I'm happy to see you too. But...

MILO

Yeah, you said you had something to tell me. Is everything ok?

Artie takes a beat, then looks down at his hands

ARTIE

Milo, there's something I need to say. It's about... It's about the past, and maybe the future. I just-

He stutters.

MILO

You're not dumping me, are you?

CLOSE-UP- Milo's hands wring together nervously.

MILO (CONT'D)

Was I that bad in bed... oh god, I'm a disaster, aren't I?

A long beat.

ARTIE

No! God, no. Last night was... incredible. I definitely don't want to break up.

MILO

Whew. Okay.

(Beat)

So, what's the big secret? You have a criminal record? Secret twin? Wait, that would be awkward since you already have a twin.

Artie opens his mouth, and his eyes lock on Milo's. His mouth remains open as a voice rings out.

AMELIA (O.S.)

Artie?

Milo, mid-bite of bread, chokes a little, coughing as Amelia rushes over.

AMELIA (CONT'D)

Oh my god... Milo?

FREEZE-ON- Milo, still mid-choke, makes eye contact with Amelia as crumbs fall from his mouth.

EPISODE 29:

INT. SANTELLI'S RESTAURANT - DAY

Resume from the last scene. Amelia stands at their table. Milo freezes.

AMELIA

You were actually on my list of people to visit today...

She trails off, eyes flicking between Milo and Artie. She gives a half-smile.

ARTIE

What are you doing here, Amelia?

She looks down at the table.

AMELIA

I... decided it was time to come home and face the music. Manila's humidity was murder on my hair, anyway.

ARTIE

Your timing is... something, as usual.

CLOSE-UP--Milo's jaw is tight. CLOSE-UP--Artie's fist clenches his napkin.

MILO

Yeah. Just like when you left me at the altar.

Amelia winces.

AMELIA

I deserve that.

Her face falls and her eyes go to the floor.

AMELIA (CONT'D)

I know it's been years, but I didn't expect to see you both together. I guess I'm late to the party.

A beat. Milo looks away, fiddling with his napkin.

ARTIE

Yeah, we were always friends, Amelia. Your actions didn't change that.

AMELIA

I owe you both more than a cute apology. I was a mess. Maybe I still am.

She glances at Milo, searching his face with her eyes.

AMELIA (CONT'D)

Maybe we could... talk? Not now, but  
sometime.

She sits, folding her hands, a nervous tic in her fingers.  
Her phone buzzes. She glances at it, then stands, schooling  
her expression.

MILO

I don't...

She interrupts him before he can say more.

AMELIA

I should go. But... I'm glad you're  
both okay. Really.

She hesitates; there is an audible sound, but she says  
nothing.

MILO

I thought I was ready to see her. I  
guess I was wrong.

CLOSE-UP- Artie taking Milo's hand.

ARTIE

You don't have to do any of this  
alone.

They sit in silence for a beat. Artie gasps as Milo pulls his  
hand back. Milo's jaw is tense.

FREEZE-ON- Artie, mouth still open after Milo pulls away.

EPISODE 30:

INT. SANTELLI'S RESTAURANT - DAY

Picking up where the last scene left off, with Amelia having  
just left. Milo looks at Artie- brows furrowed.

CLOSE-UP- Milo pulls his hand from Artie's.

MILO

Did you really know she was back in  
town?

ARTIE

Yes.

MILO

Did you find out before or after we slept together?

ARTIE

After, I swear. My mom told me this morning. I was going to tell you then, but you were running late...

Milo looks down, jaw tight.

MILO

I just... didn't expect to see her. Not like that. And not without a warning.

ARTIE

I'm sorry, Milo. I didn't want to mess this up.

MILO

Why were you so afraid to tell me? Did you think I would pick her?

His voice is shaking.

ARTIE

I guess... I've always lost to Amelia before. I thought if I told you, maybe—

Milo cuts him off with a slam of his hand on the table.

MILO

How can you think that after last night? I thought you knew. I never missed Amelia, Artie. But I missed you every day... My god.

ARTIE

I didn't want to lose you.

A long beat. Milo stands.

MILO

I need to think. I thought you were different. But it feels like you have no confidence in our relationship, just like her.

Artie reaches for him, but Milo pulls away.

MILO (CONT'D)

I just needed you to trust me.

He walks out.

FREEZE-ON- Artie stands frozen, his hand still outstretched.

EPISODE 31:

EXT. STREET OUTSIDE RESTAURANT - DAY

Milo storms out, almost walking past Amelia, who stands waiting, arms folded, against the wall outside Santelli's, holding her takeout.

AMELIA

Rough day?

MILO

I want to move on, Amelia. Why are you really here?

Milo whips his head back as he says this and turns to face Amelia.

AMELIA

I told you—I needed to come home. But it's not just about me.

Milo gives her a skeptical look.

MILO

So what is it about?

Amelia glances away, then back.

AMELIA

You wouldn't understand. Some things... aren't as simple as they seem. I'm here because... I missed home, I missed you. But also because people are relying on me.

She stops, her mouth opening, then closing before words come out. She looks down, then finally speaks.

AMELIA (CONT'D)

Take care of yourself, okay?

Milo brushes past her, leaving Amelia standing alone on the sidewalk.

CLOSE-UP- Amelia's hands tremble as she types.

SUPER: "Phase one complete. Milo is off-balance. I'll get closer." She hovers, then glances at a lock screen photo of her and Artie from when they were kids. A new text pops up: "URGENT-No power at clinic. Children at risk." Her jaw tightens. She hits send.

CUT TO:

INT. DONOVAN'S OFFICE - NIGHT

Donovan reads Amelia's message and replies.

SUPER: "Do your job, Amelia. The money comes after."

FREEZE-ON- Donovan, jaw-clenched, as he slams his fist onto his desk.

EPISODE 32:

INT. MILO'S APARTMENT - NIGHT

Milo storms in, tossing his keys. Oliver follows, briefcase in hand, and heads to the fridge.

OLIVER

You've been a total bear since lunch. I almost called animal control.

CLOSE-UP- Oliver's hands as he grabs two beers from the fridge.

OLIVER (CONT'D)

Now spill. What happened?

Milo paces back and forth.

MILO

It was a disaster. I thought I finally had something real with Artie, and then-poof-Amelia. And Artie knew she was back. He didn't tell me.

OLIVER

Why is there always drama with the three of you? You know, for people who hate chaos, you sure attract a lot of it.

Milo sighs, slamming his head into a couch cushion.

MILO

All I wanted was something normal.  
Instead, I get surprise exes and  
secrets.

Oliver sits, beer in hand, watching Milo throw the faded  
bouquet into the trash. It hits the metal can with a thud.

OLIVER

You know, I thought that thing was  
immortal. Glad you finally decided  
to toss it.

(beat)

Look, Mi, you're not cursed. You're  
just... complicated. Maybe you  
really should stay away from the  
Clarkes.

MILO

No! I didn't even give Artie a  
chance to explain. I bailed. I was  
overdramatic.

OLIVER

You, dramatic? Never.

The two men burst into laughter.

OLIVER (CONT'D)

Maybe you screwed up. Maybe he did  
too. But you two have history—real  
history. I like him for you.

MILO

He is the best thing that has  
happened to me in a long time.

OLIVER

You could stay here and mope. Or  
you could talk to your man and try  
not to make it worse.

Milo looks at a photo of him and Artie as kids, then at  
Oliver.

MILO

You really think I should?

OLIVER

I think you'll regret it if you  
don't.

CLOSE-UP- Milo's hand, grabbing his coat from the coat rack.

MILO  
Thanks, Ollie.

OLIVER  
Remember, don't screw this up!

Milo bolts out the door.

FREEZE-ON- Oliver, grinning as he takes one final sip of his beer.

EPISODE 33:

EXT. MILO'S APARTMENT BUILDING - NIGHT

Milo bursts out, coat in hand, nearly colliding with Donovan, who stands in the pool of lamplight, wringing his hands.

DONOVAN  
Milo. I was coming to see you. We need to talk.

Milo doesn't break stride. Donovan follows him with a huff of irritation.

MILO  
Not now, Dad. Please, I can't-

Donovan grabs Milo's arm. He shakes it off instantly. He turns and screams.

MILO (CONT'D)  
I have to fix something, and I don't have time.

DONOVAN  
Milo, I'm your father. Don't just walk away from me.

Milo stops, just for a second- his eyes are red and teary.

MILO  
You want honesty? I messed up with Artie. I need to try to make things right, because-he's important to me, Dad-more than you understand.

Donovan's eyes lock on his son, his posture stiff.

DONOVAN

I'm trying to protect you. I don't want you to get hurt. You need to keep your distance from him.

Milo shakes his head before Donovan can even finish.

MILO

I'm already hurting. And this isn't your choice to make.

Donovan's hand lifts as if to reach out, but he lets it drop. Milo turns to hurry off, but whips back when Donovan lets out a sigh.

MILO (CONT'D)

I love him, Dad. That's not going to change.

