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# thegoodwife

Episode #122

"Running"

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THE GOOD WIFE #122  
"Running"  
CAST LIST  
4/27/10

ALICIA FLORRICK  
WILL GARDNER  
DIANE LOCKHART  
CARY AGOS  
KALINDA SHARMA

PETER FLORRICK  
GRACE FLORRICK  
ZACH FLORRICK  
JACKIE FLORRICK

ELI GOLD  
KURT MCVEIGH  
LANA DELANEY  
DETECTIVE ANTHONY BURTON  
PASTOR ISAIAH EASTON  
GIADA CABRINI  
TRISH ARKIN (formerly "Mindy Arkin")  
JACK ARKIN  
HUNTER  
RAYMOND OROZCO  
HEATHER  
SECURITY GUARD  
REPORTER  
WAITRESS  
BRAD (NON-SPEAKING)  
FOLEY (NON-SPEAKING)

OMITTED

JAMES O'SHEA  
FRED THE CHEF  
LINDA

THE GOOD WIFE #122  
"Running"  
CAST LIST  
4/27/10

Interiors:

28TH FLOOR  
HALLWAY  
CONFERENCE ROOM  
DIANE'S OFFICE  
WILL'S OFFICE  
RECEPTION  
27TH FLOOR  
BULLPEN  
ALICIA'S OFFICE  
CONFERENCE ROOM  
SKYSCRAPER  
HALLWAY  
FREIGHT ELEVATOR  
LOADING DOCK  
OBBIE'S PIZZA - DINING ROOM  
KALINDA'S CAR  
CLAPBOARD HOUSE  
ARKIN'S HOUSE  
MCVEIGH'S FARM  
EVEREST  
CLANCY'S  
GOLD MEDAL STORAGE  
UNIT #33  
HOTEL BAR  
HANK LYDELL'S HOUSE  
FOYER  
LIVING ROOM  
HOTEL BALLROOM  
HALLWAY  
GREEN ROOM

Exterior

LOADING DOCK  
OBBIE'S PIZZA  
CLAPBOARD HOUSE  
MCVEIGH'S FARM  
GOLD MEDAL STORAGE  
SOUP KITCHEN

**TEASER**

1           **EXT. LOADING DOCK - NIGHT**

1

KALINDA waits. The slightest impatience. Pacing on a skyscraper loading dock, looking out at the night. A black SEDAN pulls up, headlights slashing across her. A woman gets out. LANA THE FED. A smile on her face. Calm.

LANA  
Is this the place?

Kalinda just turns inside. Lana smiles, follows.

2           **INT. SKYSCRAPER - HALLWAY - NIGHT**

2

They continue down a fluorescent skyscraper hall.

LANA  
No hello?

KALINDA  
Hello.

Kalinda opens a freight elevator door.

3           **INT. FREIGHT ELEVATOR - NIGHT**

3

Lana and Kalinda crowd into the elevator stuffed with plastic-wrapped office furniture. Just room enough for a cozy two.

LANA  
This is all just an elaborate plan  
to get me alone, isn't it?

KALINDA  
You found me out.

Lana smiles as they start up. Lana reaches toward Kalinda's forehead, moves a hair off it.

LANA  
Do you ever let your hair down?

KALINDA  
No.

LANA  
Even in the shower?

KALINDA  
No.

(CONTINUED)

Lana smiles when-- ding-- they get off into...

4 **INT. 28TH FLOOR - RECEPTION - DAY** 4

...an anonymous hallway, turning the corner toward reception, a SECURITY GUARD blocking their way:

SECURITY GUARD  
We're redoing the floors.

KALINDA  
It's her.

The guard nods, lets them through. The floor empty, except for two people. Will and Diane. In the large conference room. Not even assistants. Kalinda leads Lana in, as...

5 **OMITTED** 5

6 **INT. LOADING DOCK - NIGHT** 6

...a tan suburban VAN pulls up to the loading dock, ALICIA waiting there now. The van doors open. JACK ARKIN (32) gets out. A cop. Intelligent. Think Harvard Grad who joined the Academy. Baseball cap down. Trying to hide his face.

Alicia motions him inside as his wife gets out the passenger door. TRISH ARKIN (28). Pretty. Open-faced. Optimistic. One year off a Wisconsin farm. She smiles at Alicia.

ALICIA  
How are you?

TRISH  
Trying to be open-minded.

Alicia nods: understands. Motions her inside too.

7 **INT. SKYSCRAPER - HALLWAY - NIGHT** 7

And we're making the same path Kalinda and Lana took.

ALICIA  
You're supposed to turn off your cells and beepers.

JACK  
They'll expect me on call.

ALICIA  
We'll be twenty minutes. Most.

(CONTINUED)

Jack nods. Clicks off his cell. As they get into...

8 **INT. FREIGHT ELEVATOR - NIGHT**

8

...the same freight elevator. Alicia, Jack, Trish.

TRISH  
I can't believe we're doing this.

JACK  
We could still turn back.

Alicia watches this exchange between husband/wife.

JACK (CONT'D)  
I love you.

Trish leans forward, kisses him, as-- ding.

9 **INT. 28TH FLOOR - RECEPTION - NIGHT**

9

SECURITY GUARD  
We're redoing the floors.

The guard again, but he sees Alicia, Trish, Jack. He nods.

10 **INT. 28TH FLOOR - CONFERENCE ROOM - NIGHT**

10

Silence. Trish and Jack sit on one side of the conference table. Lana on the other. Will, Diane, Alicia observe. Kalinda standing.

LANA  
Okay, I'll go first. Due to agency-wide budget cuts, the FBI has to be very selective with Federal Witness Protection monies.

DIANE  
You have our proffer.

LANA  
(a sheet of paper)  
Yes. Very elegantly put. Unfortunately, for my purposes, I'll need more... specificity.

WILL  
(rote)  
Mr. Arkin is part of a joint task force with the Cook County Sheriff's Office.

(MORE)

(CONTINUED)

WILL (CONT'D)

He witnessed-- and was pressured to participate in-- illegal activities by other members of his drug task force. Some of these activities crossed state lines. He is willing to help the FBI bring these corrupt cops to justice--

LANA

And save his own ass.

Silence. Diane stands, nods to Jack and Trish...

DIANE

Okay, maybe this was a mistake.

LANA

Alright, alright. I understand Internal Affairs is looking into this Task Force. Why don't I just let them do their work?

WILL

Because the State's Attorney wants to be reelected and won't let an investigation of his pet project become an embarrassment.

LANA

And what about the people in this room who could benefit from such an embarrassment?

Lana looks toward Alicia. So do Will, Diane, Kalinda.

ALICIA

I'll step out.

KALINDA

No, the Arkins came to you. It's your case.

Lana turns to Kalinda. Interesting. Kalinda never protects anyone, and yet she jumped on that.

LANA

If you don't mind, Mrs. Florrick. I think it's better to avoid any appearance of a conflict.

Will nods to Alicia...

WILL

Thanks.

(CONTINUED)

Alicia pats Trish's hand-- you'll be fine-- steps out...

11 **INT. 28TH FLOOR - HALLWAY - NIGHT** 11

...into the hall, watches the participants inside. Frozen out. She heads down...

12 **INT. 27TH FLOOR - BULLPEN - NIGHT** 12

...the stairs toward her office. Mostly empty. Except a woman sitting at the bottom of the stairs. Eyes closed, ear buds in, iPod playing. Alicia starts to step around her.

GIADA

Hi.

GIADA. Beautiful as ever. She smiles at Alicia.

ALICIA

Hi?

GIADA

I'm Giada. You're-- "Alicia"?

ALICIA

Yes. Are you waiting for...?

