

EXECUTIVE PRODUCER: Ridley Scott, Tony Scott
EXECUTIVE PRODUCER: Robert King & Michelle King
EXECUTIVE PRODUCER: David W. Zucker
EXECUTIVE PRODUCER: Brooke Kennedy
CO-EXECUTIVE PRODUCER: Todd Ellis Kessler
CO-EXECUTIVE PRODUCER: Ted Humphrey
CONSULTING PRODUCER: Barry Schkolnick
PRODUCER: Courtney Kemp Agboh
PRODUCER: Amanda Segel
CO-PRODUCER: Corinne Brinkerhoff

thegoodwife

Episode #114

"Bang"

Written By

Courtney Kemp Agboh

Directed By

Rod Holcomb

PRODUCTION DRAFT

WHITE: January 9, 2010

FULL BLUE: January 12, 2010

PINK REVISIONS: January 15, 2010; p. 4, 10, 22-25, 27-28, 37, 52-53

Copyright 2009 CBS Broadcasting Inc. All Rights Reserved.

This script is the property of CBS Productions, a business unit of CBS Broadcasting Inc., and may not be copied or distributed without the expressed written permission of CBS Productions, a business unit of CBS Broadcasting Inc.

This copy of the script remains the property of CBS Productions, a business unit of CBS Broadcasting Inc. It may not be sold or transferred and it must be returned to CBS Productions, a business unit of CBS Broadcasting Inc., promptly upon demand.

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH THE TELEVISION LEGAL DEPARTMENT.

THE GOOD WIFE #114
"Bang"
CAST LIST
1/15/10

ALICIA FLORRICK
WILL GARDNER
DIANE LOCKHART
CARY AGOS
KALINDA SHARMA

PETER FLORRICK
GRACE FLORRICK
ZACH FLORRICK

DANIEL GOLDEN
ELI GOLD
KYA POOLE
ASA NATHAN LANDRY
LANA DELANEY
KURT MCVEIGH (formerly "Michael McVeigh")
JUDGE CARMELLA ROMANO
JULIUS CAIN
BRAD BROUSSARD
JUDITH (FORMERLY "JUDITH BROUSSARD")
JEREMY KNOX (FORMERLY "MARTIN KNOX")
RACHEL KNOX
CHRIS SCULLY
DETECTIVE RODRIGUEZ
DIANE'S SECRETARY
SHERIFF
SPECTATOR
ANOTHER SPECTATOR
TV ANNOUNCER (V.O. ONLY)

THE GOOD WIFE #114
"Bang"
SET LIST
1/15/10

Interiors:

28TH FLOOR
WILL'S OFFICE
DIANE'S OFFICE
HALLWAY
LARGE CONFERENCE ROOM
SECRETARIAL STATION
27TH FLOOR
ALICIA'S OFFICE
CONFERENCE ROOM
ALICIA'S APARTMENT
MASTER BEDROOM
PETER'S BEDROOM
GRACE'S BEDROOM
KITCHEN
LIVING ROOM
VARIOUS ROOMS
ALICIA'S APARTMENT BUILDING - ELEVATOR
CRIMINAL COURT
COURTROOM #304
HALLWAY
JUDGE'S CHAMBERS
MCVEIGH FARMHOUSE
MCVEIGH'S OFFICE
HALL
BALLISTICS LAB
KNOX HOUSE - LIVING ROOM

Exterior

U.S. ATTORNEY'S OFFICE, DEARBORN ST.
KNOX HOUSE
MCVEIGH'S FARM
J&J SEAFOOD

TEASER

1 INT. ALICIA'S APARTMENT - NIGHT

1

Right where we left off at the end of 113: ALICIA opening her apartment door, finding PETER, the SHERIFF. And again...

PETER

Hi.

Alicia nods warmly...

ALICIA

Hi.

Peter. His feet cross the transom, and he hugs her. Alicia hugs him back, perhaps a bit awkwardly, looks toward the Sheriff, a black box in his hand, briefcase-shaped.

ZACH

Hey, Dad.

ZACH peering around the corner. Peter smiles, strides toward him, bear-hugs him too. Seeing GRACE in the living room:

PETER

Grace.

Grace stands uncomfortably.

GRACE

We made you a cake.

PETER

Upsidedown pineapple?

Grace smiles. He knows. She rushes to him like a 5-year-old, surprising herself, holding him, burrowing her head into his chest. Whispering:

GRACE

You smell like spaghetti.

PETER

They air-packed my clothes.

GRACE

This is...?

PETER

The same suit when I left.

(CONTINUED)

1

CONTINUED:

1

Grace hugs him harder. Crying. As Alicia watches from the entryway, moved. And...

...Jackie, forgotten for a second in the kitchen, watches. Smiling. Then her smile slips a bit. A bit more. Sidelined.

2

INT. ALICIA'S APARTMENT - TEN MINUTES LATER - NIGHT

2

The black box. It's positioned in a corner of the entry way.

SHERIFF

It must remain connected at all times to your phone.

The Sheriff tucks phone wire against the molding, keeping his voice low so the kids in the kitchen don't hear. Just Peter and Alicia in the entryway.

SHERIFF (CONT'D)

Any tampering will result in immediate termination from the program. The transmitter is to be worn at all times on your right ankle.

An ankle bracelet. Black. Looks like a beeper.

SHERIFF (CONT'D)

It is water proof and shock proof. It sends a signal to the HMD every five minutes. And it must not cross this line.

The transom. The sheriff demonstrates, carrying the anklet out the front door-- there's a small beep.

SHERIFF (CONT'D)

If you accidentally cross the line, you'll hear a beep, and a telephone call will come from our monitoring center. You must answer within five rings or you will be terminated from the program. Do you understand?

PETER

I understand.

Peter sees the kids venturing closer from the kitchen, interested. The sheriff pauses: Should I continue?

ALICIA

It's okay.

(CONTINUED)

The sheriff continues, Zach and Grace listening now.

SHERIFF

You are confined to the apartment
24 hours a day. There is no use of
cellphones or internet-based
communications: passive or active.
No e-mail, no web surfing.

ZACH

How will you know?

ALICIA

Zach.

SHERIFF

(sticking to his script)
No internet communications. Will
that be a problem?

PETER

No.

SHERIFF

Now I need to attach the
transmitter to your ankle. Would
you like to go some place...?

But Peter already has his foot up on a chair, raising his
pant leg. The sheriff nods.

SHERIFF (CONT'D)

You'll tell me if this is too tight?

Peter nods as Grace watches, leans toward Alicia.

GRACE

It's like Cinderella.

Alicia smiles, nods. Yep, like Cinderella.

The room is comfortable, warm, Zach leaning in the door of
it, toothbrush in his mouth, Peter untying his shoes.

PETER

So you're really alright with this?

3

CONTINUED:

3

ZACH

Yeah, it's cool. I was studying
 who else was under house arrest.
 Roman Polanski, Aung San Kyi.

*

Peter grins, starts out, until...

ZACH (CONT'D)

Dad.

PETER

Yeah?

ZACH

(quieter)

I-- I need to show you something.

But Zach hears water turned on in the kitchen, hesitates.

ZACH (CONT'D)

Maybe after school tomorrow. If
 that's alright.

PETER

Sure, I'm not going anywhere.

Zach grins, throws a nerf football at him. Peter catches it,
 smiles back. Father and son.

4 **OMITTED**

4

5 **OMITTED**

5

6 **INT. ALICIA'S APARTMENT - KITCHEN - NIGHT**

6

Alicia rinses the cake plates as Peter enters with football.

PETER

I like it-- the apartment.

ALICIA

It's a fifth the size.

PETER

You miss the house?

ALICIA

No. Sometimes.

Alicia finishes putting the dishes in the dishwasher.

(CONTINUED)

ALICIA (CONT'D)

Well, I have work tomorrow.