Milo turns and walks toward the corner of the street. Donovan stands alone.

DONOVAN

(to himself)

This is so much worse than I thought...

FREEZE-ON- Donovan watching Milo's back disappear around the corner.

EPISODE 34:

EXT. ARTIE'S HOUSE -NIGHT

Rain pours as Milo steps out of his rideshare. He glances at the lit windows, then dashes for the door, getting thoroughly soaked. Milo looks to the sky.

MILO

Seriously, universe, the one time I don't bring my umbrella.

Artie opens the door, eyes red and a tissue in hand. His voice shakes as he speaks.

ARTIE

What are you doing here?

MILO

Are you alone?

Artie nods, stepping aside. Milo hurries in, leaving a trail of water.

INT. ARTIE'S LIVING ROOM - NIGHT

A cheesy '90s rom-com plays on TV, casting a warm glow across the room.

ARTIE  
You're dripping everywhere!

CLOSE-UP- Puddle of water at Milo's feet.

MILO  
Do you have a pocket square?

Artie lets out a shaky laugh, wiping his eyes.

ARTIE  
Sorry. I should have told you about Amelia. I just... I was afraid you'd leave.

A beat, their eyes lock. Milo shrugs off his soaked jacket, water splattering on the floor.

MILO  
I don't give a flying fuck about Amelia. You don't have to be afraid. I was an idiot for walking out. I got scared that you would leave me, too.

He steps closer.

MILO (CONT'D)  
I realized something tonight. Those entire 3 years, I never missed Amelia. But I missed you every single day.

Artie's breath catches. His eyes fill with tears again, but he smiles.

ARTIE  
You're making a mess, you know.

MILO  
I'll clean it up.

ARTIE  
Please come here.

A beat, then Artie pulls Milo into a kiss. His hands lacing into Milo's hair.

The rom-com on the TV swells with a cheesy love song.

FREEZE-ON- Artie and Milo locked in a kiss, water still dripping off Milo's hair.

EPISODE 35:

INT. ARTIE'S BEDROOM - NIGHT

Milo and Artie lie in bed, naked, sharing a bowl of vanilla ice cream with two spoons. Artie feeds Milo a bite, making him smile.

MILO

So... what happens now?

ARTIE

Define the relationship.

Artie says it with a laugh, but Milo's brows furrow and he frowns.

MILO

I know sometimes gay relationships are open or poly or whatever, but that isn't me. I want you too much, and I don't think I could share you. I want to be exclusive.

Artie grins, setting the ice cream aside.

ARTIE

Damn, I guess I'll have to tell my other three boyfriends that it's over.

Milo playfully slaps his arm. Artie nestles his head on Milo's shoulder.

MILO

So will you be my boyfriend then?

Artie sits up. He leans and kisses Milo softly on the forehead. Milo smiles.

ARTIE

I thought I already was.

He kisses him sweetly, sets the bowl aside, then rolls on top of him.

FREEZE-ON- Artie and Milo, Milo on top of Artie as they kiss, Artie's legs around his back.

EPISODE 36:

INT. ARTIE'S BEDROOM - NIGHT

Artie and Milo lay in bed, sweaty and panting, grins on their faces.

MILO

I probably shouldn't stay tonight.  
Not until we've talked to Amelia. I  
want to do this right.

ARTIE

You're right. She deserves to hear  
it from us—not the grapevine. But I  
want to wake up with you.

Milo kisses Artie and heads for the door.

EXT. ARTIE'S HOUSE - NIGHT

Milo pauses outside, pulling on his jacket. He hears Amelia's voice, a low whisper, from the side yard.

AMELIA (O.S.)

Yes, I'll be there in 20 minutes.  
Don't worry, this plan will work.  
Milo will be wrapped around my  
little finger soon.

Milo's face falls he fists his hands at his sides.

MILO

(under his breath)  
Not this time.

He hurries back inside.

INT. ARTIE'S LIVING ROOM - NIGHT

Artie is tidying up when Milo bursts in.

MILO  
Get dressed. Fast. We're going on a  
stakeout.

ARTIE  
A what?

MILO  
Amelia's up to something. I'm not  
letting her ruin this for us.

Artie nods.

ARTIE  
We're in this together, right?

MILO  
Right.

Artie grins, grabbing his coat.

ARTIE  
Let's solve this mystery.

FREEZE-ON- Artie coat in hand, grinning.

EPISODE 37:

INT. BAR - NIGHT

Amelia strides in, heels clicking. Artie and Milo sneak behind, Artie in a baseball cap, Milo with his collar up. They slip into a booth, pretending to study the menu. At a table in the back corner, Amelia sits with Donovan.

ARTIE  
Is that...?

MILO  
My dad.

ARTIE  
You okay?

CLOSE-UP- Milo, brow furrowed, face looking downward.

AMELIA  
I need half the money up front.  
Tonight, if possible!

DONOVAN  
Aren't you greedy?

AMELIA

I'm desperate, not greedy. It's for the clinic—I told you. They need me.

She swallows hard, not making eye contact.

AMELIA (CONT'D)

I'll do what you asked. But I hate this.

DONOVAN

You know the deal.

AMELIA

I only have a week.

CLOSE-UP- Amelia's phone in her hand, a message appearing on the screen.

MILO

Why is she so desperate?

AMELIA

Why do you hate this girl so much, anyway? You never liked me, so somehow she must be awful.

DONOVAN

Anything is preferable to his current choice. I won't let him throw his future away.

CLOSE-UP- Milo's face, jaw clenched. Artie reaches out and touches his cheek.

MILO

She's talking about me. And she really needs the money...

Artie reaches for Milo's hand, squeezing it under the table.

ARTIE

We'll figure this out.

Milo nods, his hands gripping the bar. Amelia's voice breaks as she speaks again.

AMELIA

Just pay me what you promised. I need to save what matters to me.

Donovan nods, face blank.

FREEZE-ON- Artie and Milo exchange a look, mouths agape.

EPISODE 38:

EXT. STREET - NIGHT

City lights flicker on damp pavement. Milo and Artie stand close just outside the bar. They huddle against the wall, Artie wrings his hands.

ARTIE

I never thought your dad would actually go that far.

MILO

Me neither. He's always cared about image, but this...

A car approaches. Milo and Artie hesitate. Milo checks the license plate, but it's not his rideshare.

ARTIE

You still want to do this?

His voice is shaking.

MILO

I want you even if he hates it.

They share a quick kiss— barely more than lips brushing.

Down the block, they spot a figure, Amelia, shoulders hunched, wiping tears. She's pacing, muttering under her breath.

AMELIA

(to herself)

If I don't get the money, Edgar's clinic is finished... What am I supposed to do? The kids need me.

Milo and Artie freeze, ducking into a shadowed doorway as Amelia passes, oblivious to them. They hold their breath, huddled close as she passes.

Milo's car arrives.

MILO

Who's Edgar?

ARTIE

I'm not sure, but I think we need  
to find out.

They stare at each other for a silent moment before Milo  
starts to walk away.

MILO

I'll see you at my place in an  
hour.

Artie nods, watching as Milo slips away. He glances in  
Amelia's direction, watching her with a shake of his head.

Amelia, unaware, stares up at the sky, gathering herself  
before disappearing into the night.

EXT. MILO'S APARTMENT BUILDING - NIGHT

Milo steps out, smiling. As he approaches his building, a  
figure emerges from the shadows.

AMELIA

Hi, Mi Mi. Hope you don't mind- I  
decided to wait out here for you.  
We need to talk.

FREEZE-ON- Milo, his posture rigid.

EPISODE 39:

EXT. MILO'S APARTMENT BUILDING - NIGHT

Milo turns to find Amelia waiting for him outside.

MILO

What do you want, Amelia?

AMELIA

Just five minutes. Please. I  
promise I'm not here to cause  
trouble. Let me come up?

Milo eyes her; then frowns.

MILO

Five minutes. That's it.

INT. MILO'S APARTMENT - NIGHT

Amelia enters, her hands are shaking.

AMELIA

I like this place. Whatever happened to our old apartment?

MILO

I needed a fresh start, and you are wasting your five minutes.

AMELIA

I know. I...

She trails off, closes her mouth, takes a breath, then continues.

AMELIA (CONT'D)

I've been thinking a lot about us. About what I left behind.

(beat)

You know, after I left, I worked at a clinic in the Philippines. It... changed me. Made me realize what really matters.

She steps closer, her eyes locked with his.

MILO

And what is that?

AMELIA

You... I was scared, Milo. But maybe I made a mistake. Maybe we did. How would things be different if we had gotten married that day?

CLOSE-UP- Amelia's hand wraps around Milo's arm.

MILO

Amelia, don't.

She pushes closer to him, invading his space. He steps back, uncomfortable, but is stopped by the wall.

AMELIA

Just let me... remember what it felt like for a second.

She kisses him. Milo freezes.