GIADA

Will, yes. They said it's alright to wait here.

ALICIA

Uh-hmm, he might be some time.

GIADA

That's okay. You're a friend from college, is that right?

ALICIA

Of Will's? Yes.

GIADA

I'm at DePaul. Third year.

ALICIA

(eyes her)

Oh, you're in law school?

Giada eyes her back. Is there something heightened there?



GIADA  
Yes. In law school. It's probably not too different these days, my guess.

ALICIA  
Probably not.

Alicia turns to go to her office, but...

GIADA  
Will talks a lot about you. It almost makes me jealous.

ALICIA  
Don't be.

Giada smiles, realizes her lightness isn't connecting.

GIADA  
J.K.  
(off Alicia's look)  
Just kidding.

ALICIA  
Nice meeting you.

Giada watches her go, eyes her. That was interesting. As Alicia crosses to her office, pauses at her desk, glances back toward Giada. Giada notices her glance, waves back. Alicia waves too. Oy. She grabs her purse, coat, starts to leave as...

13 **OMITTED** 13

14 **OMITTED** 14

15 **INT. 28TH FLOOR - CONFERENCE ROOM - NIGHT** 15

...Jack points toward surveillance photos of the task force.

JACK  
That's Hunter. He set up the drop house for the stash.

HUNTER. A grizzled cop. Shaved head to cover for baldness. Other cops straight out of THE SHIELD. Lana places more surveillance photos in front of him...

JACK (CONT'D)  
That's Brad. He stashes the meth. Foley-- he moves the guns.

(CONTINUED)

LANA

And you have proof?

Will nods to Jack: go ahead. Jack takes out his cellphone, clicks open a grainy photo of an arsenal of weapons and duffel bags in an anonymous STORAGE RENTAL.

LANA (CONT'D)

And where's this?

Will laughs. Lana smiles.

WILL

Mr. Arkin, at some risk to his own life, took photos of the task force's drop house, and will gladly share their location-- upon the receipt of an immunity deal.

LANA

You said there were other cops involved, Mr. Arkin. If you could study these photos from the I-57 pull-over, the Love Park bust, and the Stony Island shooting.

More photos. Cops and detectives from various busts.

JACK

I don't know his name, but-- him.

Jack points to a street cop. Lana circles the face.

JACK (CONT'D)

Him. And him.

The last face. Kalinda looks again. It's Detective Burton. Fuck. A punch to her stomach. She covers well.

LANA

Okay. I'll need a week to brief my superiors, and then we'll work out the details.

16 **OMITTED**

16

A17 **INT. 28TH FLOOR - RECEPTION - NIGHT**

A17

Meeting over, Kalinda leads Lana back toward the freight elevator. Lana gets on. Kalinda doesn't.

(CONTINUED)

LANA

You're not coming?

KALINDA

Nope.

And the door closes, elevator going down. Kalinda pauses there a second, alone, considers it. And...

17

**INT. HOTEL BAR - NIGHT**

17

Burton. He stands at a bar. Two drinks ready. Kalinda eyes him from the door. Torn. She starts to turn away, then-- no-- crosses to him. Burton sees her, smiles.

DETECTIVE BURTON

Hey, you're late.

KALINDA

Yep.

DETECTIVE BURTON

(reading her)

And you're unhappy.

KALINDA

Nope. Just drinking.

And she drinks her shot.

DETECTIVE BURTON

Then we'll just stand here.

(Kalinda nods, drinks)

You know who I don't get?

Existential poets.

KALINDA

This stuff you're slipping me, Tony-- these crime reports and evidence-- you ever worry about getting caught?

DETECTIVE BURTON

Getting caught? Slipping you things? No. Why?

KALINDA

Just part of doing business?

DETECTIVE BURTON

Yeah. It's for a friend. Some things you do for a friend.

(CONTINUED)

Burton stares at her...

DETECTIVE BURTON (CONT'D)  
I feel like you're having a  
conversation with yourself,  
Kalinda, and I'm just listening in.

KALINDA  
Figuring you out, that's all.

DETECTIVE BURTON  
Ask me questions. I'm good at  
answering.

Kalinda pauses a second.

KALINDA  
No. Another time.

A18 **EXT. OBBIE'S PIZZA - NIGHT** A18

Where the power Democratic crowd goes to let their hair down.

B18 **INT. OBBIE'S PIZZA - DINING ROOM - NIGHT** B18

Laughter. Alicia, Zach, Grace, Peter laughing hard,  
recalling a disastrous birthday party. This must've been  
what they were like pre-scandal. Telling Peter...

ALICIA  
The only problem was Jackie got a  
pinata--

ZACH  
So we all went outside-- in a rainstorm--

GRACE  
--swinging bats at a pinata.

A burst of laughter.

PETER  
How come I never heard about this?

ZACH  
And everybody kept slipping--

GRACE  
But grandma was worried about us  
using baseball bats--

(CONTINUED)

ALICIA

So she gave them all wooden spoons.

Laughter. The image too funny. Peter eyes his family.  
Happy.

PETER

Yep, my dignified family.

GRACE

You're stuck with us.

RAYMOND OROZCO

So your first free meal, and you  
choose Obbie's.

An approaching diner. Mayoral staffer, RAYMOND OROZCO.

PETER

Ray. How's it going? Alicia,  
kids, this is Raymond Orozco from  
the mayor's office.

RAYMOND OROZCO

Just wanted to say: Rich is a big  
fan, Pete, always has been. He'd  
love to show his support.

Grace shoots Zach an incredulous look: "Pete?"

PETER

I'd love it too. Tell him he can  
drop that dinosaur, Tolins &  
Brauer, and talk to Alicia about  
her firm.

Alicia shoots a scolding smile to Peter.

RAYMOND OROZCO

That's right, you're at...?

ALICIA

Lockhart/Gardner.

RAYMOND OROZCO

Right. Well, we just might look  
you over. Oh, and Pete.

The kids laugh-- there it is again "Pete." Alicia shoots  
them a friendly hush look as Raymond leans toward Peter,  
whispers in his ear. The two chuckle. And Ray starts off.

(CONTINUED)

GRACE

"Pete?"

ZACH

What'd he say?

PETER

"Childs' days are numbered."

ZACH

Wow, you're like big time now.

PETER

Flavor of the week. Tomorrow he'll  
whisper the same thing to Childs.

A PRETTY WAITRESS arrives...

WAITRESS

Anything else I can do for you?

PETER

Nope, we're ready.

She nods, leaves the check, starts off again.

GRACE

Do you like it, dad?

PETER

Do I like...?

GRACE

This stuff.

PETER

I don't know. I like what it can do.

Grace nods, likes that answer. Alicia too, as Peter turns  
over the check, sees written at the bottom...

..."Call me," a happy face, and a phone number.

Peter looks up, sees the Waitress smiling, nodding, as...  
Alicia's cellphone rings. She checks the number...

ALICIA

Sorry, work.

She moves away from the table to talk as Peter takes out his  
credit card, motions to the waitress. She rushes over as...

(CONTINUED)

...Peter rips off the bottom of the check. Hands it to her:

PETER  
No, thank you.

WAITRESS  
I'm sorry. I thought...

PETER  
No, just the check. No dessert.

She nods-- official again-- rushes off to ring up the check as Peter sees Alicia on her cellphone, being told something awful.

PETER (CONT'D)  
What's wrong?

C18 **OMITTED** C18  
D18 **OMITTED** D18  
18 **INT. KALINDA'S CAR/EXT. CLAPBOARD HOUSE - NIGHT** 18

Skiddddd. We speed through traffic, racing up to a crime scene. A mass of patrol cars. A clapboard two-story. Near a college campus. Kalinda driving. She jumps out, sees...