PETER

Weird, huh? You going off to work.
Me staying home.

ALICIA

Yeah.

Alicia goes to him, kisses him on the cheek.

ALICIA (CONT'D)

Good to have you home.

And Alicia leaves the room. Peter stays leaning against a counter, alone in the kitchen.

INT. CRIMINAL COURT - COURTROOM #304 - DAY

DETECTIVE RODRIGUEZ

The first thing I saw? Well, I
guess it was... the body.

A cop on the stand. DETECTIVE RODRIGUEZ (38). Just the facts.

NATHAN LANDRY

This was the victim, Miles Wagner?

NATHAN LANDRY, the clipped and formidable prosecutor from episode 107, 112, 113.

DETECTIVE RODRIGUEZ

Yes, sir. He owns Farmington Lawton
Asset Management on the 75th floor;
and it appeared he was gunned down
on his way to his car.

Landry clicks a slide on a big screen: a bloodied, suited body just a few yards from the elevator bank in a skyscraper parking garage. Oddly before Landry can say anything...

SPECTATOR

YEAH!!!

Three spectators in the packed gallery break out in cheers, one yelling "Rot in hell, Wagner!" Used to it, sighing:

JUDGE ROMANO

Bailiffs.

(CONTINUED)

JUDGE CARMELLA ROMANO (from episode 108). No-nonsense, thoughtful, she's constantly writing notes. Three BAILIFFS move toward the cheering spectators, escorting them out.

JUDGE ROMANO (CONT'D)

Members of the jury, you are again instructed to disregard these outbursts. Mr. Landry.

Landry sighs: yeah, as if that's likely...

NATHAN LANDRY

What else did you find at the scene, detective?

DETECTIVE RODRIGUEZ

Well, him.

And he points toward BRAD BROUSSARD (28) at the defense table. A large inmate with a doughy sweet face and cautious smile, in Dockers court wear, sitting between Diane and JULIUS CAIN (episode 112).

DETECTIVE RODRIGUEZ (CONT'D)

Brad Broussard. Covered in blood.

NATHAN LANDRY

And how did he kill Wagner?

DIANE

Objection.

NATHAN LANDRY

Withdrawn. How was Wagner killed?

DETECTIVE RODRIGUEZ

Two 9 mm bullets in his torso, one point-blank in his neck.

ANOTHER SPECTATOR (O.S.)

Way to go, Brad!

The gallery. A few chuckles.

JUDGE ROMANO

Bailiffs.

Bailiffs escort out the Spectator passing Alicia with JUDITH (25), the girlfriend of the accused, five months pregnant; a waitress paying her way through nursing school...

(CONTINUED)

JUDITH
You'll show Brad?

A small sonogram print-out. B/W. Alicia takes it.

ALICIA
Yes, but you should.

JUDITH
He wanted a girl. It's not a girl.

ALICIA
Men don't know what they want.

Judith smiles. Alicia opens the courtroom door for her, but Judith hesitates...

JUDITH
Do you think he'll ever get out on bail?

ALICIA
We're trying.

JUDITH
And visitation?

ALICIA
...It's hard.

JUDITH
Because we're not married?
(Alicia pauses, nods)
I know. We should have. We should have. You'll give it to him?

The sonogram. Alicia nods, enters court, and...

NATHAN LANDRY
So the accused was Mr. Wagner's bodyguard?

DETECTIVE RODRIGUEZ
Yes, sir.

Alicia sits on the bench behind the defense table.

NATHAN LANDRY
And did he carry a gun?

DETECTIVE RODRIGUEZ

Yes. A 9 mm.

NATHAN LANDRY

The same as the murder weapon. And did Mr. Broussard seem agitated when you questioned him?

DETECTIVE RODRIGUEZ

He did. He had been encouraged to invest his life savings with Mr. Wagner, and, well, it was lost too.

Some spectators grumble. The judge bangs her gavel.

NATHAN LANDRY

Lost with the rest of Mr. Wagner's investments? Could you explain?

DETECTIVE RODRIGUEZ

Mr. Wagner and his partner ran a mutual fund that was one of the largest feeders to Bernie Madoff's Ponzi scheme.

NATHAN LANDRY

And that was, in your opinion, Mr. Broussard's motive?

DETECTIVE RODRIGUEZ

Yes.

Click. Landry shows another slide. A ghastly close up of Wagner's bloodied lifeless face. No one cheers this photo. Landry nods: likes the gasped responses, as... Alicia eyes the reaction of the jury. Some looking away, repulsed. As Brad sees Alicia behind him, leans toward her, whispers...

BRAD BROUSSARD

Where's Judith?

ALICIA

She'll be in in a minute. She wanted you to have this.

Alicia slips him the photo and watches Brad's face as he studies the sonogram, eyes suddenly wet, moved.

ALICIA (CONT'D)

It's a boy.

(CONTINUED)

BRAD BROUSSARD

I-- He's so beautiful.

Alicia nods as Diane has already stood to cross-examine...

DIANE

Detective, let's return to this "motive," shall we? Mr. Wagner lost my client's life savings of \$98,000? Is that correct?

DETECTIVE RODRIGUEZ

I'm not aware of the amount.

DIANE

Well, I am. It was \$98,000. And yet do you know how much Mr. Wagner lost for his other clients?

DETECTIVE RODRIGUEZ

No.

DIANE

800 million dollars.

NATHAN LANDRY

Your honor, does Ms. Lockhart actually need a witness?

JUDGE ROMANO

In the form of an objection, Mr. Landry.

NATHAN LANDRY

Argumentative.

JUDGE ROMANO

Overruled.

DIANE

Half the people in this court are here because Mr. Wagner lost their savings--

NATHAN LANDRY

Objection!

DIANE

Withdrawn. But, detective, if having your savings devastated by Mr. Wagner constitutes motive, then aren't there thousands of suspects?

(CONTINUED)

DETECTIVE RODRIGUEZ

Ma'am, thousands of suspects weren't seen entering the parking garage at the time of the murder. Thousands of suspects didn't own the murder weapon.

DIANE

Fair enough. Now this 9mm gun, owned by Brad, did you ever find it?

DETECTIVE RODRIGUEZ

(a regret)

No.

DIANE

And the \$50,000 in cash that Miles Wagner was carrying that night, did you find that at the scene?

*

DETECTIVE RODRIGUEZ

No.

DIANE

Any theories on how my client got rid of the gun and the money?

DETECTIVE RODRIGUEZ

No.

DIANE

And when you arrived on the scene, and you found my client, as you say, "covered with blood," what did you find him doing?

DETECTIVE RODRIGUEZ

I don't understand, ma'am.

DIANE

Did you find him choking Mr. Wagner? Firing bullets into his body?

DETECTIVE RODRIGUEZ

(frowning)

No, ma'am.

DIANE

What was he doing?

DETECTIVE RODRIGUEZ

Applying CPR.

(CONTINUED)

DIANE

I see. And is that what you would consider a common M.O. for a killer?

NATHAN LANDRY

Argumentative.

DIANE

That's fine, your honor. I don't have anything more.

10

INT. 28TH FLOOR - LARGE CONFERENCE ROOM - DAY

10

DIANE

Where are we on other suspects?

Diane, Julius, Alicia, KALINDA, and four other lawyers sit in the conference room, discussing strategy.

KALINDA

Well, in most cases we'd be struggling. This one, we're drowning: everybody wanted Wagner dead.

JULIUS CAIN

That's the fifth fruit basket we've gotten this week for representing the man who killed him.

DIANE

I only wish all these supporters thought he was actually innocent. Well, for reasonable doubt, we just need to give the jury another suspect, so let's find somebody.

WILL

Hey, you lost your ballistics expert, didn't you?

Will passing by the door.

DIANE

Yeah, turns out Wagner looted his mutual fund too. Why?

