

ALEX GALLOWAY^{30.}

SCENE
#1

ACT THREE

FADE IN:

INT. LODARI HOUSE - LIVING ROOM - NIGHT

Alex stares at an elegant Goya painting of an 18th Century Matador as Juliana emerges from the kitchen, her shoes and suit jacket off - hands Alex a glass of milk.

START

JULIANA

I was only gonna stay here a couple weeks, but I haven't even had a chance to look for a place.

ALEX

This painting makes sense now.
(as she hands him the...)
Milk?

JULIANA

You need your strength. What makes sense?

ALEX

(re: painting)
I ran into a professor from Loyola Law School. He told me our fathers started the Matadors together. Did you know that?

JULIANA

I thought it was just my dad.

ALEX

(shrugs, figures)
Good name for a secret law school society: Matadors. Part showman, part strategist.

JULIANA

Killer instinct.

ALEX

With all this bad blood, it's hard to imagine our two Matadors were once close friends.

There's a ritualistic quality in the way these two move about the room, a dance.

JULIANA

Apparently, it's a lot easier for two friends to become enemies, then two enemies to become friends.

"MATADORES"

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ALEX

Who, us? We were enemies?

JULIANA

No, we were rebels.

ALEX

You were a rebel. I was forbidden fruit.

JULIANA

(smiles, then)

Don't get me wrong. The feelings were real.

(off Alex)

Weren't they?

ALEX

They had to be. I haven't felt that way since. Until I saw you again.

Boom goes the dynamite. So, there it is.

Juliana stares at Alex -- the spark has turned to flame. But Alex needs to clear something up first --

ALEX (CONT'D)

I'm representing Richard Manning.

(off Juliana's look)

The man who killed your cousin's fiancée...

JULIANA

I know who he is. I'm prosecuting him.

ALEX

Oh.

(an awkward beat)

You know we didn't go looking for the case the first time. And we offered to plea it.

JULIANA

Is that why you're here now? In the middle of the night? To offer a plea?

ALEX

No.

JULIANA

What are you here for?

Alex slowly moves closer to Juliana, takes her hand. Then...

ALEX

I thought I knew driving over here.

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JULIANA
Did it slip your mind?

Alex pauses for a moment, then steps closer, pulling Juliana's hand to his chest with both of his.

ALEX
Something like: I don't want bad blood between us.

Alex inches in...bringing them ever so slowly together.

JULIANA
And now?

ALEX
I want more.

STOP

Finally, their lips touch - a gentle, but long overdue kiss. The pair falls to the couch, as clothing falls to the floor...

EXT. HIGH RISE CONSTRUCTION SITE - EARLY MORNING - NEXT DAY

The steel skeleton of a skyscraper looms as a group of Construction Workers arrive for work. A woman's lower leg slides into the foreground.

BROOKE'S VOICE (O.S.)
Excuse me, can you tell me where the shift supervisor is?

Heads turn and take in the incongruent vision: Brooke (defense team investigator), in her smart skirt and heels.

BROOKE
It will only take a second, I promise.

EXT. LODARI HOUSE - ABOUT SAME TIME

Bang. Roman Lodari shuts the back door of a town car as his driver pulls away. Roman notices an unfamiliar car parked on the street and Juliana's car still in the driveway.

INT. LODARI HOUSE - MOMENTS LATER

Roman immediately calls out as he enters, leaving his carry-on bag just inside the door.

ROMAN
Juliana, you still here?

He hears the TV on in the kitchen -- and voices underneath?

Note: We've caught up to our opening scene, only now it's from Roman's POV.

As Roman makes his way to the kitchen --

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