...a cop sitting on the sidewalk, head in hands, upset. FOLEY. From the task force. A wrestler's body. Kalinda eyes him as she rushes past, starts into...

19 **OMITTED** 19  
20 **INT. CLAPBOARD HOUSE - NIGHT** 20

...the house. Blindingly bright. And surgically clean. Plastic at the door, windows. A meth finishing house.

HUNTER  
Hey, Kalinda, you can't be here.

HUNTER (40), the task force leader, holding her at the door. But Kalinda sees at the base of the stairs... Jack. His corpse. His signature baseball cap next to him.

KALINDA  
What happened?

HUNTER  
Out. Out and I'll tell you.

(CONTINUED)

Kalinda sees another corpse at the top of the stairs. Blood.

21 **EXT. CLAPBOARD HOUSE - NIGHT** 21

HUNTER

It's a meth finisher. They manufacture it out of town, dry and package it here. We'd been working on the bust for a week.

Kalinda stares at an emotional Hunter, then eyes Foley and BRAD on the curb, a skinny Task Force member.

HUNTER (CONT'D)

Jack was the first one through the door. Cleared. We came in-- shot came out of nowhere. Top of the stairs. Meth dealer named Gorman. We'd been following him for six months. Trade of fire-- we took him down.

KALINDA

Why was Jack through the door alone?

HUNTER

He wasn't through the door alone. We were there.

KALINDA

Not fast enough.

Hunter stares at her. Fuck you. Looks past her toward a detective getting out of his car. Not polite:

HUNTER

Would you excuse me a second?

And Hunter brushes past Kalinda, heads toward the arriving detective. The two men hug each other, and Kalinda sees the other man is...

...Burton.

**END OF TEASER**



ACT ONE

22

INT. 28TH FLOOR - CONFERENCE ROOM - DAY

22

Lana. With Diane and Kalinda. \*

LANA \*

I'm sorry, are you really blaming  
me for this leak? \*

DIANE \*

Within 48 hours of our proffer, our  
client was dead-- \*

LANA \*

Yes, and we're all very saddened,  
but we can still get these corrupt  
cops off the streets. \*

KALINDA \*

By giving you the stash location? \*

Lana turns toward Kalinda. Dry Kalinda. Lana nods, notices  
an edge of intensity there. \*

DIANE \*

Unfortunately, he never gave the  
location to us. \*

Lana studies her, considers whether it's true. \*

LANA \*

Okay. Then let's chalk this up as  
a bad first date. Lucky you, you  
can still pursue your lawsuit. Now  
for wrongful death. \*

And Lana leaves. \*

(CONTINUED)

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22 CONTINUED: 22

\*

23 **OMITTED** 23

24 **INT. ARKIN'S HOUSE - DAY** 24

A TV playing an interview. Hunter. At the crime scene.

HUNTER (ON SCREEN)  
Jack was... special. He was...  
(torn up)  
A hard man, but then he'd talk all  
the time about his wife.

A news report. Watching it is Trish. Tearful but angry.

TRISH  
I recorded it. It just-- Can you  
believe it? Watching them.

Alicia nodding with her. Kalinda there too. Trish fighting  
back tears:

TRISH (CONT'D)  
Just them even using his name. They  
killed him and people'd think  
they're best friends.

Alicia sees Kalinda nodding to her: ask her.

ALICIA  
You know our firm wants to bring a  
suit against Cook County and the  
City of Chicago? For wrongful  
death.

TRISH  
Yes, they phoned. I just don't  
want to look like I'm profiting  
from this.

(CONTINUED)

ALICIA

I know.

Kalinda eyes Alicia, decides to dive in herself.

KALINDA

We worry Internal Affairs will bury this because it's embarrassing to the State's Attorney. Give us a chance to investigate it.

TRISH

By bringing a lawsuit?  
(Kalinda nods; to Alicia)  
So you think I should do this?

ALICIA

(awkward)

I think bureaucracies are often prompted to action by the threat of money.

Trish looks at Alicia, knows she's right. Nods.

TRISH

Do I have to sign something?

25 **OMITTED** 25

26 **INT. 28TH FLOOR - CONFERENCE ROOM - DAY** 26

Strategy session. A pacing Will. Diane at the door. The usual contingent of associates. Alicia. Kalinda-- slightly more intent than usual. Something personal here.

KALINDA

The task force was targeting meth labs. Their story is that Arkin came through the door first, and was shot by a meth dealer named Randy Gorman.

(crime scene photo)

He fell on his back here. Then the rest of the task force returned fire, killing Gorman.

ALICIA

But there's an inconsistency.

She points toward a blood stain next to the body.

(CONTINUED)

ALICIA (CONT'D)

Lab found Jack's blood mixed with his saliva-- exactly two feet from the body, here.

DIANE

Suggesting?

KALINDA

He fell face-first onto the landing, then someone flipped him over onto his back.

Will and Diane trade a look.

DIANE

It was staged.

WILL

We'll need ballistics.

DIANE

I'm on it.

Will shoots a quick look toward Diane who rolls her eyes.

WILL

Okay, so our story is this. The task force discovered Jack was going to testify, killed Gorman, then used Gorman's gun to kill Jack.

DIANE

Let's finish this off in depositions. Cook County won't want this in the press.

Alicia accompanies Kalinda down the stairs...

ALICIA

You seem hot on this.

KALINDA

I'm friends with a lot of cops. The bad ones hurt the good ones.

ALICIA

So... this is a crusade?

27 CONTINUED:

27

KALINDA

(stares at her)

It's a job. And a job I'll do well.

And that's it, Kalinda starts off. Alicia nods, starts toward her office, sees Eli sitting on her couch. Oh, happy days. She starts to slump, quickly puts on a smile.

28 INT. 27TH FLOOR - ALICIA'S OFFICE - DAY

28

ELI GOLD

Notice I'm here as an invited guest now-- being a client of your firm.

ALICIA

Yes. Welcome.

ELI GOLD

Do you mind if I'm blunt, Mrs. Florrick?

ALICIA

Always a pleasure.

ELI GOLD

I brought my business here. I didn't have to.

ALICIA

Do you mind if I'm blunt, Mr. Gold?

(Eli smiles, nods)

You brought your business here because we're a *good firm*. And let's agree right now: there's a statute of limitations on playing that card.

ELI GOLD

Fair enough. This is Mimi Collins. 24-year-old art student at Whitley.  
(photos)

Two years ago she was raped and brutally beaten by her ex-boyfriend, a Michael Placedo.

ALICIA

If this is a criminal matter, Mr. Gold, you should take it upstairs.

(CONTINUED)

ELI GOLD

No, it's more like an allegory.  
Mr. Placedo was sent to prison for  
20 years by the State's Attorney at  
the time: your husband.

Ah, Alicia starts to get it, nods.

ELI GOLD (CONT'D)

Mimi Collins went back to Art  
School, a happy and healthy young  
co-ed in fear of nothing.

ALICIA

Somehow I think this is going to  
end badly.

ELI GOLD

Glenn Childs, in a general review  
of your husband's cases, argued  
that Mr. Placedo be released with  
time served. And...

(one last photo)

That is Mimi Collins's body.  
Discovered two weeks ago in a Chicago  
landfill.

Alicia is moved by the photo, but hates that Eli is using it.

ALICIA

It sounds like your first campaign  
ad.

ELI GOLD

Yes, and it would be-- if it  
weren't for the fact that Peter has  
decided to *wait four years to run*.

Alicia looks up, surprised:

ALICIA

Really?

ELI GOLD

Yes, he said, while at dinner with  
you and the kids, he worried about  
the "seductive allure of power."