CLOSE-UP- Amelia's lips on Milo's; he is not kissing her back. Milo shoves Amelia off.

MILO

I said no. Whatever you're trying to do—it won't work. I'm with someone, and I'm not going back.

Amelia gasps, then covers her mouth and lets her hand fall from it.

AMELIA

I guess I lost more than I thought.

She turns her face away from his, tears welling in her eyes.

MILO

You're too late, Amelia. I hope you find what you really need.

She looks forward again, taking his face in her hands

AMELIA

Why? Why her and not me?

Milo stares at her in shocked silence.

FREEZE-ON— Amelia, frowning, tears in her eyes.

EPISODE 40:

INT. MILO'S APARTMENT - NIGHT

Milo and Amelia stare at each other in silence. Tears streak her face. She wraps her arms around herself as her hand falls from Milo's cheek.

AMELIA

I didn't mean to hurt you. I just... I thought that we still meant something to each other.

Milo's face falls. He crosses his arms over his chest.

MILO

It did mean something, Amelia. For a long time, I thought it was everything. But sometimes... love changes. We change.

AMELIA

I don't understand. I've been gone so long, and all I could think about was what I'd thrown away.

(MORE)

AMELIA (CONT'D)

I thought if I came back, maybe... maybe we could start over. When I left the altar that day, I never thought we were done forever.

Milo lets out a breath before continuing.

MILO

I spent years convincing myself we were perfect. I dreamed of you coming back. But all we were really doing was holding each other back from finding who we really are.

CLOSE-UP- Amelia's face, she blinks back tears.

AMELIA

Then who are you now, Milo?

Milo takes a second, steadying breath.

MILO

Someone who finally knows what real love is.

Amelia screams at him.

AMELIA

Show me. Show me that what we had wasn't real.

She leans in, but Milo gently stops her.

MILO

I can't, Amelia. Because I respect you—and myself—too much to pretend anymore.

CLOSE-UP- Milo's clenched fists.

MILO (CONT'D) (CONT'D)

And because I love someone else.

AMELIA

How can she possibly know you as well as I do? It can't be the same.

Amelia's eyes widen, a beat of silence as she stares at him.

MILO

He, Amelia, not she.

AMELIA

A man?

Just then, a throat clears behind them. They turn. Artie stands in the doorway, brows furrowed.

ARTIE  
So, he is telling you that he loves  
his boyfriend.

He walks over. Their eyes lock, and they nod at each other.

ARTIE (CONT'D)  
Which would be me.

Amelia stares at them, her mouth falls open, and she covers it with her hand.

FREEZE-ON- Artie and Milo's hands, their fingers laced together.

EPISODE 41:

INT. MILO'S APARTMENT - NIGHT

Amelia stands, open-mouthed and unblinking, as Milo and Artie hold hands. Artie smiles up at Milo, and Amelia lets out an audible growl

AMELIA  
How long has this been happening?

MILO  
That's... a complicated question.

AMELIA  
Was this going on the whole time  
you and I were together?

ARTIE  
No, Amelia. We only started seeing  
each other recently. But-

Artie glances at his sister; she is wiping her eyes.

ARTIE (CONT'D (CONT'D)  
-It's always been there, at least  
for me.

Milo hesitates, then speaks.

MILO  
Always. I think I've loved Artie  
all my life. I didn't realize-or  
couldn't let myself see it.

AMELIA

So, you're gay now? To be clear, I am an ally, I'm just trying to wrap my head around it.

MILO

I'm bi, Amelia.

At this, her fists clench at her sides, and she screams.

AMELIA

There are millions of people in this fucking world, and you picked my brother? Why? Is this revenge? Is this just to get back at me?

Milo meets Artie's gaze.

MILO

It was never about you or revenge. It's always been about Artie. I'm so sorry...

(beat)

But... I love him.

CLOSE-UP- Artie lifts his and Milo's joined hands to his lips and kisses Milo's knuckles.

ARTIE

I love you too, you know.

Amelia's fists remain clenched, and her voice cracks.

AMELIA

Enjoy your happiness now. You'll pay for it in the end.

She storms out, stopping for a second to look back at them. She then slams the door hard behind her. The sound reverberates in the silence. Artie sinks into Milo's chest, sobbing.

ARTIE

Well... that could've gone better.

Milo laughs, but tears fall from his eyes.

FREEZE-ON- Milo and Artie, Artie's head resting on Milo's chest.

INT. MILO'S APARTMENT - NIGHT

Artie and Milo stand in the living room, sound still vibrating from Amelia's exit. There's a long silence. Then Artie lets out a laugh. He reaches up and wipes a tear from Milo's cheek.

ARTIE

Do you think she's going to put this on her social media?

MILO

If she does, we're doomed. She's got, like, twelve followers.

Artie snorts and flops onto the couch, dragging Milo down beside him.

ARTIE

Should we be worried? I mean, she did say we'd "pay for our happiness."

MILO

I don't know. I'd pay good money for some happiness right now. It's been a hell of a day.

ARTIE

How much, exactly? I want to know my market value.

Milo smiles, counting on his fingers

MILO

Hmm, let's see... There was that time you let me crash your high school birthday party. And when you did my chemistry homework. So, at least... three bucks?

Artie gasps and rolls his eyes, then starts tickling Milo until Milo yelps.

ARTIE

Three bucks? That won't even buy me a latte.

Milo grins, breathless, and pulls Artie on top of him.

MILO

Fine. You're priceless. Ok. Nothing in this world is more valuable to me than you.

Artie brushes a strand of hair from Milo's face.

ARTIE  
You're priceless to me, too.

A beat.

MILO  
I meant what I said, you know. I  
love you.

Artie's eyes go wide, and he kisses Milo on the lips.

ARTIE  
I love you, too. So much.

They both burst out laughing, rolling together until they accidentally fall on the floor. Milo leans in and kisses Artie. Their laughter fades into silence. Milo and Artie lie on the floor, facing each other, breathing quietly, just looking at each other. Milo smiles, brushing his thumb over Artie's cheek. His hand finds the top of Artie's shirt.

MILO  
Can I please make love to you now?

Artie blushes, but lets him take off his shirt.

ARTIE  
Always. I always want you. Take me  
right here.

Milo picks him up and shifts him so Artie is straddling him.

MILO  
You are so fucking gorgeous.

FREEZE-ON- Milo and Artie just as their lips meet in a kiss.

#### EPISODE 43:

INT. MILO'S BEDROOM - DAY

The next morning, Milo and Artie lay in Milo's bed. His room is smaller than Artie's but has a view of the city. Artie stirs and puts his head on Milo's chest.

ARTIE  
I'm terrified to go home.

Milo kisses his forehead.

MILO

You're welcome to stay here with me  
as long as you want.

Milo flips them so that he's lying on top of Artie, his arms  
on either side of his head. He kisses him.

ARTIE

I can't hide here forever. I need  
to face my sister. I wonder if she  
talked to my mom and dad.

MILO

Do you think they'll care?

ARTIE

Well, they've always supported me,  
but your history with my sister  
makes you a hard sell.

MILO

Too tough?

Milo's brow furrows. Artie kisses him again.

ARTIE

No, I love you too much to not  
fight for you.

MILO

I love you, too.

They kiss more deeply now, Milo holding Artie's face as they  
make out. The doorbell rings. Milo jerks upright, kneeling  
Artie in the side.

ARTIE

Ouch... please tell me that's not  
your dad.

Artie rubs his side. Milo grabs for his phone, drops it once,  
blanket tangled around him, before finally getting the  
doorbell app open.

MILO

God, I hope not.

ARTIE

If it is, I'm going out the window.

CLOSE-UP - Milo's Phone screen shows an image of Lina  
waiting.

MILO  
It's your mom...

FREEZE-ON- Milo's phone screen, Lina's face looking up at the camera.

EPISODE 44:

INT. MILO'S APARTMENT - DAY

Milo and Artie, in mismatched pajama bottoms and wild bed hair, race to the door. Milo crashes into Artie and catches him in a rom-com style before they finally open it. Lina stands in the doorway holding a bag of bagels.

LINA  
Who wants breakfast?

CLOSE-UP- Artie rubs his sleepy eyes.

ARTIE  
Mom, I stayed here to avoid you barging in—and you still did.

LINA  
Mom's superpower. Bagel?

MILO  
Is this an official bagel emergency, or sabotage?

LINA  
Amelia showed up, dropped a bomb about you two, then disappeared. I'm worried.

ARTIE  
Don't you know where she is?

LINA  
No. I hoped you did.

MILO  
She wasn't thrilled with the news about Artie and me. She stormed out of here, swearing to get revenge.

Lina raises an eyebrow.

LINA  
Can you blame her? Even daytime TV would call this too much.

ARTIE

Yeah, "twins in love with the same guy" is definitely soap opera territory.

MILO

We didn't plan it. She tried to kiss me, but I had to be honest. I care about her, but I'm in love with Artie.

Lina smiles.

LINA

I'm glad you finally realized that. The rest of us have known for years.

