

Black Thorn

by

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FELICIA
 You couriered them over at
 midnight. Figured you wanted them
 first thing.

DAVION
 Sorry. I just need tonight to be
 perfect.

FELICIA
 Nothing will go wrong. But, if you
 want to make it up to me, I'd love
 to get her autograph.

DAVION
 Yeah, sure. Get Bill on the line.

Felicia races out. Davion sits behind her impressive
 glass desk and checks her email.

Next to her computer are THREE family PHOTOS:

1) A 16-year-old Davion, her twin brother AARON
 LITTLEFIELD, standing next to her father SAMUEL, who is
 dressed in a NAVY uniform, and their mother CAROL.

2) A picture of Davion and Aaron as they both graduate
 from NYU LAW SCHOOL with their parents by their side.

3) A picture of Aaron's graduation from USNA ANNAPOLIS,
 with only Davion and their mother. No father.

Davion smiles and picks up photo #1. On its touch, Davion
 feels a shock and she drops it. Her face flushes and her
 eyes completely glaze over. Felicia comes in with a stack
 of things.

FELICIA
 Bill's out. Left word to call
 back. What's with the face?

DAVION
 What face?

FELICIA
 The "oh shit something's wrong
 face."

DAVION
 I don't have a --

FELICIA
 Yeah. You do.

Davion takes her messages from Felicia.

DAVION
 I need you to get my brother on
 the line.

Off Davion's worried tone, Felicia walks out; Davion keeps staring at the photo of her and Aaron. Moments later, the phone INTERCOM buzzes. Davion picks up. We can hear her assistant through the phone.

FELICIA
No answer on his cell, home or office phone. Need anything else?

DAVION
No.

CLOSE UP on the PHOTO as we cut to:

INT. CNN BUILDING - STUDIO - NIGHT

Filming is in full swing in the studio. Davion sits across from Justice RUTH BADER GINSBURG.

DAVION
Don't go anywhere. We'll be right back with Ruth Bader Ginsburg.

RUTH
Or as the kids like to call me, The Notorious R.B.G.

DAVION
We'll be talking about the current legislative war on women's rights after the break.

A bell rings for commercial break. A MAKEUP ARTIST rushes over to freshen Davion's makeup. Felicia interrupts them. She points Davion's attention to a MAN in a military uniform waiting by the craft table.

We stay with the makeup artist, who touches up Ruth's makeup as Davion goes to meet with the soldier. They talk for a few moments. He hands her a piece of paper, shakes her hand and leaves. When Davion returns she's flushed.

FELICIA
Who was that?

Davion walks past Felicia without answering and sits back in her anchor's chair.

DAVION'S POV: The lights go in and out of focus, everything moves in slow motion. All sound drops out. Every second feels like an eternity.

BACK TO SCENE

PRODUCER (V.O.)
(in Davion's ear)
We're back in 30.

Davion's completely catatonic. Not speaking. Not blinking. And you can't even be sure she's breathing.

PRODUCER (V.O.)
 (in Davion's ear)
 Back in ten, nine, eight...

FELICIA
 Davion? Can you hear me?
 (to producers)
 WAIT!

Everyone holds on set. All eyes on Davion, who is totally nonresponsive. The producer walks over to Davion.

PRODUCER
 (into her headset)
 Something's wrong. Loop another commercial.
 (to Felicia)
 What happened?

FELICIA
 I dunno.

People wave their hands in front of her eyes. Nothing. A mild panic sets in over the room.

RUTH
 Can she finish the interview?

PRODUCER
 Let's just, everybody hold for a moment. Davion? Can you hear me?

Davion finally snaps out of her daze.

DAVION
 Sorry. I'm good. I'm okay. Really.

The producer gives her a skeptical look that says "you sure?". Davion gives her a firm "fuck yes" look.

PRODUCER
 She's back. Reset.

FELICIA
 You sure you're okay?

DAVION
 (to Felicia)
 Get me a ticket to Mobile, Alabama.

FELICIA
 Alright. For when?

PRODUCER
 (into the headset)
 We're back in ten, nine, eight.

The producer counts the remaining numbers with her hands.

INT. DAVION'S HOUSE - DAVION'S BEDROOM - EARLY MORNING

Dim rays from a streetlight spill into a bedroom that would make any late-90s kid proud. We find Davion sprawled across the twin-sized bed, in the same clothes from the Ginsberg interview, fast asleep... that is until CRASH! The sound of glass shattering downstairs. Davion's eyes flip open.

