

## MOTIVES – Act 1 Outline – Early Draft

### Act I

#### 1. EXT. ATLANTA TENNIS CLUB - DAY

Emery is on his way off the tennis court. Gets call from Constance via cell. She tells him he's going to be late. He says he's on his way. Had to get in one last game. She tells him she's laid out his tux for the evening and she forbids him to wear his sneakers. He resists. She says "You're 37 not 13."

*Purpose: To introduce Emery and establish tone of relationship with Constance. To set up formal, evening event, demonstrate that Emery is grasping at the last straws of his youth and that Constance thinks his attitude is inappropriate for his age.*

#### 2. INT. SIMMS HOME - SAME

Intercut of conversation with Emery. Lavish home is filled with lots of photography. A younger and vibrant Constance laughs into the camera. She's dressed formally tonight. During course of conversation, she comments about the guest list. Mayor. Chancellor. Etc.

*Purpose: To introduce Constance and to show difference between younger, happier Constance in photos and the woman she is now. To illustrate their elevated, economic level and show that event is high society affair.*

#### 3. EXT. ATLANTA TENNIS CLUB – PARKING LOT

Emery calls Brandon on speed dial. "All set?" "Ready to go chief." Emery gets into his expensive car and drives away. We watch from behind.

*Purpose: To further illustrate economic standing and show that he is more than an attendee at pending event.*

#### 4. INT. RESTAURANT - SAME

Intercut conversation with Brandon. Restaurant kitchen bustles with activity behind him. No guests yet.

*Purpose: To introduce Brandon and working relationship with Emery. To give clues to nature of event.*

#### 5. EXT. EXPENSIVE CAR

Car pulls up. We watch from the front. Emery and Constance emerge. They make a stunningly, elegant couple. A crowd spills out from restaurant. They glide through it.

*Purpose: To show that they are the guests of honor at the event.*

#### 6. INT. RESTAURANT - LATER

Atlanta's A-list sit, poised before gourmet cuisine. Emery gives a pre-dinner speech to crowd.

*Purpose: To establish this is grand opening of restaurant (Emery's second in Atlanta). To show Emery's charismatic nature and his ability to charm a crowd.*

#### 7. INT. RESTAURANT - LATER

Emery is conversing with a 'well-to-do' regarding real estate. His companion alludes to the many industries Emery has his hand in. Mention father's corporation. Emery makes excuse as to why "Dad couldn't make it." Brandon walks up. Suggests Emery "Check on Connie."

*Purpose: To give insight into the source of Emery's wealth and his tense family ties. Also to show that Brandon is more than an employee.*

#### 8. INT. RESTAURANT – LOUNGE AREA

Constance is having a hot flash (premature menopause due to hysterectomy). Her dress is ruined and she's miserable. She wants to go home and wants Emery to come with her. Emery can't leave. Says Brandon will take her. "Come with me," she begs. "You know I can't." Yes. She knows. "I'll be home as soon as I can."

*Purpose: To begin setting up medical issues with Constance, give more clues about the nature of their relationship and manipulate events so that Emery drives home alone.*

#### 9. INT. RESTAURANT – LATE NIGHT

Emery and Brandon close up for the night. Comment on good crowd. Good prospects for restaurant. Perhaps another comment alluding to Emery's social status. Emery gets up to leave.

*Purpose: To underline the strength of their friendship and comfort level.*

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### 10. INT. EMERY'S CAR – FREEWAY - LATE NIGHT

Emery drives home while rocking some old school R&B on the radio. He spots the flashing lights of a disabled car on the side of the road. He starts to pass by. Looks again. Sees there's a young woman beside the car. She's dressed attractively, but not seductively. And she's obviously stranded. He debates. Decides to stop.

*Purpose: To set up initial meeting with Alannah.*

### 11. EXT. FREEWAY - SAME

Emery offers Alannah help with her car. She's wary, initially. He lays on the, now familiar, Emery-charm to disarm her. She reveals that the hooptie car that's "broken again" belongs to her cousin. She doesn't have a cell. She could use a ride to the GA Tech campus.

*Purpose: Utilize the 'damsel in distress' scenario to bring strangers together in an intimate setting (late night, close quarters). Show how persuasive Emery can be when he wants to.*

### 12. INT. EMERY'S CAR - MOVING

They are very 'aware' of each other during small talk. The conversation has a definite undertone. Alannah is only staying with her cousin in her dorm room. But she tells Emery she's in school part-time. Working as a receptionist the other part of her day. The receptionist part is true. She reveals herself to be very motivated and quite unashamed of her ambition.

*Purpose: Foreplay dressed in exposition. To show Emery is intrigued by Alannah.*

### 13. INT. EMERY'S CAR – CAMPUS PARKING LOT - LATER

Emery drops her off outside the dorm. She thanks him. He gives her his card.

*Purpose: Set up Emery's desire to see more of Alannah.*

### 14. INT. TECH DORM ROOM – LATE NIGHT

There are two beds inside the dorm room. Both are occupied. Alannah tries to make a quiet entrance. But she ends up making a lot of noise anyway as she prepares a makeshift bed in the middle of the cramped room. One of the bodies shifts in obvious frustration at the noise.

*Purpose: To establish that Alannah is third wheeling in the room. Foreshadow confrontation with roommate.*

### 15. INT. TECH DORM ROOM - MORNING

Gwendolyn chastises Alannah for coming in so late. She verbalizes the tenuous arrangement with her roommate regarding Alannah crashing there. Alannah tells her about the car. Gwendolyn says she can't take care of it until later. Alannah will have to take the bus to work.

*Purpose: To introduce Gwendolyn, give insight into their closeness and explain why Alannah is sleeping on the floor.*

### 16. INT. BUS – AT WINDOW

Alannah absentmindedly gazes out of the window. Her eyes fall onto an advertisement for Emory University. Her gaze lingers on the word 'Emory'. A slight smile appears on her face.

*Purpose: To show that Emery is on Alannah's mind.*

### 17. INT. DOCTOR'S OFFICE - DAY

Constance complains to the doctor about the hot flashes and the mood swings. He tells her that as long as she's off the estrogen, there's little he can do to reduce her discomfort. She is frustrated, but keeps a cool head. A far cry from the babbling mess at the restaurant opening.

*Purpose: To reveal that Constance can't bear children and to show her ability to keep a cool demeanor in difficult situations.*

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### **18. INT. CORPORATE OFFICE – RECEPTIONIST DESK – QUITTING TIME**

It's the end of the day. Alannah is sitting at the receptionist desk when a messenger comes through with a package. It's for her. There's a cell phone inside with a note. "Speed dial 1" she dials and reaches Emery. He tells her the cell is hers. Says her car is repaired and in the parking lot. Asks if she'll join him for dinner. She hesitates only briefly.

*Purpose: To show that Emery has decided to go for it and Alannah is willing. To set up initial consummation.*

### **19. INT. EMERY'S CAR – PARKING LOT – EVENING**

Alannah pulls up so they are driver-side to driver-side. They are silent for a moment. He asks. "Hungry?" "Are you?" "Ravenous."

*Purpose: The proposition.*

### **20. INT. RESTAURANT – SAME**

Brandon comes to the phone. It's Emery. "I'm with you." "You're with me?" With more meaning. "I'm with you." Silence. Then. "Got it."

*Purpose: To establish this isn't the first time Emery's used Brandon as an alibi.*

### **21. INT. EMERY'S CAR – SAME**

Emery tosses the phone in back as he and Alannah have wild sex in the front seat of the car.

*Purpose: To establish the beginning of the affair.*