WILL

I have someone you should meet.

And Will heads off. Diane sees Cary at the door.

(CONTINUED)

DIANE

Oh, Alicia, I'm moving you on to the Haskin tax case.

Alicia looks up, startled. Kalinda looks over at her.

DIANE (CONT'D)

Cary, you'll take witness prep.

ALICIA

I--? Did I do something wrong?

DIANE

No, no, you were great. We're just moving around Junior Associates. Just send your notes down to Cary to take over.

Alicia is startled. Okay. Closes her notebook, gets up, trades a look with Kalinda...

DIANE (CONT'D)

Okay, we still need to pursue the money angle. Wagner's aide said he left with \$50,000 he had hidden in his office. So where is it?

Alicia slips out the door, pauses out there, looks in at the attorneys continuing to talk, discuss. Frozen out.

11 **INT. ALICIA'S APARTMENT - VARIOUS ROOMS - DAY**

11

Four remote controls. Lined up on the coffee table. Peter stares down at them. A free man with too much time, too many options, he stands alone in the quiet apartment.

In the kitchen now, Peter stares into the fridge.

In Zach's room, Peter takes a glove and tennis ball.

In the living room, Peter sits in front of the TV, tossing the ball up, down as a promo plays on "Reality TV Network."

TV ANNOUNCER (V.O.)

*His troubles are your troubles.
They call him the Gorilla Boy, and
he will steal your heart.*

A boy, face covered with hair, goes to school. Peter stares at it.

(CONTINUED)

In the entryway now, Peter has the apartment door open, his anklet this side of safe-- thunk-- tossing the ball out the door, off the facing wall, lets it roll back to him. Thunk-- he does it again. Stops, hears a quiet beep-beep-beeping. A random household sound. An appliance? Alarm clock?

In quick cuts, he pushes microwave buttons, stove buttons, kitchen clock, opens cabinets, can't find the beeping. Gives up, takes the phone. Dials. Someone picks up.

PETER

Hey. It's me. Let's get to work.

12 INT. ALICIA'S APARTMENT BUILDING - ELEVATOR - DAY 12

Grace, returning from school, with her book bag. She stands in the elevator across from KYA checking her Blackberry.

GRACE

It won't work in here.
(Kya nods, smiles)
So you work with my dad?

KYA

Yes. You're Grace?

Grace nods, eyes her, so sleek and tall and sexy.

GRACE

I like your hair.

KYA

Thanks.

GRACE

It's hard to straighten mine.

Kya looks up at her. Makes a quick assessment.

KYA

You should pull it off your forehead more. Push one bang behind an ear. Don't hide your face.

Grace stares at her, smiles, nods.

13 INT. ALICIA'S APARTMENT - KITCHEN - DAY 13

The beep-beep-beeping continues as three people now search for it as they talk, discuss. Peter, DANIEL GOLDEN, Kya.

(CONTINUED)

KYA

It sends the wrong message.

GOLDEN

And what is the right message?

KYA

You need a peacetime *consigliere*.
Eli Gold is a wartime *consigliere*.

GOLDEN

You need someone effective. Eli Gold
is effective. He gets things done.

PETER

Golden, Gold. Who else are we
going to hire, Goldilocks?

KYA

Childs will come after you. Hire Eli
Gold as chief of staff, he'll know
you're planning to run against him--

PETER

Shh, wait.

They listen. Beeping over. Good. No, it starts up again.

PETER (CONT'D)

Damn.

ZACH

Dad, do you have a minute?

Zach at the door.

Peter sits with Zach at his computer in the living room,
smiling at his son's intensity...

PETER

So what is this about, homework?

ZACH

No. I scanned it onto my hard disk
before Gee-ma threw the original away.

Peter's smile suddenly disappears-- staring at the photo of
him doing crack with a hooker. He stands.

ZACH (CONT'D)

It was on our doorstep. In an envelope. Someone knocked on our door, then left.

PETER

I-- who--?

ZACH

It's faked. I can tell from the eyes. Your eyes. And hers.

Peter slowly nods, nods. Stares at it.

PETER

Daniel. Daniel.

Golden and Kya come to the door.

PETER (CONT'D)

I want to meet with Eli Gold. Now. Today.

KYA

Peter, I think that's a mistake. He's wartime *consigliere*. He--

PETER

Kya. We're at war.

END OF TEASER

ACT ONE15 **INT. 27TH FLOOR - CONFERENCE ROOM - DAY**

15

Alicia, Cary, Kalinda. Finishing up a meeting...

ALICIA

They've lived together for the last three years-- she's pregnant with Broussard's baby-- therefore she should be granted the same visitation rights as a married couple. That's our argument anyway.

Cary makes a note. Starts to get up:

CARY

So what did you do wrong?

ALICIA

What did I--?

CARY

Why are you being taken off the case?

ALICIA

Oh. They want me on the Haskin Tax thing.

Cary stares at her: that makes no sense. Okay. He heads out. Kalinda starts to collect her things:

KALINDA

So are you going to talk to her?

ALICIA

Who?

KALINDA

Diane.

ALICIA

What about?

KALINDA

Why she's favoring him over you.

ALICIA

(studies her)

I don't know that she is.

(CONTINUED)

KALINDA

How long until this little competition between you and Cary is over?

ALICIA

A month...
(nonchalance dropped)
...and eight days.

KALINDA

(smiles at her specificity)
If Diane's showing favoritism, you need to face that head on. And if she's not, you need to face *that* head on.

ALICIA

She's a partner. I'm a Junior Associate.

Kalinda sighs, starts out.

ALICIA (CONT'D)

What?

KALINDA

You're a good lawyer, Alicia. But you're still waiting for people to give you things.

ALICIA

No, I'm not.

KALINDA

Okay. Then everything will work out perfectly.

And Kalinda leaves. Alicia sighs: what the fuck. Kalinda sticks her head back in...

KALINDA (CONT'D)

Talk to Diane, tell her she's wrong to take you off the case and that Cary will screw it up. Or... wait for something good to happen to you.

And Kalinda goes. Alicia sighs. Considers it. Gets up.

Alicia starts hesitantly toward Diane's office, pauses.

(CONTINUED)

16

CONTINUED:

16

ALICIA

Does she have a moment?

DIANE'S SECRETARY

She's in with the ballistic's expert.

Oh, Alicia nods. Waits. Sits in a chair, while...

17

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

17

...Diane finishes up a phone call as across from her, sitting patiently, with the slightest caustic smile on his face is... KURT McVEIGH (45). Two words: Marlboro Man. Some added words: smart, sly, honest, strong, a cowboy's accent.

DIANE

Well, it's not all-out war yet. But
Will has his troops. I have mine.

McVeigh leans to look past Diane, sees the photo behind her.

DIANE (CONT'D)

He tried to fire my tax litigator,
so I had to...

Diane sees his look. Glances over her shoulder-- the Hillary photo-- smiles slightly. Welcome to Chicago, Mr. Red State.

DIANE (CONT'D)

...counter-attack. Look, I have
someone in my office. No. Lunch.
Good.

(hangs up)

Sorry about that, Mr....

She looks at his prospectus, but McVeigh just smiles...

KURT MCVEIGH

...McVeigh.

DIANE

My goodness, what an unfortunate
name. Hopefully no relation?

KURT MCVEIGH

Hopefully.

Diane studies him. His comic rhythms a bit... luxurious. She smiles politely. He smiles politely back. Okay, Diane looks back at his prospectus.

(CONTINUED)

DIANE

I see you were the ballistic expert on the Crown Narrows appeal. But you left halfway through. Why?

KURT MCVEIGH

I found out he was guilty.

DIANE

(looks up)

Is that a deal breaker?

KURT MCVEIGH

It is.

Diane considers it, looks back at his prospectus...

KURT MCVEIGH (CONT'D)

That's why my rates are so... reasonable.