INT. DAVION'S HOUSE - MOMENTS LATER

We track Davion creeping downstairs into

INT. DAVION'S HOUSE - KITCHEN - CONTINUOUS

We find JANICE LITTLEFIELD, 60s, Davion's silver-haired spitfire aunt and the Station Manager at WALB News. She's mopping grape juice and broken glass from the floor.

DAVION

Aunt Janice?

JANICE

(startled)

Chile, you trying to give me a heart attack?

She pulls Davion into an emotionally fraught embrace. Janice breaks the moment first and goes back to putting away groceries. She hands things to Davion to put away.

JANICE (CONT'D)

I thought you weren't coming til tonight.

DAVION

I didn't need to wait.

Solemn beat.

DAVION (CONT'D)

I can't believe this...

JANICE

Me either baby.

DAVION

I just keep turning it over and over in my mind. It doesn't make sense.

JANICE

He was just here Sunday, like every other Sunday.

JANICE (CONT'D)

He brought your mama flowers at the nursing home, sat by ya daddy's grave, went to Saint Anthony's for service, and then we had dinner right at this here table like every Sunday since he moved back. He was thin and tired, but fine. We talked and talked like we've always done. What did I miss? Why couldn't I have--

Janice breaks down and Davion consoles her, but she herself remains emotionally numb.

DAVION

I promise we'll figure out why this happened.

Off Davion's steely stare we cut to

INT. GARAGE - MORNING

Davion pulls off the DUST SHIELD covering SWEET PEA, a 1980s Camaro convertible, green with a black racing stripe.

She glides her hand across the hood. When she does, she feels a jolt and for a moment she flushes like she did when touching the photo of Aaron in her office. And this time when she looks up... she sees her brother standing in front of her. It's as if he's trying to speak, but no sound is coming out.

Davion snatches her hand from the car and Aaron instantly disappears. She looks around both shocked and scared. Then Davion tentatively reaches out to touch the hood again to see what happens... but nothing does. *What the hell was that?*

EXT. MOBILE, ALABAMA - MORNING - ESTABLISHING

From high above the city we follow Davion and Sweet Pea driving down the city streets of Mobile, onto the HIGHWAY, as she drives past a SIGN that reads: PENSACOLA FLORIDA - 60 MILES.

EXT. NAS PENSACOLA BASE - GUARD TOWER - 1 HOUR LATER

CLOSE UP ON: A GUARD hands Davion a PASS.

GUARD

The casualty assistance office is just to the left, at the corner.

We follow Davion as she walks onto the sprawling Pensacola military installation. Across the street and to the left stands the MILITARY CASUALTY ASSISTANCE OFFICE (CAO). Davion heads toward it.

INT. NAS PENSACOLA BASE - CAO - MORNING

Davion sits in a small office and waits. It feels like a doctor's office in here: attempts have been made to make it feel inviting and cozy, and yet it still exudes a sterility and formality. When the door finally opens, a lanky man enters.

COMMANDER PETER

(to Davion)
Sorry to keep you waiting. Not sure if you remember me, I'm--

DAVION

Pig-Pen, is that you?!

COMMANDER PETER

No one has called me that in ages.

DAVION

Look at you, all grown up.

COMMANDER PETER

Ha, yeah. Grew a few inches after you moved off base.

Davion immediately pulls COMMANDER PETER "PIG PIN" THOMPSON, 30s, into an embrace; it's genuine, and more emotional than we've seen her.

DAVION

I'd say. First day I met you, I had to talk Donny Henderson out of stuffing you into a duffle bag.

COMMANDER PETER

What a fucking ogre he was. 6'3". 250 at 15. And little ole 80 pounds soaking wet you... got up on a picnic table, went all Jedi on him. Looked him dead in the eye, and said "Put him down" and he did.

DAVION

It wasn't that dramatic. But, I betcha Donny wouldn't mess with you now.

COMMANDER PETER

We're good friends, if you can believe it. He's godfather to my girls. Married Nora Bedford, too.

DAVION

Wow, shit changes, don't it. It's good to see you. And look at you, a commander now.

COMMANDER PETER
 Yeah, I run the Casualty
 Assistance Office during the week
 and work as a Chaplin on the
 weekends. Married. Three kids.

DAVION
 Aaron told me your family was
 still here. How are you? How's
 your sister?

COMMANDER PETER
 Bernice died four months ago.
 Kandahar.