MILO

Seriously?

ARTIE

You said the same thing last night.

CLOSE-UP- Milo leans down and bumps his forehead to Artie's.

MILO

She's not wrong. I really do love you.

LINA

Sweet, but... Amelia's not herself. She's desperate, and I'm worried. We need to find her.

Artie grabs Milo's hand, and he looks down. A beat passes, and he looks back up and grins.

ARTIE

I have a pretty good idea where she went. But she won't be happy to see me when I get there.

FREEZE-ON- Artie, finger on his chin, smiling.

EPISODE 45:

EXT. RURAL CABIN - DAY

Artie and Milo step out of the car at a rural cabin in the woods; Milo looks at the house with a scowl.

CLOSE-UP- Small, wooden cabin.

MILO

You didn't mention the murder cabin part when you asked me to come.

ARTIE

She's probably here.

MILO

Why would she come here again?

Artie walks toward the door. Milo glances back and forth toward the woods.

ARTIE

It's our grandparents' old hunting cabin. They left it to us in their will. It's actually kind of valuable. Plus, there's a hot tub out back. The inside's nice, I swear.

MILO

If you say so... Still looks like a horror movie set.

Artie hesitates, then laces his fingers with Milo's before he knocks on the door, and they hear shuffling inside. Artie screams through the door.

ARTIE

I know you're in there, Amelia. I have a key.

Amelia opens the door.

AMELIA

You're such an asshole. Leave me alone!

She walks away from the door, leaving both of them gaping in the doorway.

FREEZE-ON- Milo and Artie's mouths agape in the doorway.

EPISODE 46:

INT. RURAL CABIN - DAY

The cabin's interior is modern. Amelia, hair in a messy bun and wearing pajamas, has bags under her eyes.

Artie tries to hug her, but she pulls away. Can't you two idiots just leave me alone?

ARTIE

Mom and I are worried about you.

AMELIA

You should have thought of that before you brought him with you.

MILO

I care about you, too, Amelia. We want to help.

Amelia's eyes fill with tears, and her arms go around her chest.

AMELIA

What the hell am I supposed to do now? I thought I had a plan, but... I can't do this... And honestly, you two make sense together.

MILO

It didn't seem like you felt that way last night.

AMELIA

I was shocked. And I'm desperate. I'm out of options.

Artie sits down beside her. CLOSE-UP- Artie pulls her into a hug.

ARTIE

What's really going on? Why did you need that money?

CLOSE-UP- Amelia wringing her hands.

AMELIA

It's not for me. There's a clinic—Edgar's clinic—in Manila. They're about to shut down if they can't pay their debts. He's... he's helped so many kids, Artie. I promised I'd help him raise the money, but I'm failing, and I don't know what to do.

Milo and Artie exchange a look— eyes locked.

MILO

Why didn't you tell us?

AMELIA

I didn't want to drag you two into it. And after everything, I didn't think you'd care. But if that clinic closes... people will get hurt. I can't let that happen.

Her phone buzzes. She glances at the screen and puts her face in her hands.

FREEZE-ON- Amelia, her face in her hands.

EPISODE 47:

INT. RURAL CABIN - DAY

Amelia throws her phone. CLOSE-UP Amelia's phone bounces and hits Artie in the arm.

ARTIE

Was that Edgar?

AMELIA

No, it was the guy from the loan company. He's wondering if we've secured the funds yet.

Milo hugs her, and she leans into him.

MILO

What about Edgar?

AMELIA

He's my friend—the doctor I worked with in the Philippines. He has no idea what I'd planned to do. He would hate it. I didn't think there were any other options.

MILO

What exactly is happening, Amelia?

Amelia's eyes dart to the floor.

AMELIA

I was a nurse at Edgar's clinic. Most of the patients are kids from the poorest neighborhoods. It's barely hanging on as it is. A few months ago, the landlord doubled the rent, and Edgar got behind on some bills.

(MORE)

AMELIA (CONT'D)

He took out a loan he can't repay. Now the clinic is about to be shut down, and all those kids will lose their only healthcare.

ARTIE

Why didn't you tell us that before?

AMELIA

I didn't want you to think I was running home for a handout. I tried everything. I even went to Donovan for help—he said he'd give me the money, but only if I seduced Milo. He really hates you guys as a couple.

Milo lets out a long sigh.

MILO

We know. You're not alone, Amelia. We'll figure it out together.

Amelia gives a half-smile, but tears fall again.

AMELIA

I feel like I've failed everyone.

The phone buzzes again. She glances at it, and her face tightens.

AMELIA (CONT'D)

It's Donovan...

FREEZE-ON— Amelia's phone, showing an incoming text from Donovan.

EPISODE 48:

INT. RURAL CABIN - DAY

Milo and Artie, still in the cabin, sit with Amelia. She wipes tears from her face and scowls at the phone.

ARTIE

What are you going to say?

AMELIA

I have no clue. I can't seduce my brother's boyfriend.

MILO

What were you going to do before?  
Just be with me again? I don't love  
you, and you don't love me. That  
was never going to work, Amelia.

AMELIA

I was just so desperate to save the  
kids and Edgar that I was ready to  
give up my happiness for it. I was  
happy most of the time we were  
together; it was an easy solution.

MILO

Happy most of the time isn't good  
enough for me anymore.

He leans in and kisses Artie's temple.

AMELIA

I really messed this up. I should  
have been honest from the start. I  
let Donovan push me, and I almost  
lost myself—and both of you.

ARTIE

You made a mistake, but you're  
choosing differently now. That's  
what matters. Let's go home and  
come up with a real plan—one that  
doesn't involve Donovan or keeping  
secrets.

Amelia nods. Milo moves in and hugs her tight. Artie watches,  
then clears his throat.

ARTIE (CONT'D)

Okay, okay—get your hands off my  
man.

They all share a laugh. Amelia picks up her phone, thumb  
hovering, and types:

SUPER (ON SCREEN): TO DONOVAN: "I'm done. I won't be a part  
of this anymore. I'll find another way to help the clinic—but  
I won't hurt my brother or Milo."

CLOSE-UP- The three of them in a hug, Milo in the middle.

MILO

Whatever happens next, we'll face  
it together. No more running.

Amelia manages a small, half-smile.

CUT TO

INT. EXECUTIVE OFFICE - DAY

Donovan reads Amelia's message. He slams his fist on the desk and picks up his phone.

DONOVAN  
I'll ruin them.

He dials a number and speaks into the phone.

DONOVAN (CONT'D)  
Mr. Oswald? I want to talk about my  
son's contract.

FREEZE-ON- Donovan clutching his phone, scowling.

EPISODE 49:

INT. ARTIE'S OFFICE - DAY

Artie's cramped office. A framed selfie of him and Milo sits on the desk. Artie flips on the light—he finds Donovan already seated, imposing and out of place. Artie jumps and lets out a startled cry when he sees him.

ARTIE  
What the hell are you doing here?

DONOVAN  
Just checking in on the man who's  
so determined to ruin my son's  
future.

CLOSE-UP- Artie's clenched fists.

ARTIE  
You can leave. Whatever you're  
planning, I'm not interested. I  
make Milo happy. It's you who wants  
to ruin things.

Donovan's face contorts into a thin smile.

DONOVAN  
You're braver than most, I'll give  
you that. But you must realize—this  
little romance with Milo ends now.  
(MORE)

DONOVAN (CONT'D)  
 You walk away, quietly, and  
 everyone's lives get a lot simpler.

ARTIE  
 I'm not walking away. Not ever.  
 Milo and I are together—you can't  
 buy me off or scare me.

Donovan leans in, pulling out his checkbook.

DONOVAN  
 Everyone has a price. Name yours.

CLOSE-UP- Donovan's hand holding the Pen.

ARTIE  
 There's no price, not for Milo.  
 There never will be.

Donovan's expression goes blank.

DONOVAN  
 You're making a mistake. I tried to  
 be civil. If you don't step aside,  
 I'll make sure you regret it—and so  
 will Milo.

ARTIE  
 You can threaten me all you want.  
 But you're the one who'll lose him  
 in the end.

A silent beat. Donovan stands, gathering his things. He walks  
 to the door and turns back.

DONOVAN  
 I hope you're ready for  
 disappointment, Mr.  
 Clarke—professionally and  
 personally.

He exits, slamming the door with a loud thud.

CLOSE-UP- Artie's fists unclench.

Almost immediately, Artie's ASSISTANT pokes her head in.

ARTIE  
 (to himself)  
 Not today, Satan.

ASSISTANT  
 Uh, Artie? Mr. Oswald needs to see  
 you. Right now.

Artie nods; his posture stiffens.

FREEZE-ON- Artie's back exiting his office.

EPISODE 50:

INT. MR. OSWALD'S OFFICE - DAY

A stately, library-like office with city views. MR. OSWALD, 60s, stands at the head of a long conference table. Artie enters, fidgeting.

MR. OSWALD

Hello, Arthur. How are you today?