ALICIA

Mr. Gold. Who does the "seductive  
allure of power" sound like?

(CONTINUED)

ELI GOLD  
Yes, I know, the good pastor  
Isaiah. I want you to talk to him.  
(Alicia smiles)  
He thinks he's helping you restore  
your marriage. Tell him you don't  
need it.

Alicia smiles. She's up, escorting him to the door:

ALICIA  
Always good to see you, Mr. Gold.

ELI GOLD  
Peter can't win without you.

There it is. Alicia and Eli pause over that.

ELI GOLD (CONT'D)  
You know it's true. Peter only wins  
if he gets your Good Housekeeping  
seal of approval. Voters need to  
see you together. On that stage  
holding hands.

Alicia collects the photos, hands them back to Eli.

ALICIA  
Good-bye, Mr. Gold.

29 **EXT. MCVEIGH'S FARM - DAY** 29

"Bang"-- the distant sound of a gunshot. Inside...

30 **INT. MCVEIGH'S FARM - DAY** 30

...BOOOOOOM!--- The second shot rings loud as KURT MCVEIGH,  
stands at the top of a barn's wooden stairwell, firing a gun  
held on a C-stand at a ballistics dummy at the bottom of the  
stairs, sand bags behind it. Diane beside McVeigh.

MCVEIGH  
Mr. Gorman got off three rapid  
shots at the task force lead man,  
Mr. Arkin. All hit their target,  
center, two high, one low.

DIANE  
This matches the crime scene?

(CONTINUED)

MCVEIGH

No. My stairwell is two steps taller. I've adjusted by lowering the C-stand.

McVeigh positions another ballistic dummy at the top of the stairs, then starts down, Diane beside him...

MCVEIGH (CONT'D)

Mr. Arkin had his gun out, but was surprised by the assault. He fell as he was firing, here on the landing as another member of the task force, Mr. Hunter, rushed in, and fired three shots from here...

Another gun on C-stand below the landing. He positions it.

MCVEIGH (CONT'D)

This will be inexact here. Covering up.

McVeigh aims up the stairwell, and BOOOOOM-BOOOM-BOOM- three shots in quick secession. Hit the ballistic dummy.

MCVEIGH (CONT'D)

You alright?

DIANE

Yes. What's it say about me that I find this exhilarating?

MCVEIGH

(smiles)

You're human. The first shot hit Mr. Gorman in the arm. Second shot went past him, hit the bathroom door. Third shot hit Mr. Gorman in the jaw, to his right. The whole trade of fire took approximately eight seconds.

DIANE

And are we saying the task force then planted a drop gun on Mr. Gorman? Or was it his?

McVeigh looks at her awkwardly.

MCVEIGH

It was his.

(CONTINUED)



DIANE

And so how did this-- I mean, are you saying--?

But Diane pauses, looks at him, reads his manner.

DIANE (CONT'D)

You're saying it happened the way the police said?

MCVEIGH

Yes.

DIANE

It wasn't staged?

MCVEIGH

That's correct.

DIANE

And you don't find the timing of the shooting coincidental?

MCVEIGH

I think Mr. Arkin was in a dangerous line of work, and took his life into his hands every time he executed a search warrant.

DIANE

And the blood and saliva stain? You don't think Mr. Arkin was flipped over on his back?

MCVEIGH

My guess is that, in the extremity of the moment, one of Mr. Arkin's partners turned him on his back to check his vitals; and failed to report this during the investigation.

DIANE

You seem to accord the police a great deal of honesty.

MCVEIGH

I do.

DIANE

And you brought me out here to, what...?

(CONTINUED)

MCVEIGH

Your firm asked me to examine the evidence.

DIANE

Yes, but we've asked that before and you just said "no."

MCVEIGH

That's true. It's because of my... feelings for you that I have shown you this. I won't bill you for the effort.

DIANE

Your "feelings for me?"

McVeigh pauses a second, nods.

MCVEIGH

I was approached by the State's Attorney's office.

Ah. Diane leans back, smiles.

DIANE

To argue against our lawsuit?

MCVEIGH

Yes. I declined.

DIANE

Why?

MCVEIGH

Because you approached me first. And, given our connection, it would be a conflict of interest.

Diane takes a second, considers it.

DIANE

I think you should do what you want, Kurt. I think you should testify for the State's Attorney's office. I wouldn't hesitate to argue against you.

MCVEIGH

I think it would... complicate matters.

(CONTINUED)

DIANE  
Matters are complicated already.  
There are only so many employers,  
and it's a bad economy, so I think  
you should never hesitate to take a  
job. I won't.

MCVEIGH  
(studies her)  
You wouldn't mind that?

DIANE  
I am a big girl.

McVeigh smiles. Loves her at that moment. A phone rings in  
his lab. Starting out:

MCVEIGH  
Let me think about it.

DIANE  
Good. I'll just get my coat.

McVeigh nods, exits, and Diane immediately takes out her  
cellphone, snaps dozens of pictures of the stairwell, the  
dummies, the markings on the wall.

31 **INT. EVEREST - NIGHT**

31

A beautiful restaurant overlooking the nighttime city.

WILL  
Okay, so here we are. Dinner.

Across from him sits not Alicia, but Giada...

GIADA  
And I'm treating.

WILL  
Damn right you are.

Giada smiles...

GIADA  
So I ran into Alicia Florrick.

WILL  
(studying the menu)  
Uh-huh. Where?

(CONTINUED)

GIADA

At the office. She seems nice.

WILL

Yes, and a very talented lawyer.

GIADA

I'm sure. I felt like I was intruding.

WILL

You felt like you were intruding?  
I don't understand that.

GIADA

I felt like I was being checked out  
by someone who had skin in the  
game.

Will looks up at her, smiles.

WILL

Do you ever blink? Even at night  
at home when people aren't looking?

She smiles as a Spanish WAITER comes up, talks fluently and happily in Spanish with Giada. She talks fluently back. As Will watches, sees he's being referred to. Sits back, folds his arms, waits for it to end. It does; the waiter leaves.

GIADA

He likes you.

WILL

I'm so glad.

GIADA

Do you want me to translate?

WILL

No. Understood every word.

Giada laughs. Will looks up, notices other patrons holding up glasses, nodding to Giada. Giada nods slightly back.

WILL (CONT'D)

So do you come here a lot?

GIADA

My dad does.

(CONTINUED)

WILL

Your dad? Who's your dad?

GIADA

If I tell you, do you promise not to freak out?

WILL

Okay, not only do you have to tell me now, but nothing could live up to that introduction.

GIADA

Ernesto Cabrini.

WILL

I don't know who that-- Oh, I do know who that is. Fourth richest man in Europe?

GIADA

Third. Not that we're counting.

WILL

So... men freak out about that?

GIADA

Only the ones uncomfortable with their own masculinity.

Will smiles at that. Raises a hand for the waiter.

WILL

What's your most expensive wine?

A steno machine. A court reporter sets it up, as Diane and Alicia place Trish Arkin in a comfortable chair...

DIANE

There's no pressure in this. It's just a deposition. They're polite and uncomplicated. They'll just need some basic information. No one's trying to score points.

But Alicia sees CARY walking down the hall. What the heck? She stands, crosses toward the door.

33        **INT. 28TH FLOOR - HALLWAY - DAY**

33

ALICIA

Cary. Hello. Everything alright?

Cary turns. A bit heightened. A smile.

CARY

Alicia. Hi. How are you?

ALICIA

Um. I'm good. How are you?

CARY

I'm good too.

ALICIA

Are you-- Do you have a meeting  
with Will?

CARY

No.