DIANE

So if you find, or *believe* you find a client is guilty, you quit?

KURT MCVEIGH

Yes.

DIANE

And if you're on the stand?

KURT MCVEIGH

I will excuse myself.

Diane almost laughs...

DIANE

My goodness, you're like something out of Melville.

McVeigh suddenly gets up, walks toward the window, looks out. Diane eyes him. Inspects him. Intrigued beyond words.

DIANE (CONT'D)

So why should I hire you-- besides your reasonable rates?

KURT MCVEIGH

Because the prosecution's case rests almost exclusively on tying your client to the murder weapon, and I can prove it's not his.

(CONTINUED)

DIANE

Really?

KURT MCVEIGH

Yes.

DIANE

Your predecessor-- the expert you would replace-- intended to show the 9 mm was common and the shell markings negligible. Is that not your defense?

KURT MCVEIGH

That's not my defense.

DIANE

Then what is it?

KURT MCVEIGH

I don't like Chicago.

DIANE

(smiles)

Let me guess. You like the country?

KURT MCVEIGH

Yes.

DIANE

Some cabin somewhere? Where you write angry letters to the editor?

Kurt looks toward Diane, smiles. Doesn't answer. He starts toward the door.

DIANE (CONT'D)

Ah, I've offended you?

KURT MCVEIGH

No, we're done. Talk to you soon.

And Kurt is out the door. Diane half-laughs to herself. What the hell.

ALICIA

Do you have a moment, Diane?

Diane looks up. Alicia peering in her door.

(CONTINUED)

DIANE

I have no idea. I think I've just been visited by the Marlboro Man.

ALICIA

Who--?

DIANE

Our ballistics expert. Although I don't know if he actually is ours. I think I hired him.

ALICIA

Sorry to bother you, I just wanted--
(okay, here goes)
I'm better than Cary.

Diane turns, focuses on Alicia.

ALICIA (CONT'D)

On this Wagner homicide. On this eyewitness cross. I've spent three months on it, intensely. And Cary is just coming on.

DIANE

I agree.

ALICIA

I--

(surprised)

Then why? Why am I being taken off it?

DIANE

I don't know. It wasn't my idea.

ALICIA

Whose?

DIANE

Will's.

Alicia, surprised, stares at Diane. Not sure what to say.

Alicia crosses toward Will's office, confused, when Will starts out, rushing...

ALICIA

Do you have a moment, Will?

(CONTINUED)

WILL
(not unkind)
Actually, not now. I've got a lunch.
How about this afternoon, okay?

And Will is out the door. Alicia considers it, stares after him.

19 INT. 27TH FLOOR - ALICIA'S OFFICE - DAY 19

KALINDA
Well, you two *do* have a complicated
relationship.

Alicia stops, stares at Kalinda. The two in her office.

KALINDA (CONT'D)
You know, an unrequited thing.

ALICIA
What does that even mean: an
unrequited thing?

KALINDA
(starting to leave)
Look, I don't deal well with this
high school stuff.

ALICIA
And wouldn't that make him want me
on the case, not off it?

KALINDA
I don't know. Complicated
relationships are a breeding ground
for misinterpreted action.
(off Alicia's stare)
It makes sense. You just have to
untangle it. Going now. Bye.

And Kalinda goes. Leaving a bothered Alicia.

20 INT. CRIMINAL COURT - COURTROOM #304 - DAY 20

Santa-- or a dead ringer for Santa-- sits on the stand. In a
bow-tied business suit. CHRIS SCULLY (50). Jovial. Jolly.

CHRIS
No problem, I'd like to be helpful
in any way I can.

*

(CONTINUED)

NATHAN LANDRY

I won't end up on your naughty list?

Chris belly-laughs as the jury smiles. Diane at the defense table frowns, trades a look with Julius: ugh. Cary sits behind them in Alicia's usual spot. *

NATHAN LANDRY (CONT'D)

So this was at 9:35?

CHRIS *

Yes, when my shift was over. I work as a Santa across the street. And I saw a man in a black suit enter the parking garage at 9:35.

NATHAN LANDRY

Is the man in court today?

CHRIS *

Yes. That young man, there. The defendant. I'm sorry to say.

NATHAN LANDRY

Now Mr. Broussard said he didn't enter the garage until after the shooting, but this would have him entering the garage before?

CHRIS *

Well, I don't want to negatively impact anyone, but, yes, that's what I saw.

NATHAN LANDRY

Thank you, Chris. That is your real name, isn't it?

CHRIS *

(laughing)

Oh you.

Diane leans toward Cary whispers...

DIANE

Take out Santa.

CARY

Love to.

And Cary grins as he starts toward the stand...

(CONTINUED)

CARY (CONT'D)
So, Mr. Scully, Chris, my goodness,
that's a real beard, isn't it? *

CHRIS
Yes, it is. Want to tug it? *

CARY
I would actually.
(playfully tugs it)
Wow. So, as you testified, you
work as a Santa during the holiday
seasons? What do you do for work
in the off-season?

CHRIS
Oh, I get by. *

CARY
Up at the North Pole?
(Chris laughs) *
No, really, what do you do?

CHRIS
There's commercial work. And I've
worked as a movie extra. *

CARY
Yes, in a porn movie, "Ho-Ho-Ho,"
wasn't it?

NATHAN LANDRY
Objection! Relevance!

JUDGE ROMANO
Sustained.

But the hit did its job. Chris stares at Cary, his cheer
completely gone. *

CARY
So, Chris, how do you stay warm out
there on those cold nights during
the holiday season?

CHRIS
I stay warm. *

CARY
Yeah, but how? It was 22 degrees
on the night of the murder. With a
wind chill of five.

(CONTINUED)

CHRIS

The Santa suit is warm.

*

Julius hands Cary a folder.

CARY

Really? Because we have a statement from the supervisor on your last job. He says he got complaints about you drinking.

CHRIS

He's a liar.

*

CARY

Really? On your naughty list?

Chris is practically surly now, staring at Cary.

*

CARY (CONT'D)

So you were fifty-five feet from the garage-- we measured it-- and you were drinking--?

CHRIS

I had one drink.

*

CARY

And you were drinking, and you still swear that *that* man, Mr. Broussard, entered the garage before the shooting?

CHRIS

I already said what I said.

*

CARY

Yes, you did. Well, thank you, Santa. And one last thing. Ho-ho-ho.

NATHAN LANDRY

Objection! Your honor!

CARY

Withdrawn.

And Cary returns to his seat, Diane smiling at him as he passes. Landry studies the jury: not a single one smiling at Chris anymore. Damn. As...

*

21 INT. ALICIA'S APARTMENT - KITCHEN - DAY

21

ELI GOLD

So this is the kitchen cabinet?

A grinning ELI GOLD (38). He eyes Peter, Golden, Kya. A tough, up-from-the-streets political in-fighter. You bring a knife, he brings a bazooka. At his best when it's dirtiest.

PETER

Yep.

Eli studies a computer print-out of Peter with the hooker.

ELI GOLD

And this-- this faked photo-- you have the original?

PETER

Nope.

ELI GOLD

The envelope it came in?

PETER

Thrown away.

ELI GOLD

Thrown away or destroyed?

PETER

Thrown away.

ELI GOLD

(fuck)

Well, that was clumsy.

PETER

Yes. So here's the thing, Eli, given what we've heard about your reputation, we're going to have to discuss a few ground rules.

ELI GOLD

(laughs)

And what have you heard?

PETER

You speak your mind. Your mind tends toward the expletive. You are a classically-trained pianist. You need every Saturday off.

(CONTINUED)

ELI GOLD

Who told you about Saturdays,
shiksa Bambi over there?

*

Kya looks up from her cellphone, offended.

PETER

But I've also been told, if there's
a street fight, you're the man.