Artie gives him a half-smile.

ARTIE

I've told you before, sir-Arthur is my father. Please, call me Artie.

Mr. Oswald nods, gesturing for him to sit.

MR. OSWALD

I hear you're excited about the Woods and Parker plan. Are those contracts finalized?

ARTIE

Yes, sir. They've already started. We paid the deposit, work's underway. Honestly, hiring them was the best decision I've made here.

Oswald's expression falls.

MR. OSWALD

I need you to terminate the contract. We'll take the loss if we must.

Artie's jaw drops.

ARTIE

Why? That makes no sense.

MR. OSWALD

Woods Tech is one of our largest clients. Donovan Woods called me himself. He was very... insistent. I'm sorry, Artie, but I have to honor his request.

CLOSE-UP- Artie's hands clench on the table.

ARTIE

This isn't about business. He's trying to punish his own son and anyone close to him—including me.

Oswald sighs, nodding his head "no".

MR. OSWALD

I know you're upset, but I have to protect the company's interests.

A long silence. Artie slumps in the chair.

FREEZE-ON- Artie's fist clenched, knuckles white.

EPISODE 51:

INT. MR. OSWALD'S OFFICE - DAY

Artie stands, pacing. He stops and pauses before speaking.

ARTIE

If Milo loses this contract, it's more than just business. He took out a loan from his father to make this happen—if we pull out, he'll be forced to go back and work for Donovan. That's exactly what he wants.

Mr. Oswald sighs.

MR. OSWALD

That's a difficult family situation, Artie, but my first responsibility is to this company. I can't risk losing a million-dollar client over a personal matter. Unless there is some other issue... You need to do what I've asked.

ARTIE

It's not just the family business, sir. Donovan is doing this because Milo is dating a man. He's punishing him for it.

(MORE)

ARTIE (CONT'D)

If we end this contract now, and it gets out that we fired a queer man for possibly homophobic reasons, it could be a PR nightmare.

Mr. Oswald frowns, and his brow furrows. Artie lets out a long sigh.

MR. OSWALD

You're right. That would be a disaster. Thank you for being honest about what's at stake.

A beat—Artie locks eyes with Mr. Oswald.

MR. OSWALD (CONT'D)

I will not have the world thinking we aren't interested in socially meaningful issues.

ARTIE

If you're interested in socially meaningful investments, I actually know of a clinic in the Philippines that's about to shut down. A friend of my sister runs it. They provide medical care to low-income children in Manila.

Mr. Oswald's eyes widen, and he laughs.

MR. OSWALD

That's... unexpected, but maybe it's exactly the kind of work we should be looking at. Send me the details.

He gives Artie a small nod.

MR. OSWALD (CONT'D)

Arthur... You really are a good boyfriend. And a good brother.

Artie gasps.

ARTIE

I didn't say I was the man, sir.

MR. OSWALD

You didn't have to.

He stands, extending his hand.

MR. OSWALD (CONT'D)  
The contract stands. I'll handle  
Donovan. And send me that clinic  
info—I'd like to read more.

Artie does a little dance.

ARTIE  
Thank you, sir. You won't regret  
this.

ARTIE (V.O.)  
I hope I haven't pushed Donovan too  
far.

FREEZE-ON— Artie, brows furrowed.

EPISODE 52:

INT. MILO'S APARTMENT - NIGHT

Artie sits on Milo's couch, unable to sit still. Milo enters  
with two mugs and hands one to Artie, who nearly spills it.

MILO  
Babe, what's wrong? You've barely  
said a word.

Artie closes his eyes and takes a deep breath.

ARTIE  
There's something I need to tell  
you about your dad.

MILO  
You can tell me anything.

Artie kisses Milo's forehead, then draws a shaky breath.

ARTIE  
He came to my office today. Tried  
to bribe me to leave you—pulled out  
his checkbook, like I'd have a  
price.

Milo's face hardens.

MILO  
He did what? What did you say?

ARTIE

I told him no amount of money would make me leave you.

Milo pulls Artie into a kiss.

MILO

I know. Not in a million years.

ARTIE

He didn't take it well. Said there'd be "real consequences" if I didn't cooperate. Then he went to Mr. Oswald—tried to get your contract canceled.

CLOSE-UP- Milo stands, fists clenched.

MILO

I can't believe him. He's willing to ruin both our lives to control me.

ARTIE

I'm sorry, Milo. I didn't want to worry you, but you needed to know.

Milo sits beside Artie, taking his hand.

MILO

Thank you for telling me. No more living by his rules. He doesn't get to decide who I love.

ARTIE

Are you sure you want to go up against him?

MILO

No one goes after the man I love. Not anymore.

FREEZE-ON- Milo and Artie, foreheads touching.

EPISODE 53:

EXT. DONOVAN'S MANSION - NIGHT

Milo and Artie sit in the car outside Donovan's glass-walled, Mid-Century modern mansion. The house glows through the large windows against the night.

MILO

I need to do this alone. I'll call you when I'm ready to go. You don't have to wait here.

ARTIE

I'm not going anywhere. You don't have to do this alone, not anymore. If you want me to stay in the car, I will—but I'm not leaving.

Milo turns, taking Artie's hand, and they put their foreheads together.

MILO

I love you.

ARTIE

I love you too.

Milo leans in for a kiss.

MILO

I'll be right back.

ARTIE

Don't say that—you never know when you're in a horror movie.

Milo gives a half-smile, rolling his eyes at Artie. He steps out, squaring his shoulders, and walks to the front door. He rings the bell—a long pause.

MILO (V.O.)

What if he isn't even here? Or worse—what if he is?

The door swings open. Donovan appears, whiskey in hand, his expression flat.

DONOVAN

I see you finally found time for me. This is a pleasant surprise.

MILO

Let's not pretend. I'm here to end this—once and for all.

They lock eyes, a long beat. Milo glances back at the car. Artie smiles. Milo steps inside.

FREEZE-ON— Milo's back, disappearing inside.

EPISODE 54:

INT. DONOVAN'S STUDY - NIGHT

Donovan ushers Milo into a large office with a plush couch. He pours a second glass of whiskey and tries to hand it to him, but he refuses.

MILO

I won't be staying long.

Donovan lets out a long sigh.

DONOVAN

I wish you would reconsider, but since you won't, cut to the chase.

MILO

I'm not breaking up with Artie. You can keep trying to destroy my life, but nothing will change that. I love him. You can accept that or not. But it won't change.

DONOVAN

You are such an ungrateful little shit. Your mother has been dead for twenty years. I've been alone in this house for twenty years. And this is what you give me.

MILO

I'm grateful for what you have done for me, but I can't change who I love. I love him. I just needed you to accept that.

DONOVAN

NO! Here are your two options.

He speaks each word separately, evenly.

DONOVAN (CONT'D)

You can go out to that car, tell that little fairy to get lost forever, and your life will continue unchanged. Or you can defy me. You defy me, and it's done - all of it. The money, the loan, the office. Everything I built for you is gone.

Milo takes several long, deep breaths.

MILO

I guess this is goodbye then.

He stands, tears in his eyes, and heads toward the door.

DONOVAN

Wait...

FREEZE-ON- Milo's hand on the doorknob stills, but he doesn't turn around.

EPISODE 55:

INT. DONOVAN'S STUDY - NIGHT

Milo stands frozen at the door. He looks back at his father.

MILO

Will waiting change anything? Will it make you accept me for who I am, and who I love?

DONOVAN

I want to know why? Why would you choose him?

MILO

Because he'd never make me choose. Because he loves me for me, and not despite me.

He grabs the door handle again, his hand trembling.

DONOVAN

I'm sorry, but this is the one thing I can never accept. You've made your choice, and now I've got no son.

Milo doesn't look back as he pushes out the door.

CUT TO

EXT. DONOVAN'S MANSION - NIGHT

Artie sits in the car reading on his phone when Milo comes back out. The second his body lands in the passenger seat of the car, he breaks into sobs. There's a beat before Artie speaks.

ARTIE

Oh baby.

He grabs him and pulls Milo's head to his shoulder.

MILO

He made me choose you or him. I chose you.

ARTIE

I'm so sorry you had to do that. He doesn't deserve you.

MILO

It's just sad. My mom is dead, and my dad disowned me.

ARTIE

Don't say that. You have me, Amelia, and my parents. You have Oliver and Ashley. We're your family, we all love you, and we'll all be here for you.

MILO

God, I love you so much.

CUT TO

INT. DONOVAN'S STUDY - NIGHT

DONOVAN

This isn't over yet, boys... You wait.

CLOSE-UP- Donovan takes a swig of Amber liquid, then throws his glass against the wall.

FREEZE-ON- The glass shattering against the wall.

EPISODE 56:

EXT. ARTIE'S STREET - NIGHT

Milo and Artie pull into the driveway. They spot Amelia across the street, talking with a MAN.

MILO

Who's that with Amelia?

ARTIE

That's Edgar, the doctor from  
Manila. Why would he fly here?