ALICIA

Did you talk to reception?

CARY

No. I'm here for you.

ALICIA

For me?

CARY

Yes, the deposition. I'm working  
with Glenn Childs now.

Alicia stares at him as enters the conference room.

**END OF ACT ONE**

ACT TWO

34 INT. 28TH FLOOR - CONFERENCE ROOM - DAY

34

Cary sits, smiling, a bottle of Perrier in front of him. The self-confidence of a pasha. He stares at Trish.

CARY

Hi. How much money did your husband make last year?

TRISH

Last year? I don't know. My guess is \$55,000.

CARY

And is it true that you took a vacation in Antigua last February?

Trish looks toward Alicia who nods: it's alright.

TRISH

Yes.

CARY

Do you remember how much it cost?

TRISH

No.

CARY

\$8,545. And change. That, ma'am, is over 15% of your husband's yearly salary.

TRISH

I work too.

CARY

Yes, part time as a nurse. That's an additional \$23,000 a year.

ALICIA

Just to save you time, Cary, we would stipulate to Mr. Arkin's involvement in the task force's corruption.

CARY

Yes, Mrs. Florrick, thank you. I know you would stipulate. But I'm looking to itemize.

Alicia stares at Cary, gestures: Be my guest.

(CONTINUED)

CARY (CONT'D)  
So let's talk about the recent  
purchase of your automobile.

35 INT. 28TH FLOOR - HALLWAY - DAY 35

Diane and Will watch the deposition from outside. Cary makes  
eye contact-- a slight nod/wave.

WILL  
Cute of the State's Attorney, isn't  
it? Shows some unexpected wit.

DIANE  
Cary's a good lawyer.

Will and Diane trade a look.

WILL  
You think we made the wrong decision?

DIANE  
Not necessarily. Let's see how  
well he does against us.

KALINDA  
What's Cary doing here?

They turn to see an approaching Kalinda.

WILL  
Working for the opposition.

KALINDA  
(nods)  
Smart.

DIANE  
He's drawing blood too.

KALINDA  
I have some thoughts about finding  
this secret stash.

WILL  
Good. That could help with a  
settlement. Keep us informed.

36 INT. CLANCY'S - HIGH TEA - DAY 36

Jackie in her element. Three women all her age. Voices like  
tinkling china. At high tea. Listening spellbound...

(CONTINUED)



JACKIE

Mr. Daley called.

(*oohs* and *ahhs*)

He said he wanted to call Peter before, but he was too busy. I knew exactly--

But she stops, sees a man talking to the MAITRE D'. Eli Gold. Looking very much out of place.

JACKIE (CONT'D)

Would you excuse me a second?

Jackie stands, pastes on a Gioconda smile, crosses to him.

JACKIE (CONT'D)

Mr.-- What was it again? Goldman?

ELI GOLD

(smiles)

*Gold.* Mrs. Florrick, hello. I thought you could help me with a little problem.

Some women pass, eye Gold.

JACKIE

This is not really the place.

ELI GOLD

Yes, unfortunately, this is a time-sensitive matter regarding your son.

Jackie eyes him, nods toward a corner, moving him from the flow of traffic.

ELI GOLD (CONT'D)

Peter is questioning whether he should wait four years and run then.

JACKIE

No, he's not.

ELI GOLD

I'm sorry, he is. And if we don't file by the end of the week, we'll be forced to wait four years.

Jackie stares at Eli. As different as two people could be.

JACKIE

You aren't lying?

(CONTINUED)

Eli almost laughs, keeps it straight.

ELI GOLD  
No, I'm sorry, I wish I were.  
Pastor Isaiah talked to him.

Jackie pauses, studies Eli...

JACKIE  
Who introduced him to this Pastor?

ELI GOLD  
I did, but not with that intention.

JACKIE  
Mr. Gold, there is one thing you  
need to know about my son. He is  
easily moved. You need to pre-  
screen the people who see him.

Eli Gold: surprisingly good advice. He nods.

JACKIE (CONT'D)  
And I will talk to this man. Plan on  
announcing by the end of the week.

ELI GOLD  
Thank you.

JACKIE  
Are you good, Mr. Gold?

ELI GOLD  
Am I good? I'm the best, ma'am.

JACKIE  
I will need you to be.

Eli nods, turns, starts out, smiling to himself. Sees old  
ladies staring at him as they pass. He nods:

ELI GOLD  
Shalom.

37 INT. ARKIN'S HOUSE - DAY

37

A cellphone photo. Of the weapon and drug stash. Kalinda  
clicks it on. In the Arkin home. Trish watching...

(CONTINUED)

TRISH

I'm sorry. He thought he was protecting me: not telling me where this stash was. What are you looking for?

KALINDA

These cellphone photos leave a time and date--

A dialogue box pops open with a time and date stamp.

KALINDA (CONT'D)

There. Saturday, March 13th.

TRISH

How does that help you?

KALINDA

Do you have your credit card bills?

38 **INT. 27TH FLOOR - SMALL CONFERENCE ROOM - DAY** 38

Plop-- a bill is opened on the table, Kalinda's finger running down the column of numbers. Her laptop next to her. Kalinda comes to the date...

...3-13-10. There. Five charges on that date. One of them: "ARCO gas." The address. A charge of \$65.

She types the address into Google Maps, hits "Search Nearby," types in "self-storage."

...four tacks on Google Maps. One closest to her location. She clicks it. The business name pops up: "GOLD MEDAL STORAGE." She taps on it, and...

39 **OMITTED** 39

40 **INT. GOLD MEDAL STORAGE - DAY** 40

...there it is. "Gold Medal Storage." A modern warehouse-like storage building. She starts toward it, as...

41 **INT. 28TH FLOOR - CONFERENCE ROOM - DAY** 41

...McVeigh sits in another deposition. His turn.

CARY

Objection. Plaintiff's counsel has an ongoing relationship with the expert witness.

(CONTINUED)

Diane smiles across at Cary.

DIANE  
That seems more like a reason *you*  
shouldn't hire him than I shouldn't  
question him.

CARY  
Preserving my objection for trial.

Diane smiles confidently at Cary's presumption. Cary smiles  
back, feeling like a peer. Cary, Diane, the outside council,  
a court reporter, and McVeigh.

DIANE  
Mr. McVeigh, on Tuesday last, did you  
conduct an experiment duplicating the  
April 16th officer shooting?

MCVEIGH  
I did.

DIANE  
And this experiment was conducted  
at your farm?

MCVEIGH  
It was.

DIANE  
In your barn?

MCVEIGH  
Yes.

DIANE  
And this experiment led to your  
conclusion that the police  
investigation was accurate?

MCVEIGH  
That's correct.

DIANE  
Are you familiar with the FBI  
standards for ballistic investigation?

McVeigh looks across at her: where is this is going?

MCVEIGH  
I am.

(CONTINUED)

DIANE

Was this investigation in your barn  
in accordance with those standards?

McVeigh takes a second. Shifts in his chair. The one area  
in his whole life that makes him uncomfortable being  
questioned. His expertise.

MCVEIGH

In most respects.

DIANE

So in some respects it wasn't?

MCVEIGH

That would follow.

DIANE

So that would be a yes?

McVeigh looks straight at Diane. Eyes glued to her.

MCVEIGH

You are correct.

Cary makes a note. Not happy with this.

DIANE

The assailant's firearm was lowered  
through the use of a C-stand?

MCVEIGH

Yes.

DIANE

And the FBI standards caution that  
a C-stand is not a steady base for  
a firearm?

MCVEIGH

I believe that's correct.

DIANE

You believe?

MCVEIGH

Yes. I believe.