DAVION
 (genuine)
 I'm so sorry.

COMMANDER PETER
 (touched)
 Thank you. It's surreal actually.
 I spend everyday counseling
 families on death. But, when it's
 your own, it still hits like a ton
 of bricks.

DAVION
 I just keep hoping I'm dreaming.

A strange silence passes between them. The wheels in
 Peter's head turn. Davion clocks his behavior, but
 doesn't react outwardly.

DAVION (CONT'D)
 Are you okay?

COMMANDER PETER
 Fine. It's just-- I know this is
 my job, but I really didn't see
 this one coming. I was with Aaron
 earlier that day. We're on a
 soccer league together. He seemed
 fine. I just wish --

She comforts him.

COMMANDER PETER (CONT'D)
 I should be consoling you.

DAVION
 Helps to know I'm not the only one
 feeling blindsided. The notifying
 officer said he left no note.

COMMANDER PETER
 We were all shocked. Losing those
 we love is never easy, but I can
 at least help make this process as
 painless as possible.

DAVION
I understand death. We're born, we live, we die. But, there is always a reason. And this is... all wrong.

We can see the wheels in Davion's mind turning. Without warning she gets up and starts to race away.

COMMANDER PETER
Wait, where you going?

DAVION
Aaron's house. To find some answers.

COMMANDER PETER
You mean the barracks?

This stops her dead in her tracks and brings her back to Peter.

DAVION
What?

COMMANDER PETER
His house burned down three weeks ago. He didn't tell you?

Davion's head is really spinning now, but she quickly snaps out it and looks Peter dead in the eye, all Jedi.

DAVION
Take me.

INT. NAS PENSACOLA BASE - BARRACKS - DAY

Peter opens a side door to let Davion in. We track them down a long hallway to a DOOR with crime scene BARRICADE TAPE crisscrossing in front of it. Davion ignores the tape and tries the doorknob, it's locked.

COMMANDER PETER
Let's go before anyone sees us.

DAVION
You're kidding right?

Davion pulls a small KIT from her pocket. She picks the lock.

COMMANDER PETER
Do you know how many rules you're breaking?

DAVION
Nope. Don't care. We're in.

She opens the door and steps through the barricade tape.

INT. NAS PENSACOLA BASE - AARON'S ROOM - MOMENTS LATER

CLOSE UP ON: Drawers being opened and quickly closed.

Davion rummages through what's left of Aaron's room. Everything is gone: From his clothes and books right down to the sheets on the bed.

Davion's on her cell phone.

DAVION
(into the phone)
A fire at the neighbor's and it
spread to his.

INT. WALB TELEVISION STATION - JANICE'S OFFICE - SAME

Intercut between Davion in the barracks and Janice in her office.

JANICE
(into phone)
He didn't say anything about this.

DAVION
(into phone)
There is a lot Aaron didn't tell
us.

COMMANDER PETER
There's nothing here. Let's go.

DAVION
(to Peter)
Make yourself useful, Pig-Pen, and
check that no one's coming.

Peter leaves.

DAVION (CONT'D)
(into phone)
Why would he keep us in the dark
about what's going on with him?

JANICE
(into the phone)
I dunno baby. I really don't.

Davion looks in the closet; all she finds are empty hangers. Davion starts to close the closet door when a glint of light sparkles from the floor.

DAVION
(into the phone)
Wait...

She gets down on her hands and knees to figure out where it is coming from. All the way at the back of the closet, stuck between the floorboards she pulls out: AARON'S CROSS NECKLACE.

She starts to smile to herself until she sees something on it: BLOOD. Before she can react a voice stops her dead in her tracks...

VOICE

Don't move or I'll shoot. Hands in the air and turn around... slowly.

JANICE

(into the phone)
Davion?!

Davion surreptitiously pockets the necklace before putting her hands up. She turns around to find herself at the business end of a 9MM held by CID KYLA GRISBY, 30s, a perky but lethal military investigator and a tech whiz.

GRISBY

Who are you?

COMMANDER PETER (O.C.)

CID Grisby. She's with me.

Peter stands in the doorway.

GRISBY

Really? Got a report of a female in the male barracks, and find her breaking into a crime scene.

DAVION

We didn't break in. The door was unlocked.

Peter and Davion share a knowing look.

GRISBY

You expect me to believe the door to a crime scene was unlocked?

DAVION

Listen--

Davion takes a step forward and Grisby raises her gun.