They cross the street.

MILO

Amelia? Everything okay?

AMELIA

Yeah—well, not really. This is  
Edgar—Artie, Milo—my brother, and  
his boyfriend.

EDGAR

Wait, isn't that your ex? I've seen  
photos.

MILO

Guess I like to keep it in the  
family.

CLOSE-UP- Edgar's eyebrows raise.

AMELIA

I support them. They are far better  
together than we ever were.

She and Edgar share a look. Artie and Milo exchange a glance.

EDGAR

Sorry, I didn't mean to intrude,  
but we're running out of time. The  
clinic's landlord just gave us  
notice—without payment, we close by  
month's end.

Amelia blinks hard.

AMELIA

I've tried everything. I'm not  
proud of what I did.

ARTIE

Actually, I told my boss about the  
clinic. He's interested in  
sponsoring it—maybe even setting up  
a foundation. I sent him your info,  
Edgar.

Amelia stares at him, her mouth opens.

AMELIA

Are you serious?

EDGAR

You mean... we might not have to close?

ARTIE

He's waiting to hear from you.

Amelia throws her arms around Artie, sobbing. Edgar wipes his eyes.

EDGAR

Thank you. You're saving lives.

MILO

See? Sometimes things get better.

ARTIE

Let's go celebrate at my place.

EDGAR

Wait... Amelia, before we go in, there's something important I need to tell you.

FREEZE-ON- Edgar, looking at the ground, feet shuffling.

EPISODE 57:

EXT. ARTIE'S HOUSE - NIGHT

Edgar stands on the street, nervously shifting his weight on his feet. Amelia approaches, smiling. She stops directly in front of Edgar.

AMELIA

I was so scared. I thought I'd never be enough for you. But... I love you, Edgar. I really do.

Edgar looks up from the ground and smiles.

EDGAR

You're more than enough. I love you, too.

Amelia laughs, and tears run down her face. Edgar pulls her into a kiss. Milo and Artie exchange a look—both wiping their eyes.

MILO

Okay, now that the romance quota is filled, can we please have that drink?

Artie turns to Edgar.

ARTIE

Just remember, she's still my sister— even if you are a hot doctor, I will still kick your ass if you hurt her.

Amelia rolls her eyes.

AMELIA

I'm standing right here, you know.

They all break into laughter, then head inside, Edgar's arm still draped over Amelia's shoulders. The camera lingers outside as the door shuts, warm light spilling onto the porch. A beat of silence, then a shadowy figure emerges from the darkness at the curb—THUG #1, face scowling, phone pressed to his ear.

THUG #1

(into phone)

Yeah. They're all here. I will try not to be seen.

He pockets the phone and crouches by Artie's car, the glint of wire cutters flashing. He hesitates, glancing at the house, and he slides under the car.

A sharp SNAP echoes, then he slides out and disappears down the street.

FREEZE-ON— Artie's car, alone in the driveway.

EPISODE 58:

EXT. ARTIE'S HOUSE - DAY

The next morning, Artie and Milo step out of the house dressed in casual workout clothes. Milo reaches for the door handle on the passenger side of the car.

ARTIE

It's a nice day, and the coffee shop is literally 2 blocks away. Let's walk?

CLOSE-UP- Milo slides his hand in Artie's as they walk.

MILO  
We need the exercise anyway.

ARTIE  
I'm not sure we do after last  
night.

Milo blushes.

MILO  
You are the worst.

ARTIE  
Hey, my ass definitely remembers.  
We worked out... hard.

He scrunches up his nose and kisses Milo sweetly.

EXT. COFFEE SHOP - CONTINUOUS

Milo and Artie approach the exterior of a quaint coffee shop.  
There is a small line, but they get in the back.

ARTIE  
So what is the plan for today?

MILO  
Talk to Oliver about new office  
locations, and then figure out  
where I'm going to live.

ARTIE  
What do you mean?

MILO  
I need a new apartment or  
something; my dad owns mine.

Artie pauses, putting a finger to his chin.

ARTIE  
You can live with me...

Milo stops, his mouth hanging slack. His voice cracks a  
little as he speaks.

MILO  
Oh. Uh... like, actually live  
together?

He lets out a giggle.

MILO (CONT'D)  
That's... wow..

Artie nods up and down.

Milo's eyes widen-

FREEZE-ON- Milo, mouth hanging open.

EPISODE 59:

EXT. COFFEE SHOP - DAY

Milo snaps his mouth shut and takes Artie's hand again.

MILO  
Is it too soon for that? Do you  
think we're ready?

ARTIE  
Too soon is complicated with us.  
We've known each other since third  
grade, but we've only been dating  
for a month.

Artie smiles, then shrugs his shoulders.

ARTIE (CONT'D)  
I think we're ready. I'd love you  
to live with me.

Milo bites his lip,

MILO  
You have to agree to let me cover  
at least half of your mortgage and  
expenses.

ARTIE  
You're always so practical. I'm  
trying to be romantic here.

Milo laughs, leans over, and kisses him as they shuffle  
forward in line.

MILO  
I would love to live with you.

Artie giggles. Milo lifts him in a hug, then sets him down on  
the ground.

ARTIE  
I'll get your key made this  
afternoon.

Milo kisses him again... just as a voice interrupts.

ANDREW (O.S.)  
I knew it.

They turn to see Andrew, standing beside a large, buff man.  
FREEZE-ON- Andrew, a smirk on his face, coffee cup in hand.

EPISODE 60:

EXT. COFFEE SHOP - DAY

CLOSE-UP Andrew with a smirk on his face. Andrew stands  
beside his date, holding his hand and eyeing Artie and Milo.

ARTIE  
Sorry, I never called you for that  
second date.

Andrew laughs, rolling his eyes.

ANDREW  
Oh, honey, you spent the whole  
night staring at your "friend". I  
didn't think you were actually into  
me.

ARTIE  
Still, I'm sorry. That wasn't fair.

Andrew gives his date's hand a squeeze, then turns to Milo  
with a grin.

ANDREW  
I knew you weren't straight.

MILO  
You caught on before me.

Andrew chuckles.

ANDREW  
I've never seen two people so  
clueless about their own feelings.  
But hey... You figured it out  
eventually.

Milo grabs Artie's hand.

MILO  
We definitely did. I guess you helped.

Andrew arches an eyebrow.

ANDREW  
Oh? How's that?

MILO  
If you hadn't made me so jealous, I'm not sure I ever would've made a move. You were so hot, and I just never realized how badly I wanted Artie until that moment. That's when I knew I had to try.

ARTIE  
I'm so glad you did.

He kisses Milo.

ANDREW  
Well, have a nice life, you two. Glad I could play matchmaker... sort of.

Andrew and his date share a smile, then stroll away, leaving Milo and Artie hand in hand.

ANDREW (CONT'D)  
(to his date)  
They will be married within a year.

MILO  
I give us 6 months.

FREEZE-ON- Milo and Artie's joined hands.

EPISODE 61:

INT. ARTIE'S BEDROOM - DAWN

Soft morning light spills across the bed. Milo wakes, taking a moment to watch Artie, asleep beside him.

MILO  
I love you.

He kisses Artie gently on the ear, then slips out of bed, pulling on sweatpants.

INT. ARTIE'S LIVING ROOM - CONTINUOUS

Milo scrolls his phone. ZOOM IN on an ad: "MORNING MUFFIN SPECIAL - Your Favorite Bakery!"

MILO (V.O.)  
Artie loves those mini muffins.  
I'll grab him some before he wakes  
up.

He smiles.

CLOSE-UP- Artie's car keys in the bowl beside the door.

MILO  
(to himself)  
It will take me five minutes, and  
he is always telling me to make  
myself at home.

He pockets the keys and heads outside.

EXT. ARTIE'S HOUSE - MORNING

Milo unlocks the car, slides in, and buckles his seatbelt. As he drives off, he hums to himself.

INT. ARTIE'S CAR- DAWN

The blare of a horn...

MILO  
The brakes...

SCREECH.

The crunch of metal.

FADE TO BLACK

EPISODE 62:

INT. HOSPITAL LOBBY - DAY

Artie, eyes red, stumbles in with Amelia steadying him. Lina, Oliver, and Artie's father, Arthur, follow.

ARTIE  
What if he's—

AMELIA  
Don't. Not now.

They hurry to the front desk.

AMELIA (CONT'D)  
Milo Woods. He was in an accident.

RECEPTIONIST  
ICU—fifth floor.

They move to the elevators.

INT. HOSPITAL ELEVATOR - DAY

Artie clenches his fists, staring at the floor. CLOSE-UP—Lina squeezes his hand.

LINA  
He's strong, Artie. And he has you.

Artie's voice wavers.

ARTIE  
What if I can't save him?

LINA  
You love him. That's enough.

INT. HOSPITAL HALLWAY - CONTINUOUS

They step out—Donovan blocks the corridor, ashen and pale.

DONOVAN  
Family only.