DIANE

Well, let's move on. In what other  
ways do your home-spun investigative  
methods clash with FBI standards?

(CONTINUED)

McVeigh stares at her.

DIANE (CONT'D)  
Do you need a minute, Mr. McVeigh?

42 **INT. 28TH FLOOR - HALLWAY - DAY** 42

The deposition-- now seen from outside the conference room. It comes to a conclusion. McVeigh starts out-- we can't read his face. But we can read Cary's, as he follows. It did not go well.

Diane stays in the room, seated, taking her time, contemplative. The Court Reporter folds up her steno machine, puts it away. Diane stands, exits the room, crosses to her office. Will sees her...

WILL  
How'd it go?

DIANE  
Well.

And that's it. Diane enters her office, closes her door, sits. Stares at her desk.

43 **INT. GOLD MEDAL STORAGE - DAY** 43

*Klunk*-- a WORKER breaks off the lock of a storage unit as Lana waits behind him with Kalinda...

LANA  
See how much fun it is to be a Fed.  
24 hour court orders.

Kalinda reaches past her and-- rrrrrrrk-- raises the rolling garage door revealing, yep, the stash of guns, duffel bags.

LANA (CONT'D)  
Eldorado.

They step in. Scan...

44 **INT. GOLD MEDAL STORAGE - UNIT #33 - DAY** 44

...the shelves of weapons. Lana pulls on plastic gloves, unzips a duffel bag-- filled with baggies of crystal. Kalinda takes out her cellphone, turns to exit.

LANA  
Who you calling?

(CONTINUED)

KALINDA  
Lockhart/Gardner.

But-- rrrrrrk-- Lana lowers the garage door in front of her.  
Just the two of them inside.

KALINDA (CONT'D)  
Something on your mind?

LANA  
Let me see your phone.

KALINDA  
Why?

LANA  
I want to see who you're phoning.

KALINDA  
No.

LANA  
Why?

KALINDA  
Because I don't like being questioned.

Kalinda reaches past her to open the garage door, but Lana stops it halfway up.

LANA  
According to Mr. Arkin, there were three other corrupt cops. We immediately put them under surveillance.

Lana takes out a surveillance photo. Places it in front of Kalinda. It's of her and Burton at the hotel bar.

LANA (CONT'D)  
That's you with a Detective Anthony Burton two hours after our proffer, and one hour before Mr. Arkin was murdered.

(another photo: intimate)  
And here you are ten minutes later in his car.

Kalinda doesn't even look at them, just studies Lana.

KALINDA  
So?

(CONTINUED)

LANA

So... Kalinda. There were only five of us in that room for that proffer. And one of us leaked.

KALINDA

And that's why these photos are so important? This one of me in the car-- because it shows me...

(taking her time)

... "leaking"?

LANA

It shows you in a compromised position.

KALINDA

With a man.

Lana studies her. The two close.

LANA

With a corrupt-- cop.

KALINDA

And yet I phoned you about this stash, didn't I?

(Lana nods)

Which I wouldn't do if I were... compromised.

LANA

True.

Kalinda smiles. Almost a whisper now...

KALINDA

I guess I could just be confused.

Lana studies her. The two very close now, just the shift of weight from one foot to the other bringing them closer.

LANA

Are you?

Their faces are inches apart now as...

...outside the storage unit now, the partly-closed garage door blocking everything but their legs.



46           **INT. 28TH FLOOR - WILL'S OFFICE - DAY**

46

A gift on Will's desk. A WOODEN WINE BOX with a bow and a card. Will opens the card as he talks on his phone...

WILL

Good job, Kalinda. Anything you can find to tie it to the task force would help. You alright? You sound like you've been running. Okay.

Will hangs up, shoots a look across the hall toward the conference room where Alicia is deposing Hunter. Will opens the card, reads: "How's your masculinity now?" He smiles.

DIANE

You got a secret admirer now?

Diane at his door. Will distracted, opening the box:

WILL

It appears so.

Will finds a bottle of wine inside. Blinks.

DIANE

Something special?

WILL

An \$8,000 bottle of wine.

DIANE

A what?

WILL

An \$8,000 bottle of wine.

DIANE

(looks in)

So, what, are you a kept man these days?

WILL

I'm working on it.

Meanwhile, in the deposition...

47           **INT. 28TH FLOOR - CONFERENCE ROOM - DAY**

47

...Alicia questions Hunter. Heated. Angry.

(CONTINUED)

ALICIA

You just said the opposite.

HUNTER

No, I did not, ma'am.

ALICIA

Then I don't understand--

HUNTER

Well, I can't help you with that--

ALICIA

You saw the police investigative report. You saw the crime scene photos. How did Mr. Arkin's saliva end up on the landing two feet from his head?

CARY

Why don't we take a break--

ALICIA

No, we're fine.

Cary looks toward Hunter, worried. Hunter looking more shifty.

ALICIA (CONT'D)

Do you have an answer, Mr. Hunter?  
You say you didn't touch the body?  
So how did he end up on his back?

HUNTER

I want to confer with counsel.

ALICIA

If that helps you with the truth, sure.

Hunter stares angrily at Alicia, then leans toward Cary, conferring in whispers. Alicia looks out toward Will's office, sees him talking with Diane over a bottle of wine.

CARY

Mr. Hunter would like to... adjust his testimony.

ALICIA

Adjust? Sure, let's adjust.

HUNTER

I did move Jack Arkin's body.

(CONTINUED)

ALICIA

And why did you do that, sir?

HUNTER

Jack was shot and fell face forward. I then, after firing upon and killing Mr. Gorman, proceeded to turn Jack over on his back because he was wearing a wire. Trying to nail us.

Alicia stares at him. Oh shit.

ALICIA

And what happened to this wire?

HUNTER

We gave it to Internal Affairs.

Alicia looks toward Cary who smiles.

CARY

This wire will be supplied to you by the end of business day today.

HUNTER

And guess what, lady? That wire-- the wire that was supposed to catch us-- it shows everything went down exactly the way we said. And I'll be waiting for your apology.

Cary leans in toward Alicia, smiles...

CARY

You know what I would do if I were you, Alicia. I'd get ready for a season of losing.

**END OF ACT TWO**

**ACT THREE**48      **INT. 28TH FLOOR - WILL'S OFFICE - DAY**

48

A recording playing on a computer. Listening are Will, Diane, Kalinda, ten associates, all crowded in Will's office. The sound of five loud gunshots. A man's yell. Then a rustled microphone, a falling body. More yells. Gunfire.

WILL

They're saying this supports their version of events.

DIANE

Hate to say it, but I think it does.

Alicia notices the bottle of wine and gift box behind Will.

KALINDA

It doesn't matter if it supports it.

ALICIA

What do you mean?

KALINDA

Look at the incident report. Gorman was lying in wait, gun in hand.

(nods to the recording)

And within seconds of Arkin coming through the door, Gorman was firing.

ALICIA

You think he was set up?

KALINDA

The task force knew Arkin was the first one through the door. They didn't need to kill Arkin. They just needed Gorman to do it.

Will studies Kalinda, nods.

WILL

Okay, wrongful death is wrongful death. So let's look at Gorman. Did someone contact him? Check phone records. Any acquaintance in common with Hunter.

Kalinda is out the door, on her way.

49

**EXT. SOUP KITCHEN - DAY**

49

Jackie. She doesn't look happy as she eyes several homeless African-American men waiting at a kitchen door. The door is opened by PASTOR ISAIAH. Calm, direct, splendid as always.

PASTOR ISAIAH  
Apologies, gentlemen, for my  
lateness. Please head in and--

He sees Jackie waiting.