COMMANDER PETER

That really isn't necessary. This is Aaron's twin, Davion. She simply wanted to see his room.

GRISBY

That very well may be, Chaplin, but you're contaminating the scene of an open investigation. A court-martial-able offense.

Davion starts to say something, but Peter waves her off.

COMMANDER PETER
 If this had been Donny, wouldn't
 you want to go to the last place
 he was alive?

Grisby mulls it over before dropping her gun.

GRISBY
 Get out of here, Pete, before I
 report you both.

DAVION
 Thank you.

Peter and Davion head out of the room followed by Grisby.

GRISBY
 The Navy is sorry for your loss,
 ma'am. But, if I catch you on base
 again, you will be arrested.

COMMANDER PETER
 Understood... we're going now.

DAVION
 Were you there, when he...?

GRISBY
 No, Ma'am. I was not on duty.

DAVION
 Can you tell me who was?

GRISBY
 Ma'am I --

Peter gives Grisby an imploring look.

GRISBY (CONT'D)
 Joseph Daniels was the lead
 Detective for your brother's...
 incident.

DAVION
 Can I speak to him?

GRISBY
 That's not possible, Ma'am. He was
 transferred back to Annapolis.

DAVION
 I just have a few questions.

GRISBY
 You can fill out a request for the
 full investigation file once it is
 completed.

DAVION
 How long?

GRISBY

10-12 weeks.

Grisby's face tells Davion she's not getting any more answers.

EXT. NAS PENSACOLA BASE - GUARD TOWER - DAY

Davion hands her PASS to the GUARD. She walks off base under the watchful eye of CID Grisby. The moment she's out of earshot, Davion dials a number on her cell phone.

DAVION

(into her phone)
Felicia, it's me. I need you to get me a number for a military detective named Joseph Daniels, stationed at Annapolis. I'll wait.

Off Davion's face we cut to

INT. DAVION'S HOUSE - DAVION'S BEDROOM - NIGHT

We push in on Davion as she tosses and turns in her sleep. We push in on her face... into her dream.

INT. NAS PENSACOLA BASE - AARON'S ROOM - **DAVION'S DREAM**

DAVION'S POV: The world's fuzzy from a heavy night of drinking. She uses the wall to hold herself up. Walks down the hallway and into a sterile double occupancy military barracks.

She walks to a mirror and looks at her reflection. But, it's not Davion's face she sees staring back at her. It's her brother AARON in his uniform.

MIRROR POV: Aaron disrobes. First his shirt, then undershirt, etc. He folds each discarded item meticulously and places them on a bed. He takes off his belt and stares at it for a while before also taking off his pants and folding them.

Then Aaron goes to the closet. Opens the door. Walks inside. Falls to his knees. He loops the belt around the doorknob then... GASP!

INT. DAVION'S HOUSE - DAVION'S BEDROOM - NIGHT

Davion wakes up clawing at her neck. It takes her a few moments to realize she's safe. She looks over at her alarm clock, which reads 2:30 AM. She jumps out of bed and trips over something in the dark on her way into

INT. DAVION'S HOUSE - JACK & JILL BATHROOM - CONTINUOUS

She flips open the medicine cabinet and grabs a bottle of XANAX. She takes a pill. Then she curls up on top of the closed toilet seat, lies her head against the tiled wall. From this angle she has a clear view into Aaron's room. Fade out on Davion's troubled stare.

INT. COFFEE SHOP - MORNING

CLOSE UP ON: a pair of SAGE GREEN military tactical BOOTS tapping the floor under the table. As we pull up, we see they are worn by a ruggedly handsome MAN, 30s, Black, clean cut, military type.

He sits at a banquette in a back corner. A RED-HEADED WOMAN slides into the table behind him. She opens her menu and they talk over their shoulders.

COFFEE SHOP MAN
Do we have confirmation?

REDHEAD
Yes. The files are still in play.
I'll have an exact locale soon.

COFFEE SHOP MAN
Entry?

The woman places a large black BACKPACK on the floor in between them.

REDHEAD
Everything you need. But, we might have a problem.

COFFEE SHOP MAN
What?

REDHEAD
The sister's asking questions.

COFFEE SHOP MAN
She knows about Black Thorn?

REDHEAD
Dunno, but it could compromise the Op.

COFFEE SHOP MAN
I'll take care of it.

REDHEAD
Do it fast. Or we may lose our window.