ARTIE  
We're his family.

Donovan grabs Artie's arm, eyes locked on his, a scowl on his face.

DONOVAN  
If you'd just left him alone...

LINA

He's here because you never let him  
be himself.

She stands rigid in front of him, blocking him from Artie.

LINA (CONT'D)

You want to help Milo recover? Get  
out of the way.

Donovan falters, jaw clenched, then steps aside.

Artie runs toward the room.

FREEZE-ON- Artie's tear-streaked face as he reaches the door.

EPISODE 63:

INT. HOSPITAL ROOM - DAY

Artie bursts in. Milo lies unconscious, pale, tubes and  
monitors all around. Beeping audible. Artie approaches, his  
hands shaking. He hesitates, then takes Milo's hand.

ARTIE

Hey, baby. I'm here. I'm not going  
anywhere.

Tears slip down Artie's face. CLOSE-UP- Artie's hand brushes  
back Milo's hair. The door opens; a NURSE enters, surprised.

NURSE

I'm sorry—are you family?

Artie looks at her wide-eyed.

ARTIE

I'm his partner. Please—he needs  
me.

The Nurse hesitates, but glances at Milo's chart.

NURSE

His father left instructions—only  
immediate family. He's listed as  
next of kin. I have to follow his  
orders.

Artie's jaw tightens, but he stays by Milo's side, unmoving.  
Donovan appears in the doorway.

DONOVAN

I said no visitors except me. You need to leave. If you don't, I will have you removed.

Artie stands, arms crossed over his chest.

ARTIE

He wouldn't want to be alone. I'm not leaving him, not now.

Donovan's eyes flick between Artie and the nurse. His eyes move to Milo, and his jaw loosens, but he crosses his arms and stares at Artie.

DONOVAN

I'm his father. I'm doing what's best for him. You don't belong here.

Artie's voice breaks.

ARTIE

You keep saying that. But I love him. And he loves me. You can't erase that.

The nurse looks between them. She grabs the room phone but doesn't dial.

NURSE

I understand, truly. But please—for Milo's sake, can we keep things calm until the doctor comes?

CLOSE-UP- Donovan's clenched fists.

DONOVAN

You already took too much from him. Please. Just let me have my son back.

Artie's eyes fill with tears. He grips Milo's hand tighter.

ARTIE

I'm not here to take anything. I want him to know he's loved.

Silence; only the machine's beeping is heard for several seconds. Footsteps approach in the hallway—

FREEZE-ON- Artie's hand gripping Milo's.

**EPISODE 64:**

INT. HOSPITAL ROOM - DAY

Artie stands by Milo's bed, still holding Milo's hand. The nurse and Donovan face him. A burly SECURITY GUARD appears in the doorway, surveying the scene.

SECURITY

What's going on here?

DONOVAN

He's refusing to leave. I'm Milo Woods' father—I asked for privacy.

NURSE

This man is Mr. Woods' partner; his father has asked that he be removed.

The security guard looks back and forth.

SECURITY

Sir, I need you to step outside for now.

Artie's jaw clenches.

CLOSE-UP- He squeezes Milo's hand.

ARTIE

I'll be right outside. I promise.

He lets go and walks out, jaw set

INT. HOSPITAL HALLWAY - CONTINUOUS

Artie stands outside the door. He rubs his eyes. His phone buzzes—he answers, listens, and his face goes pale.

ARTIE

(on phone)

What do you mean—the brake line was cut?

Amelia rushes over.

AMELIA

Artie? What's going on?

He covers the speaker and addresses his sister.

ARTIE

The crash... it wasn't an accident.  
Someone sabotaged the car.

Amelia's eyes widen, her mouth drops open.

Just then, Donovan emerges from the room. Artie locks eyes with him.

ARTIE (CONT'D)

How could you? You caused this! You  
wanted me dead, and you nearly  
killed your own son in the process.

Donovan gasps, but immediately crosses his arms again.

DONOVAN

I don't know what you're talking  
about. That's unbelievable. You  
think I'd put my own son at risk?

Artie steps closer, eyes on Donovan's face.

ARTIE

I think you'd do anything to keep  
control, even if it meant hurting  
the people Milo loves.

Donovan doesn't answer. The security guard lingers.

AMELIA

Artie, let's... let's talk to the  
police. Let them handle this.

A silence. Artie pulls Amelia close, never taking his eyes off Donovan.

FREEZE-ON- Artie, arms around his sister, scowling at Donovan.

EPISODE 65:

INT. HOSPITAL HALLWAY - DAY

Artie lets go of Amelia and steps toward Donovan. The security guard quickly steps between them, arms outstretched.

SECURITY

That's enough. If either of you  
raises your voice again, you'll  
both be escorted out.

Donovan stares at Artie.

DONOVAN

He forced his way into my son's  
room and violated hospital policy.

Artie steps back, jaw clenched.

ARTIE

You're twisting everything,  
Donovan. The police are already  
investigating the crash. You can't  
control this forever.

Donovan's jaw tightens, but his eyes move to the floor.

DONOVAN

You're just looking for someone to  
blame. I'd never put Milo in  
danger.

Amelia rushes to Artie and pulls him aside.

AMELIA

Don't let him decide when you see  
Milo. Stay calm. Milo needs you  
more than Donovan needs to win.

Donovan shakes his head.

DONOVAN

I need to make a call. Don't be  
here when I get back.

He walks away, phone in hand. Artie's shoulders slump. Amelia  
steadies him.

ARTIE

They won't tell me how bad Milo is.  
I want to see him—

Amelia hugs him tight. Just then, the nurse hurries over, out  
of breath.

NURSE

Artie— Milo's awake. He's asking  
for you.

For a moment, Artie doesn't move.

AMELIA

Go. He needs you.

He wipes a tear from his cheek as he runs.

INT. HOSPITAL ROOM - CONTINUOUS

ARTIE

Milo...

FREEZE-ON- Milo smiling from his hospital bed as Artie enters.

EPISODE 66:

Artie bolts into the hospital room. Milo is awake, eyes wide, grinning.

MILO

What happened?

ARTIE

You were in an accident. But you're safe now.

MILO

I remember... I was going to get those mini muffins you like. Then the brakes--something was wrong.

Artie's jaw tightens. His eyes move to the floor.

ARTIE

Someone tampered with the car... But let's talk about all that later, when you're stronger.

MILO

Your car--?

ARTIE

It's probably totaled. I don't care about that. I only care about you.

Milo reaches for him. Artie hesitates, then carefully climbs onto the edge of the bed, wrapping Milo in an embrace. He sobs.

ARTIE

I was so scared. They wouldn't tell me anything. I thought... I thought I might lose you.

MILO

I'm right here. I'm not going anywhere.

Milo gently holds him as Artie weeps.

ARTIE

Can you feel everything? Your legs,  
your arms...?

MILO

Unfortunately, yes. It all hurts.

A laugh escapes Artie. He kisses Milo. They hold each other,  
forehead settling together.

ARTIE

For a minute, I thought I'd lost  
you.

MILO

You'll never lose me, Artie. Not  
now. Not ever.

ARTIE

Promise?

MILO

I promise. You're stuck with me.

The door slams open. Donovan storms in, face flushed.

DONOVAN

What did I say? You're not supposed  
to be in here.

Milo sits up.

MILO

This is my room, Dad. If you can't  
be supportive, leave.

FREEZE-ON- Milo, mouth agape, still holding Artie.

EPISODE 67:

INT. HOSPITAL ROOM - DAY

Donovan hesitates at the door. He blanches at the sight of  
Milo and Artie.

DONOVAN

I told you to stay away. Haven't  
you done enough?

Artie stands, shielding Milo.

ARTIE

I'm not the one who put him in danger.

Milo looks between them.

MILO

What's going on?

ARTIE

As I told you before, the crash wasn't an accident. Someone tampered with the brakes.

Milo's breath catches. He turns to Donovan.

MILO

Dad... please tell me you didn't.

Donovan looks away, voice shaking.

DONOVAN

I... I never meant for any of this to happen. I wanted things to go back to the way they were before... him.

Artie moves to Milo. Donovan stares down.

DONOVAN (CONT'D)

Everything I built—our name, our legacy—could be ruined by this scandal. I was desperate. I never thought YOU'D be in the car.

Donovan emphasizes the word "You."

MILO

You're willing to risk someone's life—my life—to protect a reputation?

Donovan can't answer. There's silence—a knock at the door. A POLICE OFFICER appears, His face cold.

POLICE

Mr. Woods, please come with me. We'll be taking a statement.

Donovan looks at Milo one last time, scowling, then lets himself be led away.

Milo breaks down, Artie holding him tightly.

FREEZE-ON— Artie, arms wrapping around a crying Milo.

EPISODE 68

EXT. JAIL - DAY

Artie pushes Milo to the jail entrance in a wheelchair. Milo is bruised. At the door, Artie helps him to his feet. He wobbles a little, then steps. A GUARD approaches.