PASTOR ISAIAH (CONT'D)  
--find yourselves a seat.  
(goes to Jackie)  
Mrs. Florrick? Hello.

JACKIE  
Hello, "Pastor."

Isaiah studies her. Can read everything in her body language.

PASTOR ISAIAH  
What can I do for you?

JACKIE  
You can leave my son alone.

Isaiah smiles.

PASTOR ISAIAH  
Won't you come in?

JACKIE  
(she won't)  
You say you're a man of god; then  
stop making him feel this way.

PASTOR ISAIAH  
And what way is that, ma'am?

JACKIE  
Like he's a bad man.

PASTOR ISAIAH  
He *is* a bad man.

JACKIE  
How dare you?

(CONTINUED)

PASTOR ISAIAH

I'm a bad man. Even you, Mrs.  
Florrick--

JACKIE

Who do you think you are?! You  
think you know people? You just use  
the same words with everyone! You  
just say "god" and you think you can  
make people feel bad about  
themselves.

PASTOR ISAIAH

Mrs. Florrick, your son approached  
me. He wanted advice from me. And  
I will continue to offer advice--

JACKIE

And I will do everything in my power  
to stop you. You don't know my son.  
This is a phase. You are a phase.

PASTOR ISAIAH

Then we'll... see.

JACKIE

No, you'll see. He's running.  
This year. He's my blood; and I  
don't know what your god does, but  
it doesn't match that.

The two stare at each other.

**INT. 27TH FLOOR - ALICIA'S OFFICE - NIGHT**

Alicia in her office. Hard at work. Most other people gone.  
There's a knock at her door. She looks up. Will. With take  
out.

WILL

Dinner. We're never getting out.

Alicia smiles. It's actually kind of welcome.

ALICIA

Let's do it.

**INT. 27TH FLOOR - ALICIA'S OFFICE - TEN MINUTES LATER - NIGHT**

Pizza. Devoured. Will and Alicia. Laughing.

WILL

The first time we met? It was a pool party, wasn't it? Indoctrination, or what'd they call it?

ALICIA

(comically obvious)

"Orientation?"

WILL

A midnight pool party. About a hundred law students all trying to impress each other. Did you swim?

ALICIA

No, I was too shy. You were the one doing cannonballs.

WILL

(laughs)

God, that's so embarrassing.

ALICIA

It wasn't at the time.

WILL

So what did you think of me?

ALICIA

Ahhhh... *no*.

WILL

What?

ALICIA

Dangerous conversation.

WILL

Now you have to tell me. I'll tell you what I thought of you.

ALICIA

So Giada seems sweet.

Will laughs...

WILL

Now there's a segue. Yes, she is sweet.

(CONTINUED)

ALICIA  
And third year at DePaul.

WILL  
(eyes her, smiles)  
Yep, just getting her retainer out.

Alicia smiles. Actually very comfortable to talk this way.

ALICIA  
So is this the way it will always  
be between us?

WILL  
I want to say yes. But I want to  
know what you mean?

ALICIA  
Just talking this way. Casual.  
And...

WILL  
Blunt?  
(Alicia nods)  
I like myself around you, Alicia. I  
don't like myself around a lot of  
people.

ALICIA  
You do.

WILL  
No, it's an act. Perfected over a  
millennium.

Alicia's cellphone rings.

WILL (CONT'D)  
Don't answer it. It's just life  
again.

ALICIA  
That's why I have to.  
(answers)  
Hello. Hey, what's up, Kalinda?

Will smiles: of course: Kalinda.

ALICIA (CONT'D)  
No, just with Will...  
(a scolding whisper)  
Noooo.

(CONTINUED)



Will looks up at that. Interesting.

ALICIA (CONT'D)  
Okay. Be right there.  
(hangs up)  
Kalinda got Gorman's phone records.  
The night of the shooting he got  
two phone calls from a Hank Lydell.

WILL  
Hank Lydell? Who's Hank Lydell?

ALICIA  
No idea. Kalinda checked. No  
priors. I'm meeting her now.

WILL  
Okay. Nice dinner.

ALICIA  
Yes. Worth the wait.

Will stops her as she starts out the door.

WILL  
We always have options, Alicia.

Alicia turns, stares at him. What does that mean?

WILL (CONT'D)  
I'm just saying.

She nods, continues out as Will watches her go.

52 **INT. HANK LYDELL'S HOUSE - FOYER - NIGHT** 52

Alicia, Kalinda waiting in the foyer of an upscale house.  
Quietly:

ALICIA  
And we have no idea who Hank Lydell  
is?

KALINDA  
Or why he was urgently phoning a  
meth dealer an hour before he  
killed a cop.

ALICIA  
Well, it doesn't look like an  
addict's house.

(CONTINUED)

KALINDA  
I don't think there *is* a look to an  
addict's house. So what were you  
doing with Will?

ALICIA  
(smiles)  
Having dinner.

Kalinda starts to say more, but a woman enters the foyer.  
HEATHER (29).

HEATHER  
Thank you for waiting. Mr. Lydell  
is right this way.

53 **INT. HANK LYDELL'S HOUSE - LIVING ROOM - NIGHT** 53

HANK LYDELL. An 85-year-old in a wheelchair. Staring at a TV.

HEATHER  
That's very unlikely. Hank has  
some good days, but his arthritis  
keeps him from dialing the phone.

ALICIA  
And you've never heard him talk  
about a man named Gorman?

HEATHER  
No.

KALINDA  
Who else would have access to the  
phone?

HEATHER  
Here? Well, any of us.

KALINDA  
"Us?"

HEATHER  
Nursing care. Hank has 24 hour  
nursing care. I have the graveyard  
shift.

ALICIA  
Is there any way to tell who was  
the nurse here on the night of this  
killing? May 15th.

(CONTINUED)

Heather nods, flips through a clipboard by the refrigerator.  
Runs her finger down the list.

HEATHER  
That was Trish. Trish Arkin.

Kalinda and Alicia trade a stunned look.

HEATHER (CONT'D)  
Did I say something wrong?

KALINDA  
No. That's just the wife of the  
deceased.

**END OF ACT THREE**

**ACT FOUR**A54      **INT. 28TH FLOOR - HALLWAY - DAY**

A54

Will closes the door of Diane's office. A private meeting.  
Just Kalinda, Alicia, Will, Diane.

54      **INT. 28TH FLOOR - DIANE'S OFFICE - DAY**

54

WILL

So... our client did it?

ALICIA

She apparently warned the meth dealer  
her husband was coming to arrest him.

DIANE

How did she even know him?

Alicia looks to Kalinda to answer, but she's distracted,  
bothered. A feeling she isn't familiar with: guilt.

ALICIA

Apparently through her husband. He  
was selling confiscated meth back to  
the dealer.

WILL

And the rest of the task force?

KALINDA

Innocent.

ALICIA

Well, we don't know that for sure, but  
it does look like it was just Arkin  
who was stashing weapons and drugs.  
He realized Internal Affairs was  
looking into him, so he thought he'd  
make a deal and turn on his partners.

DIANE

And Trish...?

ALICIA

There were 40 calls between Trish  
and Gorman. His neighbors say they  
frequently saw her car there. We  
think they were having an affair  
and Trish tried to save Gorman from  
the bust.

(CONTINUED)

DIANE

So she wasn't mourning Jack? She was mourning Gorman.

WILL

Well, that explains the leak. When we counted who was in the room, we didn't count the wife.

KALINDA

Yep.

They all look toward Kalinda.

DIANE

And you want to hear an even greater irony? Cook County wants to avoid embarrassment. We just got an offer to drop the case.

WILL

How much?

DIANE

A half million.

Will just shakes his head, chuckles.