The Redhead leaves. The man opens the BAG; inside we see several items including a NAVAL UNIFORM, ID BADGE, and a NINE MILLIMETER GUN with SILENCER.

EXT. CEMETERY - MORNING

Davion, Aunt Janice, and CAROL, 60s, Davion's wheelchair-bound mother, stand with a large gathering of family and friends at the cemetery in front of a full military funeral. COMMANDER PETER is presiding over the funeral.

ON DAVION AND CAROL: The full weight of this death is written all over Carol's face, but Davion stands like a statue in her Armani Suit.

Three MARINES step forward to conduct the three volley salute and presentation of the flag. Carol seems to physically feel each bullet fired from the rifle. She's nearly inconsolable by the time the SOLDIER presents the flag. Davion is still a stoic statue.

As we pull back a fair distance, we notice the SAGE GREEN BOOTS from before lurking behind the treeline. Sure enough, it's the COFFEE SHOP MAN watching Davion from a distance.

INT. DAVION'S HOUSE - LIVING ROOM - AFTERNOON

The house is packed with CASSEROLE dishes and a crowd of PEOPLE for Aaron's repass. Janice is sitting with Davion's mother, and it's clear that Carol is recovering from a stroke.

ON DAVION: she's in a world of her own, standing in front of the mantel over the fireplace. She holds a GLASS BOX made specifically for displaying military funeral flags. She places Aaron's inside, then puts it on the mantel next to a matching box for her dad, SAMUEL LITTLEFIELD.

A portly MAN catches Davion's attention. Davion walks toward the man.

MAN

I'm Felicia's friend.

Davion gives him a knowing look and leads him to

EXT. DAVION'S HOUSE - CONTINUOUS

Davion and the man surreptitiously sneak toward the side of the garage. This feels covert, possibly illegal.

DAVION

What do you have for me?

The man reaches inside his bag and pulls out an ENVELOPE.

Davion opens the file. It's Aaron's DEATH SCENE photos and file. Pictures of clothes meticulously folded, shoes placed neatly under a bed. Davion slams the file shut.

MAN
 It's not the official report, but
 so far they're sticking with
 suicide, however, there were signs
 of forced entry into the room.

Davion goes to give the man some MONEY, but he doesn't
 take it. He leaves.

MAN (CONT'D)
 Just tell Felicia I said hi.

DAVION
 Thanks. I will.

SHADOW CHARACTER POV: Someone is surreptitiously watching
 Davion. She looks over the file for a moment, then walks
 out of view. We don't follow. But a quick swish pan and
 we notice the reflection in the window of the garage and
 those tell-tale SAGE GREEN BOOTS, the guy from the coffee
 shop is lurking around the repass.

INT. DAVION'S HOUSE - LIVING ROOM - DAY

A COUPLE stands with Janice as Davion walks back into the
 room. Janice signals for Davion to join them. She does.

JANICE
 I'm his aunt, not his mother. And
 this is his sister. Davion, Mr.
 and Mrs. Garcia.

WIFE
 We lived across the street from
 Aaron. We're very sorry about your
 loss.

DAVION
 Thank you.

HUSBAND
 When I got hurt at work last year
 your brother helped us win our
 case against the company

WIFE
 And he mowed the lawn when Jorge
 was sick. He was a really nice
 young man.

DAVION
 Were you home the night of the
 fire?

HUSBAND
 Such a shame. The Bartlett's had
 just left for vacation, and
 kaboom! Gas leak.

WIFE

It was a miracle Aaron was still at work. Or he might have...

DAVION

Well, thank you for coming.

HUSBAND

He left a few things at our house, after the fire. Some furniture, and boxes.

WIFE

We have a few in the car.

HUSBAND

I'll get them.

Off the Wife's sweet smile we cut to

INT. DAVION'S HOUSE - STAIRWELL - LATER

Mr. Garcia and Davion walk out of Aaron's room.

DAVION

Did you see anything out of the ordinary before the fire?

HUSBAND

Not before... But, last week a man came by, said he was from the insurance company. He asked if we saw anything too, wondered if Aaron put his things in storage somewhere.

DAVION

What did you tell him?

HUSBAND

I've worked for the city long enough to know what an insurance man looks like and he was no insurance guy. When I told Aaron he seemed very worried.

DAVION

He say why?

HUSBAND

No, just that he would come by for his things once he could move them somewhere safe.

DAVION

Safe? Do you remember what this man looked like?