Eli gets up suddenly, crosses to the dishwasher as Peter eyes
him oddly...

ELI GOLD

You want me to watch the swearing?

PETER

Yes. Given the circumstances...
(shows his anklet)
...my home will remain our base,
and my wife and children live here.

Eli opens the dishwasher, reaches in, flips a switch, and the
beep-beep-beep stops. Oh, Peter, Golden, Kya trade a look.

ELI GOLD

You need to replace the strainer.
Well, first of all... Peter?
(Peter nods: fine)
I'm only here because of what I've
heard about your reputation.

PETER

Which is?

ELI GOLD

You're a putz. A putz who wants to
change the world for the better. But
I've also heard you're toxic; and
that if I join your little **merry** band
of political hobbyists I'm gonna end
up one sad son of a bitch.

*

PETER

That sounds about right.

Eli smiles, likes him. Peter smiles, likes him back.

ELI GOLD

Okay, my first piece of advice for
you. Fire Bambi--

(CONTINUED)

KYA

Hey--

ELI GOLD

And hire your son, because this is the best piece of oppo research this campaign has done.

Eli refers to a print-out taken from Zach's Nano: the mysterious man taking pictures of the front door.

GOLDEN

Yes. We're still trying to figure out who that is.

ELI GOLD

I know who it is.

GOLDEN

You--? Who?

ELI GOLD

A Federal investigator doing scout work for a possible indictment.

Peter, Golden, and Kya trade an "oh shit" look.

KYA

How can you know that? You don't know that.

ELI GOLD

I know a lot of things, lady. Like: when your bowels are full, empty them. The question is: why don't you know it?

(to Peter)

Look, you're under Federal investigation. Trust me.

*
*

END OF ACT ONE

NATHAN LANDRY

Yes, your honor, Mr. Knox has since deepened his memory of the events of that night.

DIANE

Oh come on. "Deepened."

NATHAN LANDRY

This has been a very troubling time for Mr. Knox. It is to be expected.

JUDGE ROMANO

I'll allow.

Diane sits, eyeing Knox warily as he continues...

KNOX

Yes, Brad phoned me. He was quite upset. He wanted to get married, and he needed his life savings to buy a house.

Brad writes on a pad "Lying" as Diane nods, looks behind her, sees Kalinda at the back of the court. Motions for her.

NATHAN LANDRY

And what did you tell him?

KNOX

Well, I tried to calm him down. He was talking about confronting Mr. Wagner. I tried to explain that we were both tricked by Madoff. But he wouldn't listen and he hung up.

Diane leans back toward Kalinda leaning across the railing:

DIANE

I think we've just narrowed your suspects down to one.

Kalinda reads her notes to Diane, Julius, Cary, four others.

KALINDA

Knox has an alibi. He and his wife were going to a Christmas party later that night, and were dressing at home at the time of the murder.

JULIUS CAIN

His alibi is his wife?

KALINDA

Yes. The housekeeper was off for the night, and their daughter was at a party.

DIANE

Then let's get to the wife. What else?

KALINDA

Well, logically, there *is* a motive. I looked into the Wagner and Knox partnership. They were facing indictment, both their bank accounts were frozen, and although they swore to fight the charges together, the Feds were trying to turn one against the other.

CARY

I like it. Knox kills Wagner to keep him from testifying.

DIANE

Can you get anything certain from the Feds?

KALINDA

I can try.

Kalinda exits, slows as she sees Alicia in Will's office, talking with him. Interesting. And we're in with...

...them, Will at his desk signing something, Alicia standing nervously: not sure how to start.

ALICIA

I just wanted to know...

But Alicia pauses as Will's AIDE enters, takes the signed document, hands him another, waits there.

WILL

Know what?

Um, Alicia waits. Will looks up. Oh, sees the pause is about the Aide.

WILL (CONT'D)

I'll get these out later.

Right, the Aide goes to the door, exits. Leaves it open.
Will crosses to the door, closes it. Stays there.

WILL (CONT'D)

What's wrong?

Alicia doesn't want this to come out so heightened.

ALICIA

I checked with Diane why I'm no longer on the Broussard homicide, and she said it was your decision.

WILL

Yes.

ALICIA

I just-- I wanted to make sure I hadn't done anything wrong.

WILL

No, of course not.

ALICIA

Then... I don't get it.

Will studies Alicia. No longer boss/employee.

WILL

Maybe it was a mistake. I-- I've been feeling guilty about pulling you away on the Rucker defense and the Memorial North suit. I thought--
(uncomfortable)
--with Peter home-- your life was complicated enough-- and I should give you a break.

Alicia studies him. Tries to see if that's the real reason.

ALICIA

But I don't want a break. I want to be here. I want to be doing a good job.

WILL

And you are doing a good job.

ALICIA

Then use me.

(CONTINUED)

Will and Alicia study each other. The Aide starts to open the door, but Will thrusts out a hand, keeps it closed. Quieter...

ALICIA (CONT'D)
Peter will take care of himself. He's irrelevant to this. I want to be here.

WILL
I want you to be here.

ALICIA
Then... I'm here.

Alicia and Will take another second, staring at each other. The words prosaic, the feelings not. Will nods.

WILL
Okay.

25 **INT. 28TH FLOOR - HALLWAY - DAY** 25

And Alicia finally exits the office, starts away, a bit flush. Behind her, Will watches her go.

26 **INT. ALICIA'S APARTMENT - GRACE'S BEDROOM - DAY** 26

Grace studies herself in a bedroom mirror. Pulls all her hair forward. Then drapes one lock back over an ear. Is that better? She can't tell. She looks toward...

...her primly buttoned blouse. Unbuttons one button, considers it. Steps out of her bedroom and peers around the corner at...

...Kya working with her Dad. Kya's hair pretty. Her stance confident. Peter paying attention to her. Kya gets an e-mail, steps into the kitchen, and we go with her.

27 **INT. ALICIA'S APARTMENT - KITCHEN - DAY** 27

Eli Gold is there, leaning against a counter, eating a piece of pineapple upsidedown cake. Kya notices him. Just the two. She decides to face it. Puts away her Blackberry.

KYA
I don't think you're right, but we have someone looking into a possible Federal investigation.

Eli Gold just eats his cake, ignores her. Kya lowers her voice, gets closer...

(CONTINUED)

KYA (CONT'D)

But I just want to be clear. If we're going to fight, you're going to lose. Peter trusts me.

Eli puts his cake plate on the counter.

KYA (CONT'D)

Golden may want you here, but Peter is the ultimate decider. He's the one who'll...

But Kya pauses, appalled, seeing Eli undoing his belt, starting to unbutton his pants.

KYA (CONT'D)

What're you doing?

ELI GOLD

Lowering my pants so you can kiss my ass.

Kya stares at him, stunned. Immediately walks out of the kitchen. Eli buttons up his pants again, looks out, sees...

...Kya going to Peter, mentioning something to him, touching his arm: not in an intimate way. Just a possessive actressy-way. Eli considers this, grabs his cake, eats. As...

LANA DELANEY, the pretty and knowing Federal agent from episode 107, stands, with a caustic smile, outside her FBI office.

LANA DELANEY

This seems like a very one-way relationship.

Kalinda smiles. Lana nods for her two aides to go on ahead.

LANA DELANEY (CONT'D)

You do know we have a domestic terrorism problem, don't you?

KALINDA

Yeah, and I'm sure you're doing great with that...

(Lana laughs)

I have two questions for you.

LANA DELANEY

Two? Really? They're multiplying.

KALINDA

The Wagner homicide. Did you offer to make Wagner a deal?

LANA DELANEY

No idea. Not one of mine.

KALINDA

But you can find out?

LANA DELANEY

I can do a lot of things. I'm just not feeling motivated. The second?

KALINDA

Peter Florrick.

Lana stops. Stares at Kalinda.