WILL

So Trish gets her husband killed, blames the police, and makes a cool \$500,000.

Kalinda gets up, leaves the room.

ALICIA

Are we taking it?

WILL

Well, I don't think we can get them any higher.

ALICIA

No, I mean, are we taking *anything*? She's guilty, and she'll get off.

Diane and Will trade a look. A novice's hesitation.

WILL

She's our client. It's our job.

(CONTINUED)

ALICIA  
And at what point is our job... wrong?

WILL  
When it fails our client.

Silence. Alicia staring at Will.

DIANE  
Okay, let's advise the client to  
take the offer.

And Diane gets up, exits the office. After a second, Alicia  
gets up and leaves too.

55 **EXT. MCVEIGH'S FARM - DAY** 55

The farm again. Diane's car pulls up. When-- boom-boom-  
boom! Inside...

56 **INT. MCVEIGH'S FARM - DAY** 56

...McVeigh fires away at a ballistic dummy-- work, not fun.  
He glances up, sees a red light blinking. Sees on a video  
monitor Diane waiting at his door, ringing his bell.

McVeigh considers it, starts to aim at the ballistics dummy  
again... stops. Looks over at Diane. Still there. Now  
looking up at the surveillance camera. McVeigh takes off his  
ear protection.

57 **EXT. MCVEIGH'S FARM - DAY** 57

McVeigh opens his door. Looks at Diane standing there. She  
doesn't say a word, just stares at him. He takes a second,  
opens the door wider. She smiles, starts in. He follows her  
in, closes the door behind her.

58 **INT. HOTEL BAR - NIGHT** 58

Kalinda sits at the bar, two shots ready. She sees Burton  
approach. Nods to him relieved. He doesn't nod back, stands  
at the bar with her. She slides the shot toward him.

DETECTIVE BURTON  
So I seem to be a suspect. Apparently,  
Internal Affairs is looking into my  
connection with this Arkin shooting.

KALINDA  
I heard.

(CONTINUED)

DETECTIVE BURTON

This stuff seems to be coming from  
your lawsuit.

KALINDA

That's right.

DETECTIVE BURTON

That's why all your questions about  
what I do for friends-- you thought  
I did it?

KALINDA

Yes.

DETECTIVE BURTON

Well, you know what? Go to hell.

And he leaves. Kalinda watches him go, pauses a second, then  
starts after him. Stops him in the middle of the room.  
Grabs his arm.

DETECTIVE BURTON (CONT'D)

What?

KALINDA

Nothing, I just...

Kalinda looks around. The hardest words for her.

KALINDA (CONT'D)

I'm sorry.

Kalinda slips him an envelope.

DETECTIVE BURTON

What's this?

KALINDA

Who really tipped off Gorman.

Burton looks at her, nods, starts off. Leaving Kalinda alone  
in the bar. And...

...a press conference being set up. Lectern. Raised  
platform. In a small hotel ballroom. Very similar to the  
ballroom at the opening of the season.

REPORTER

Is this just an exoneration victory lap or is he going to announce?

ELI GOLD

Gail, you're going to find out in one hour.

REPORTER

Come on. Is Mrs. Florrick going to be on stage with him?

Eli laughs, starts off, as the reporter follows him. And we find...

A60

**INT. HOTEL BALLROOM - GREEN ROOM - NIGHT**

A60

...Alicia seated in a green room backstage, staring straight ahead. Deep in thought. Peter across from her.

PETER

I don't know.

ALICIA

They're not going to leave us alone. The press.

Peter nods, looks off.

PETER

I was reading about these murals in Sienna. One showing good government. People happy. Buildings going up. Courts making good decisions. On the opposite wall-- bad government. The same people, but injured, unhappy, making bad decisions. And I was thinking: it only works if people step up. If people sacrifice.

Alicia studies him.

PETER (CONT'D)

I was an okay State's Attorney, Alicia. But I want to be a great one. With your help.

ALICIA

I don't want the kids involved.

(CONTINUED)



PETER  
They won't be.

ALICIA  
I want to work.

PETER  
I want you to work.

Peter reaches out a hand to hold hers. Alicia stares at it, as...

60 INT. 28TH FLOOR - WILL'S OFFICE - NIGHT 60

...pop-- the cork is pulled from the \$8,000 wine.

Will takes a paper cup, blows some dust out of it, sits, pours himself a cup, takes a sip. Not bad. Not great. He stares at the bottle. Really, \$8,000?

He puts the bottle down. Thinks about it. Looks off. Out the window into the night. It takes him a second and another sip. But he stands. Buttons his coat. Grabs the phone.

61 OMITTED 61

62 OMITTED 62

63 INT. HOTEL BALLROOM - NIGHT 63

The press conference. Flashes. A few TV cameras. Not as crowded as the first time around, but clearly there is interest. Peter alone at the lectern. Four grinning LOCAL POLITICIANS behind him.

PETER  
A little more than a year ago, I stood at this podium and apologized to the public and to my family about a personal failing--

Meanwhile...

64 INT. HOTEL BALLROOM - HALLWAY - NIGHT 64

...Alicia watches, off-stage, feels her cellphone buzz. Takes it out, sees the caller ID. She answers...

ALICIA  
Hello. Will?

INTERCUT with...

65

**INT. 28TH FLOOR - WILL'S OFFICE - NIGHT**

65

...Will in his office, hearing the noise of the hall:

WILL

Alicia. Hi. Where are you?

ALICIA

Peter's press conference. Is everything alright?

Will takes a second. This complicates matters.

WILL

Yes. I was just thinking: I don't want to go through life and think something didn't happen just because I didn't make myself clear.

ALICIA

I can't hear you.

Fuck. Will frowns. Hard to find that same emotional tone.

WILL

I said... I want to make something clear.

ALICIA

Hold on.

Alicia moves down the hall, away from the noise of Peter's speech, passing Eli who eyes her. What's she up to? Where's she going? He watches her turn a corner.

In Will's office.

WILL

Okay, I just need to say it. We've been up and down, back and forth, and I look at you, Alicia, and I think--

ALICIA

Will--

WILL

I just need to say it.

ALICIA

No.

(CONTINUED)

A firm Alicia. Stopping it. Will surprised.

ALICIA (CONT'D)  
Show me the plan.

WILL  
The...?

ALICIA  
Plan. I get the romance. Show me  
the plan.

WILL  
Not everything needs a plan.

ALICIA  
Everything that matters does. I have  
two kids who mean the world to me. I  
have the press waiting for any whiff of  
a new scandal. And I have a husband.  
So if you want to cut through that  
noise, show me a plan. Poetry is easy,  
parent-teacher conferences are hard.

Alicia hears Peter's voice-- an emphatic part of his speech.  
Some cheers.

ALICIA (CONT'D)  
I have to go now.

Will stumped. Nothing to say.

WILL  
I-- Okay.

But Alicia hangs up, starts toward Eli, who's waving to her--  
hurry.

ELI GOLD  
You're going to make my life hard,  
aren't you?

Alicia nods, starts toward the end of the hall, the stage  
beyond, hearing Peter's voice getting louder:

PETER (O.S.)  
*Chicago once again needs a change. A  
new beginning. And I believe I am that  
change. I am that new beginning.*

(CONTINUED)

And that's it. Spattered claps. Yelled questions from reporters. The other politicians hug him, shake his hands as Peter smiles, motions toward...

...Alicia in the hall. She looks out at him and pauses. She takes a step toward the door when she hears a cellphone ring. She takes it out of her pocket studies the caller ID.

"Will."

She stands there a second. And looks back up at Peter.

PETER (CONT'D)

Alicia.

And she looks back at the cell, frozen there.

**END OF EPISODE**