As Mr. Garcia tries to remember, we fade to

EXT. DAVION'S HOUSE - LIVING ROOM - NIGHT

SHADOW POV: We watch the scene as if peering into Davion's house from outside.

The place is empty except for Aunt Janice and Davion, who are pouring over a box full of heavily redacted files.

JANICE
(re: a file in hand)
Five whole words in this one.

DAVION
This is like sifting through
10,000 pages of Mad Libs!

Frustrated, Davion throws her documents on the floor.

JANICE
Just take a breath.

DAVION
There has to be a reason Aaron
kept these files.

JANICE
And we'll find it. Look, it's
late. Why don't we pick this up
tomorrow?

Janice stands up and walks toward the window, toward our POV.

ON COFFEE SHOP MAN: He ducks so as not to be seen, we follow his SAGE GREEN BOOTS as he rushes toward the back of the house, so as not to be caught.

INT. DAVION'S HOUSE - LIVING ROOM - MINUTES LATER

Davion stands on the porch to watch Janice walk to her car. She waves goodbye and goes back inside.

She clicks off all the lamps and starts to head upstairs. She hears something fall over. She goes back into the living room and looks around, but sees nothing. She opens the front door thinking maybe it's Aunt Janice. But, nope, she's just hearing things.

When Davion closes the door she's surprised to find the COFFEE SHOP MAN standing in her living room. She instinctively grabs whatever is closest to the door and starts hitting him repeatedly.

LUKE
Fuck! Davy. It's me.

She stops hitting him long enough to realize she knows him. The COFFEE SHOP MAN is really: LUKE WILLIS, 30s, Navy Veteran, her ex-boyfriend and Aaron's best friend. She's drawn blood from his mouth.

LUKE (CONT'D)
Damn it!

DAVION
You scared the shit out of me.

LUKE
See you still have a mean right hook.

DAVION
How'd you get in?

LUKE
Back door was open.

DAVION
What the fuck are you doing here, Luke?

LUKE
Can I get a towel? Or should I just bleed on the floor?

DAVION
You can bleed until you explain yourself.

LUKE
It was meant to be a surprise.

DAVION
Well color me surprised.

LUKE
A towel? Ice? Please.

After a beat, Davion finally relents and walks into

INT. DAVION'S HOUSE - KITCHEN - CONTINUOUS

Luke follows her into the kitchen and sits at the table.

She opens the freezer and takes out some ice. Puts it into a kitchen towel and hands it to him. He puts it on his face.

LUKE
How is your mom?

DAVION
How do you think?

LUKE
Tell her hello.

DAVION
Tell her yourself. Why weren't you at the funeral?

LUKE
It's complicated.

DAVION
Going to your best friend's
funeral is complicated?

LUKE
I'm sorry. About Aaron. About us.

DAVION
There is no us.

LUKE
I just meant.

DAVION
I know what you meant.

LUKE
I came back as soon as I heard.

DAVION
As much as I love 20 questions --
you should go.

LUKE
I just wanted to pay my respects
and see if you were okay.

DAVION
I'm fine!

LUKE
Are you?

DAVION
Yes!

LUKE
Have you even cried yet?

DAVION
Don't.

LUKE
I know you, Davy. You're like a
dog with a bone trying to control
the uncontrollable when things are
difficult.

DAVION
I'm not.

LUKE
So, you're not looking into
Aaron's suicide? Thinking you can
investigative report your way
through the pain?

LUKE
 Stop this! Okay. Stop! He was my
 best friend. I'll miss him too!

DAVION
 He's my brother!

LUKE
 And he's gone. We don't have to
 like it or understand why... but
 we have to accept it.

Davion grips the back of the couch as if it might be the last thing between her and the emotional storm brewing inside. Luke places his hand on top of hers; she removes her hand and turns to face him.

They just stand there for a moment. Not talking. Not touching. Just standing in an intimate moment. Then finally he reaches out his hand toward her face.

DAVION
 You should go.

LUKE
 Don't push me away.

DAVION
 We can't do this.

LUKE
 Why?

DAVION
 I'm seeing someone. It's serious.

LUKE
 Then why isn't he here?

DAVION
 I told him not to come.

LUKE
 If he loved you... nothing would
 keep him away.

DAVION
 Said the man who left me at the
 altar.

LUKE
 I --

DAVION
 (finishing the
 sentence for him)
 Should leave.

Instead of moving away, Luke gets closer to her, close enough to whisper in her ear.