LANA DELANEY

No. You're not getting anything from me on that.

KALINDA

That sounds serious.

LANA DELANEY

No, that sounds like a "no comment."

Kalinda starts to take out a photo, stops herself...

KALINDA

No, you're right. I'm not getting anything from you.

LANA DELANEY

(knows she's being manipulated)

Okay, what is it?

KALINDA

No, Florrick isn't one of yours. You won't be interested.

LANA DELANEY

Come on. Let's go.

Kalinda shows her the photo from the Nano: the mysterious photographer. Lana is immediately impressed.

LANA DELANEY (CONT'D)

Where'd you get that?

(CONTINUED)

KALINDA
You know him?

LANA DELANEY
Where'd you get that?

KALINDA
I think I'll handle this.

Kalinda starts off. Lana calls after her...

LANA DELANEY
Tonight. 9 pm. We'll talk.

Kalinda considers it. Nods. And...

29 **INT. 27TH FLOOR - ALICIA'S OFFICE - DAY** 29

Knock-knock. Someone at Alicia's door. Alicia looks up, surprised. It's Diane. She leans in...

DIANE
We need your help.

And Diane goes. Alicia sits there a second. Smiles. Gets up.

30 **EXT. KNOX HOUSE - DAY** 30

An expensive Highland Park townhouse. Alicia and Julius Cain stand on the stoop, knock on the door again.

JULIUS CAIN
Get your name out fast.

Alicia nods, being used-- but what the hell. She looks toward the small garden out front. Weeds. Unkempt. Plastic-wrapped newspapers not picked up. The door is whipped open by RACHEL KNOX, 30s, faded trophy wife, English accent, brittle with scandal. Rolls her eyes--

RACHEL KNOX
Not interested--

ALICIA
Mrs. Knox, I'm Alicia Florrick--

But-- BAM-- she slams the door. Julius frowns.

JULIUS CAIN
Not fast enough.

(CONTINUED)

ALICIA

(yells in)

Mrs. Knox, I'm Alicia Florrick. I
just have a few questions.

They wait. Nothing.

JULIUS CAIN

Maybe try another name.

Alicia rolls her eyes, but-- jiggle. The sound of the
doorknob being turned. And Julius smiles, nods respectfully
to Alicia: still got it.

INT. KNOX HOUSE - LIVING ROOM - DAY

Rachel receives Alicia and Julius in her well-appointed
living room.

RACHEL KNOX

I'm trapped here, living in this
limbo. The first week it was the
reporters. Then they disappeared,
and it was the haters. All the
people who lost their money. I
wanted to yell "He disgusts me too."

ALICIA

Then why are you supporting his alibi?

Rachel looks up. A smile creeps across her face.

RACHEL KNOX

Well, that's a question I've asked
myself.

JULIUS CAIN

Were you together here all night?

RACHEL KNOX

I was here.

JULIUS CAIN

He went out?

RACHEL KNOX

I will remain discreetly silent.

Alicia notices a ceramic **SPIRE** on a table-- a beautiful,
modern sculpture.

*

(CONTINUED)

ALICIA

That's from Chicago Children
Fighting Cancer, isn't it?

RACHEL KNOX

Yes, a donation gift.

ALICIA

My husband and I went to their fund-
raiser last year. Good cause,
horrible Swedish meatballs.

Rachel laughs, studies Alicia...

RACHEL KNOX

I'm sorry, Mrs. Florrick, but if
you're looking for a hero, I'm
afraid I'm not it.

JULIUS CAIN

We're looking for the truth.

RACHEL KNOX

(bursts out laughing)
Yes, well, aren't we all?

ALICIA

If we got you on the stand, would we
be happy with the result, Rachel?

RACHEL KNOX

Let me put it this way. Yes. But we
both know you won't be getting me on
the stand. My husband won't allow it.

Alicia and Julius and Cary follow Diane down the hall...

DIANE

She's right. We've run smack into
spousal privilege. Knox can
prevent her from testifying.

JULIUS CAIN

But spousal privilege is supposed
"to foster open communication" in a
marriage, and there's no marriage
here. They sleep in separate
rooms. She hates him. His scandal
has turned her life into hell.

(CONTINUED)

Alicia listens to this, thinking of her own life.

WILL

Nope, tried arguing it in another case. Courts respect marriage too much. Even bad ones.

This comes from Will leaning out of his office as Diane nods, heads into her office with Alicia, Julius, Cary...

CARY

Meanwhile, the state is keeping Judith from visiting Brad in lock-up because they're not married.

DIANE

Yep, marriage: an institution fraught with ironies.

ALICIA

There are exceptions to spousal privilege. A third person present.

DIANE

I doubt Knox is stupid enough to tell his wife to lie in front of a third person.

ALICIA

Their daughter?

Diane nods, considers it.

DIANE

Worth a try. Check that out.

WILL

Rachel Knox is English. You could try to argue their marriage was a green-card fraud on the state.

DIANE

Okay, we have a new mission now. We need to break spousal privilege so we can get Rachel Knox on the stand to testify against her husband. We do that, Brad Broussard has a fighting chance.

END OF ACT TWO

ACT THREE33 **EXT. MCVEIGH'S FARM - DAY**

33

Quiet. The silence of the country. A distant mooing. It's a farm on the edge of a forest. Idyllic. And...

34 **INT. MCVEIGH FARMHOUSE - MCVEIGH'S OFFICE - DAY**

34

...Diane sits uncomfortably in McVeigh's small and cramped home office. Looking out the window toward the farm, then back at Kurt McVeigh on the phone...

KURT MCVEIGH

Uh-huh, uh-huh.

Yes, it's reversal of their earlier scene. Diane leans slightly to see the picture behind McVeigh. Himself posing with Sarah Palin. Diane smiles to herself: clearly pointedly placed there. McVeigh sees her smile...

KURT MCVEIGH (CONT'D)

Hey, so I have a client here.

Yeah, lunch, sounds good.

And McVeigh hangs up. Diane smiles...

DIANE

Is it photoshopped? You and the Barracuda?

KURT MCVEIGH

No, she was at a pro-life rally.

DIANE

Of course. And you always keep her picture just right there?

KURT MCVEIGH

Nope, that's for you. Got it framed too.

DIANE

I'm honored. What do you have to show me?

KURT MCVEIGH

You remind me a little of her.

DIANE

(laughs)

Oh good. Which part: quitting the governorship or the Moose hunting?

KURT MCVEIGH

Standing up for your values.

(CONTINUED)

DIANE
Okay. Nothing good will come out of
this conversation. So what do you
have?

McVeigh gets up, exits.

DIANE (CONT'D)
Am I to follow?

No answer. Okay, she gets up.

35 **INT. MCVEIGH FARMHOUSE - HALL - DAY** 35

Diane follows him down a hall and through a door into...

36 **INT. MCVEIGH FARMHOUSE - BALLISTICS LAB - DAY** 36

...a concrete bunker of a room. A modern ballistics lab. Diane stops, stunned: the last thing she expected to find in this old farmhouse.

McVeigh tugs a tarp from over several bright orange BALLISTIC DUMMIES. Pulls over a rolling white board covered with autopsy photos of a dead Wagner. Then another white board covered with every picture he could take of the crime scene. Diane studies him oddly: like an idiot savant.

KURT MCVEIGH
A gun identical to your clients.
Beretta 92FS.

McVeigh pulls the gun down from a wall covered with guns.

DIANE
You could start a war.

KURT MCVEIGH
Those aren't mine. On-going cases.

Ah. This is the real McVeigh. Efficient, clinical, professional. He takes a box of ammunition from a safe filled with ammunition.

DIANE
I seem to be spending my life
around guns these days.

KURT MCVEIGH
This is his ammunition. 9 mm 115
grain, FMJ.

(CONTINUED)

DIANE

FMJ?