GUARD  
Are you Milo Woods?

MILO  
Yes, I'm here to visit my father.

The guard glances at Artie.

GUARD  
And you?

ARTIE  
I'll wait here for him.

Milo leans in and kisses Artie.

MILO  
I'll be back soon.

INT. JAIL - VISITORS' ROOM - DAY

Milo sits, waiting. Donovan is brought in, wearing an orange jumpsuit. There's a long beat.

MILO  
Hey, Dad.

DONOVAN  
Milo, you have to help me. You know  
I never meant for this to happen.  
You can tell them—I'm your father.

Milo rubs his hand over his face.

MILO  
I'm not here to fight for you, Dad.  
I'm here to say goodbye.

Donovan's eyes widen.

DONOVAN  
Milo, please. You're all I have  
left.

Milo takes a breath.

MILO

You tried to kill the best thing in my life. I hope you find peace, but I need to protect myself—and Artie.

He stands to go. Donovan calls after him, voice breaking.

DONOVAN

Milo—don't do this. I'm still your father!

Milo pauses, just for a moment.

MILO

I'll always remember who you are, Dad. But I can't let you hurt me.

He walks out, leaving Donovan behind.

EXT. JAIL - DAY

Milo exits; Artie waits with the chair, pacing. Milo offers a half-smile.

ARTIE

You okay?

MILO

I think I will be. Let's go home.

Artie squeezes his hand as Milo sits back in the chair.

FREEZE-ON— Artie and Milo's backs as Artie pushes him toward the car.

EPISODE 69:

INT. JEWELRY STORE - DAY

Milo, still with faint bruises, stands in a high-end Jewelry store. He lets out a sigh and smiles as Amelia enters.

MILO

I'm so glad you made it.

AMELIA

You know, shopping for an engagement ring for my brother, with my ex, is not how I pictured my week.

MILO

Hey, at least you know he'll say yes.

AMELIA

He'd better. Or I'll have to keep the ring myself.

They share a laugh.

MILO

Hey, it's not like you're in love with me anyway.

AMELIA

No, not even a little. But Artie is one lucky guy.

MILO

So is Edgar.

They hug.

CLOSE-UP- A case of engagement rings. An attractive JEWELRY STORE CLERK walks over to them.

CLERK

Can I help you?

MILO

I'm looking for an engagement ring for my boyfriend. Tough, I know...

CLERK

Our selection is smaller, but we do have a few. I love this one.

FREEZE-ON- The clerk's hands, opening a box to reveal a man's engagement ring.

EPISODE 70:

INT. JEWELRY STORE - DAY

CLOSE-UP- A man's ring in a box, open in Milo's hand.

MILO  
Thank you so much.

AMELIA  
I'm happy to help. He's going to  
lose his mind.

She hugs him, holding on a beat too long.

AMELIA (CONT'D)  
And I'm glad we got to do this  
before Edgar, and I head back to  
Manila. The foundation's  
waiting—and it feels good.

Milo squeezes her hand.

MILO  
You're going to do amazing things.  
Manila's lucky to have both of you.

EXT. JEWELRY STORE - DAY

They step out onto the busy street. Milo stops — Edgar is  
standing out front, drinking a latte.

EDGAR  
All done?

MILO  
Yeah, thanks for lending me your  
girlfriend. I need to get back to  
the office; the business is blowing  
up.

He shakes both of their hands and walks away. Once he's out  
of earshot, Edgar laughs.

EDGAR  
Does he have any clue that Artie  
bought a ring too?

AMELIA  
Nope, none at all.

They exchange a smile and then link hands.

FREEZE-ON— Amelia and Edgar walking away, hand in hand—  
Amelia glancing back once over her shoulder.

EPISODE 71:

INT. ARTIE'S LIVING ROOM - NIGHT

Milo comes home from work, loosening his tie as he opens the front door. The room is filled with packing boxes. He freezes as he drops his keys in the small bowl by the door... a warm glow fills the house. Dozens of candles on every surface, casting soft light over photos that Artie has placed in the living room.

ARTIE

Hey. Welcome home.

Milo startles at the words. Artie stands in the living room, hands clasped.

MILO

Artie, what's all this?

ARTIE

I wanted tonight to be special.  
After everything...

MILO

You're the best.

ARTIE

I wish I could say I cooked dinner,  
but we both know how that would  
taste.

MILO

In college, you once burned water.

Artie takes Milo's hand, leads him to the living room, then gets down on one knee. Milo's eyes widen.

ARTIE

I was going to wait until after  
dinner, but the moment I saw you...

CLOSE-UP- The Ring Artie is presenting to Milo. Milo fidgets with his pocket.

ARTIE (CONT'D)

Milo Woods, will you...

MILO

(interrupting)  
Wait... don't!

FREEZE-ON- Artie, looking up at Milo, mouth agape.

EPISODE 72:

INT. ARTIE'S LIVING ROOM - NIGHT

Milo pulls Artie to his feet, grinning and teary-eyed. Artie looks down at the floor. Milo grabs his chin and lifts it.

MILO

You can't ask me that because I was about to ask you.

He pulls out his own ring box. Artie gasps, covering his mouth.

ARTIE

You're kidding.

MILO

Nope. You always have to beat me.

Milo drops to one knee.

MILO (CONT'D)

Artie Clarke, I met you on a playground when we were 7 years old.

ARTIE

I still remember that day. You fell off the swing, and I helped you until your mom came. I realized, then, that you were special.

MILO

I took a detour with Amelia, but I always knew, somewhere, it was you.

ARTIE

I was so scared when you were hurt. What if we'd lost each other?

MILO

When I woke up, I didn't want to waste one more minute. So what do you say? Will you marry me?

Artie laughs, drops to his knees, too, and holds out his ring.

CLOSE-UP- Artie and Milo's hands each hold a ring box.

ARTIE

Only if you'll marry me.

MILO

Of course, yes!!!

They slip rings onto each other's fingers.

ARTIE

Then, of course, I'll marry you.

They stand there for a second before hugging.

MILO

I guess we're doing this.

He stares down at his ring and does a giddy hop.

ARTIE

After I almost lost you... I knew I had to make you my husband.

MILO

I love you.

ARTIE

I love you too.

FREEZE-ON- The two men kiss - both rings catching the candlelight.

EPISODE 73:

INT. ARTIE'S KITCHEN - MORNING

SUPER "One Year later."

Milo, in pajamas, pours coffee. The house is quiet, the door opens, and Lina enters, holding a wrapped package.

MILO

Still haven't learned to knock, I see.

He pulls her into a hug.

LINA

I've got something for you, sweetheart—a little pre-wedding gift.

She offers the gift. Milo opens it and finds an old, faded photo. Two boys on swings, Milo and Artie, giggling.

Milo's eyes fill with tears.

MILO

Where did you find this?

LINA

Your mother took it to the park that first day. She said she'd never seen you happier.

MILO

She took such beautiful photos. I never even knew this existed.

Milo smiles, but his eyes move to the floor.

MILO (CONT'D)

At least one of my parents should be here. My dad won't be.

Lina squeezes his hand.

LINA

I know, sweetheart. I wish he would. But your father made his choices. He's still awaiting trial, and whatever happens, that doesn't change who you are or the happiness you deserve.

Milo nods.

MILO

I still can't believe he'd rather see me hurt than happy. He tried to hurt the man I love, and I hope justice finds him.

LINA

I know your father's actions... took a toll on you. But if your mom were here, she'd be so proud of the man you've become.

MILO

I wish... It hurts that a small part of me still loves him.

LINA

You have a family—all of us. We'll be here for you. I can't wait to call you my son-in-law.

MILO

Thank you. I'm so grateful you're my family, Mom.

FREEZE-ON- Milo and Lina hug, the framed photo of the two boys behind them.

EPISODE 74:

EXT. GARDEN - DAY

Milo stands in the garden of the same hotel where he nearly married Amelia 4 years earlier.

OLIVER

I can't believe you actually picked  
the same place.

MILO

I figured we'd break the curse.  
Plus, it's truly beautiful here.

Milo shakes as Amelia stands across the aisle, acting as best man. She waves at Edgar, who sits in the audience. Ashley also sits in the audience, a baby bump visible under her dress. Oliver smiles at her.

AMELIA

You have nothing to worry about  
this time, and you know it.

Milo grins. As the music starts, Artie wears a white suit.

OLIVER

I still can't believe he insisted  
on walking down the aisle.

They all turn as Arthur and Artie walk out. Milo's eyes tear. They reach the end of the aisle, and Artie stops. Amelia and Milo exchange looks. The flower girl, now older, looks out.

FLOWER GIRL

Not again.

But instead of running away, Artie grins.

ARTIE

Is everyone ready for the wedding  
of the century?

The sounds of laughter and exhales fill the garden.

MILO

Let's do this.

Artie practically runs, grinning. Milo and Artie stand at the altar - hands joined, sunlight streaming through the garden as the ceremony begins.

SUPER: "THE END."