KURT MCVEIGH

Full metal jacket.

DIANE

Oh, like the movie.

McVeigh stares at her. Diane just shrugs. Kurt offers her earphones. She puts them on as he places the gun against the neck of the standing dummy. And-- BOOOOOOOM! The dummy collapses.

KURT MCVEIGH

Loud. No barriers to the sound. Concrete, concrete. Just like the garage. There was a janitor two levels up. He heard nothing.

He kneels, points toward the dummy's entrance wound.

KURT MCVEIGH (CONT'D)

Visible gunpowder burns-- stippling-- here, here. In a circle.

A dark circle tattoo of the gunpowder particles on the dummy. Kurt pulls over the white board: a grisly photo of Wagner's neck, the entry wound.

KURT MCVEIGH (CONT'D)

The victim. A half circle of stippling. Police say his coat collar made it a half circle.

Diane looks up at McVeigh: loves his scientific calm.

DIANE

You disagree?

KURT MCVEIGH

The line here.

McVeigh draws a felt-tip line across the wound on the photo.

DIANE

Meaning?

McVeigh reaches into a drawer, pulls out something, a seatbelt, walks toward another dummy seated in a chair. Straps the seatbelt's shoulder strap across the dummy. And--

(CONTINUED)

--BOOOOM! Fires point-blank into its neck. The shoulder strap is blasted in half. Diane joins him, kneeling over the dummy, sees...

KURT MCVEIGH
Stippling. A half moon.

DIANE
(looks up at him)
The victim was in a car.

KURT MCVEIGH
Passenger seat. Killer was driving. He got out, came around, fired point blank. Sound was absorbed partly into the automobile. That's why the janitor didn't hear anything. Killer opened the door, and...

McVeigh pulls the dummy off the chair, drops it on the floor. Fires two more into its torso. BAH-BOOOM!

KURT MCVEIGH (CONT'D)
Then he took off in the car.

Diane studies McVeigh-- the slightest awe-- as she takes out her cellphone.

KURT MCVEIGH (CONT'D)
You're not going to get reception in here. And I already checked.

DIANE
Checked what?

KURT MCVEIGH
There was no evidence of a shooting in Mr. Broussard's car.

McVeigh on the stand. As comforting and strong as Gary Cooper. Diane loving this questioning.

DIANE
But you are confident, Mr. McVeigh, that the shooting happened in a car.

KURT MCVEIGH
My confidence isn't as important as the science. Clearly, there is an imprint of a seatbelt shoulder strap on the victim.
(MORE)

(CONTINUED)

37

CONTINUED:

37

KURT MCVEIGH (CONT'D)

So I sought out information on the vehicles of the other principals in this case.

Landry frowns: fuckin awful for him. As Alicia behind the defense table looks back toward Judith and smiles. She's cheered. Emotional.

DIANE

What did you discover about the car belonging to Mr. Knox, the victim's business partner?

NATHAN LANDRY

Objection!

JUDGE ROMANO

I'm not sure why you're objecting, Counselor. I haven't heard anything yet. Overruled.

KURT MCVEIGH

I tried to investigate Mr. Knox's automobiles to discover if there were signs of a shooting. The police report said three cars were clean. But he had four cars registered.

DIANE

What happened to his fourth car?

KURT MCVEIGH

Mr. Knox claimed it was stolen a day after the murder. It was never recovered.

Landry frowns, frustrated, as Diane pauses there, smiles almost imperceptibly at McVeigh. With added meaning...

DIANE

Thank you, Mr. McVeigh.

KURT MCVEIGH

No problem.

38

INT. 28TH FLOOR - DIANE'S OFFICE - NIGHT

38

Diane. She sits in her office. Alone. Looking out at the nighttime view. She turns to a nicely-wrapped gift on her desk. Bloomingdale sized. Braces herself.

She opens the card again, reads it. From "Kurt McVeigh." Diane pauses over that, not as happy as one might think.

(CONTINUED)

A little troubled. Why? Intimacy with a Red Stater? Or just intimacy? She hesitates before opening it.

WILL
Who's it from?

Diane looks up, startled. A late working Will.

DIANE
Oh, no one. I don't know.

WILL
Probably a secret admirer.

DIANE
Yeah. Have a lot of those.

WILL
Hey, good work on Broussard today.

DIANE
Thanks.

WILL
I know we're going through some...
turmoil here: over the direction of the
firm. With Stern gone and all. But
wherever we end up. I respect you, Diane.

DIANE
Isn't that what they said to
Secretariat before putting him down?

WILL
No. I don't think they said "Diane."

The two smile. And Will leaves. Diane looks back at the gift. Okay. She rips it open. Opens the box to find in the middle of it: a book. Not what she expected.

"Going Rogue by Sarah Palin." Diane starts to laugh, relieved as much as amused.

39 **EXT. J & J SEAFOOD - NIGHT** 39

A cheap restaurant on the shore. Two patio heaters burn orange over Kalinda and Lana Delaney. Sitting at a table among a lot of empty tables. No one else wanting to brave the cold. Paella. Crab meat.

KALINDA
You know it's cold out?

(CONTINUED)

LANA DELANEY

I like the cold. Part of the program training. You get dropped in freezing water, and tread water for twenty minutes.

KALINDA

Yep. But this is dinner.

LANA DELANEY

I have something I want you to consider.

KALINDA

Going inside?

LANA DELANEY

Join us.

KALINDA

Join you? Who are you?

LANA DELANEY

The FBI. You'd make a good investigator.

KALINDA

You're serious?

LANA DELANEY

Yes.

Kalinda takes a second, as a SHIVERING WAITER comes out, pours them more wine, rushes in again. After he's gone...

KALINDA

Why?

LANA DELANEY

I like you. You're good. President Obama has gotten us more money. The hiring freeze is over.

KALINDA

I've got a job already.

LANA DELANEY

This job's better. The defense of your country.

KALINDA

Who is the man in the photo?

(CONTINUED)

LANA DELANEY

What photo?

KALINDA

The photo I showed you. What's going on with the Florrick investigation?

Lana smiles. Reaches across, covers Kalinda's hand with hers. Kalinda stares down at her hand. Looks up at Lana.

LANA DELANEY

I want you to work under me. Feed me random things you... come upon.

KALINDA

Things about Florrick?

LANA DELANEY

That, sure. Other things.

Lana smiles at Kalinda. But Kalinda pulls her hand away.

KALINDA

No. Thank you. I'm happy where I am.

LANA DELANEY

Where are you?

Kalinda pushes her chair away, stands. Starts away.

LANA DELANEY (CONT'D)

They found Broussard's gun.

KALINDA

What?

LANA DELANEY

The murder weapon. It was sent anonymously to Chicago PD.

KALINDA

And...?

LANA DELANEY

Bad news. It's your client's.

Kalinda slumps, damn, starts away. Lana takes a second, then feels a chill.

END OF ACT THREE

ACT FOUR40 **INT. 27TH FLOOR - NIGHT**

40

Kalinda talks with Alicia, Julius, and Cary, down the stairs:

KALINDA

Broussard thinks his gun was
stolen. He said Knox knew where he
kept it: in his glove compartment.

CARY

And it's pretty suspicious: showing
up anonymously right after our best
day in court.

JULIUS CAIN

Any hope on breaking spousal privilege?

ALICIA

Nothing on the green card front.
Still trying to locate the daughter,
but she's out of the country.

JULIUS CAIN

Okay, meet upstairs in a half hour.
This'll be a late night.

They all nod, start toward their separate offices when Alicia
slows, sees...

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

41

...Eli Gold in her office, lying on the couch, sleeping.

ALICIA

Excuse me?

ELI GOLD

Just resting my eyes.

ALICIA

You're...?

ELI GOLD

Eli Gold.

ALICIA

Oh. My husband hired you.

Eli nods, sits up, studies her.

(CONTINUED)

ELI GOLD
You're taller than I expected.

ALICIA
Thank you.

ELI GOLD
I thought if we're going to be in each
other's lives, I should introduce myself.

ALICIA
That isn't really necessary.

ELI GOLD
So you're the force behind the
force?

ALICIA
I'm... nobody, Mr. Gold. I'm
just... working. Working here.

ELI GOLD
You don't want him to run?

ALICIA
(turns to him)
I-- What have I said that would
suggest that to you?

ELI GOLD
It's your manner.

Alicia crosses her arms.

ALICIA
What does my manner suggest to you now?

ELI GOLD
(laughs)
Quick question. What do you think of Kya?

Alicia sits at her desk, stares at Eli. Smiles.

ALICIA
No.

ELI GOLD
What?

ALICIA
Your little political squabbles are yours.
Not mine. Don't try to manipulate me.

(CONTINUED)

ELI GOLD

(grins)

You're right. My apologies.

Eli gets up, goes to the door. Stops there.

ELI GOLD (CONT'D)

You and I are going to be great friends, Mrs. Florrick, you know why?

ALICIA

I have no idea.

ELI GOLD

Because you're cautious. And so am I. Your husband isn't. Nice meeting you.

And Eli leaves. Alicia sits there for a minute, staring at the empty door.

Judge Romano on the bench. Taking a second to consider a motion, facing an intense Landry and Diane. No jury.

JUDGE ROMANO

Although I find the late arrival of this gun suspicious, I would be remiss if I didn't allow it into evidence.

Diane winces. Hates that. Alicia too.

JUDGE ROMANO (CONT'D)

Ms. Lockhart, I'll give you a day to review the weapon. Mr. Landry, please make it available to the defense.

Landry smiles as-- bang-- Romano bangs her gavel, and leaves. Diane frowns, goes to the defense table, sits with Brad, Julius, Alicia...

DIANE

I think we have to start talking about a deal.

BRAD BROUSSARD

But the ballistic evidence.

DIANE

We've knocked holes in their case,
but I don't know if the holes are
big enough.

JUDITH

How many years?

They turn to see Judith at the gallery railing. A startled
look on her face. Diane hesitates. Hates this.

DIANE

Second degree murder. Ten years.

Judith slumps onto a bench as Alicia looks between the two.

DIANE (CONT'D)

With time off for good behavior it
would be four and a half.

BRAD BROUSSARD

And if we wait for the jury?

ALICIA

Minimum sentence for a conviction is
45 years. No parole, no time off.

Brad reaches for Judith's hand. They exchange a look.

BRAD BROUSSARD

He'd be four years old.

JUDITH

But you didn't do it.

BRAD BROUSSARD

To see him grow up, it'd be worth it.

DIANE

We're going to review the evidence
so let's not decide anything just
yet. Okay?

Bang-- Alicia comes out the courthouse door behind Diane,
Julius, sees Kalinda...

KALINDA

I think we've been going about this
all wrong.

(CONTINUED)

ALICIA

What?

KALINDA

The \$50,000 missing from Wagner.

Alicia stares at her.

ALICIA

What happened to it?

KALINDA

Right. Knox's bank account was frozen, so if Knox has that \$50,000.

ALICIA

Unless he buried it somewhere--

But Alicia stops, gasps, realizes.

KALINDA

Alright. What?

ALICIA

I think we found a way around spousal privilege. We can get Rachel Knox on the stand to testify.

KALINDA

How?

ALICIA

The **Spire**.

*

Kalinda stares at her: no idea what that means.

Landry, Diane, and Judge Romano.

NATHAN LANDRY

Rachel Knox can't testify. Spousal privilege is very clear--

DIANE

Yes, it is, your honor. Which is why she can testify. Spousal privilege is pierced when there is a conspiracy between the spouses.

NATHAN LANDRY

What conspiracy?

DIANE

We subpoenaed the records of Chicago Children Fighting Cancer. Mrs. Knox had recently received a **Spire Award** for making a large donation. \$50,000 to be exact, an amount that cannot be explained through normal financial channels.

*
*

NATHAN LANDRY

You're accusing Mrs. Knox of murdering Miles Wagner?

DIANE

No, Rachel Knox helped her husband dispose of the money acquired from the victim. It makes her an agent of her husband's crime, which breaks spousal privilege.

A moment of silence. Judge Romano looks up from her note-taking. The hint of a smile.

JUDGE ROMANO

Ms. Lockhart, can you prove the money Rachel Knox gave this charity was the same?

DIANE

The Knox's accounts were frozen at the time the donation was made, your honor. The donation was made with a cashier's check, converted from cash.

Judge Romano stares at her. Taps her pencil. And...

...Rachel Knox sits on the stand. Hard face. Taking a moment.

RACHEL KNOX

You want to know what happened on the night of the murder?

DIANE

Yes, between the hours of 9 and 10?

RACHEL KNOX

My husband left.

Diane nods as Alicia smiles, looks back at Judith. A relieved Judith.

DIANE
And when did he return?

RACHEL KNOX
An hour later.

DIANE
And what did he have in his possession?

RACHEL KNOX
A suitcase. Filled with cash.

Landry looks sick as Alicia sees Brad looking back at Judith. With hope. The start of hope. And...

46 **OMITTED** 46
47 **OMITTED** 47
48 **INT. MCVEIGH'S FARMHOUSE - MCVEIGH'S OFFICE - NIGHT** 48

...McVeigh enters his office to find a gift there. Beautifully wrapped. Just like the one he sent. He smiles. Looks for a card. There. Reads it. "Thank you."

He rips open the wrapping paper. Opens the box. Finds a book. "Going Rouge." The Sarah Palin parody. He smiles.

49 **INT. ALICIA'S APARTMENT - NIGHT** 49

Alicia returns home, exhausted. Puts her laptop case down. Hears the TV in the next room. Turns the corner, finds Peter, Grace, Zach watching TV. Laughing. Like something out of a 50s sitcom.

GRACE
Hey, mom.

Grace turns, sees her. Peter jumps up too.

PETER
Hey, babe. How'd work go?

He kisses her on the cheek as Alicia smiles. Laughs.

PETER (CONT'D)
That good, huh?

(CONTINUED)

ALICIA

No, it's just-- role reversal.
(sees Grace's hair)
Hey.

GRACE

Yeah, I'm trying something
different. Dad said he liked it.

ALICIA

It makes you look older.

GRACE

That's good.

PETER

Want some pizza? We sent out.

ALICIA

Yeah--no. I think I just want some wine.

PETER

Good, I'll pour. I need to talk to
you for a second anyway.

ALICIA

About what?

Zach trades a look with his dad. Peter shakes his head:
don't worry about it.

PETER

Just something.

Alicia. She stares at Peter, stunned. In silence. A long silence.

PETER

They kept it from you to protect
you.

Alicia turns to him. Appalled. Still finding speech.

PETER (CONT'D)

I know. I talked to Zach. It was wrong.

ALICIA

It...

PETER

Their hearts were in the right place.

ALICIA

I can't absorb this.

PETER

I know.

Alicia stands. Angry.

PETER (CONT'D)

Don't talk to them now. I said we'd talk tomorrow. Okay?

ALICIA

Oh hell, I don't know anymore. I just don't know.

PETER

You had a long day. Here.

He hands her the glass of wine, kisses her on the forehead.

PETER (CONT'D)

We'll work this out tomorrow.

ALICIA

I don't know if we will.

PETER

We will.

Peter slips out the door. Alicia sits there, staring straight ahead at the wall. The wood of the wall. Then she looks over... out the door... sees Peter sitting with the kids. Just the three of them. A unit now.

Alicia gets up. Goes to the door. Closes the image out. She looks over at her briefcase, touches it. A moment. Starts to open it, and...

END OF SHOW