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# thegoodwife

Episode #107

"Unprepared"

Written By

Corinne Brinkerhoff

Directed By

Jim McKay

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THE GOOD WIFE #107

"Unprepared"  
Cast List  
10/27/09

ALICIA FLORRICK  
WILL GARDNER  
DIANE LOCKHART  
CARY AGOS  
KALINDA SHARMA

PETER FLORRICK  
ZACH FLORRICK  
GRACE FLORRICK

DANIEL GOLDEN  
KYA LANG (formerly "Kya Lake")  
ELLEN WHITTON (formerly "Ellen Kumagai")  
WALT GIFFORD (formerly "Walt Givens")  
MARY BENNETT  
ALEX PHELAN (formerly "David Phelan")  
ASA NATHAN LANDRY (formerly "Nathan Lockrin")  
ASA JOSEPH FORD (formerly "Eric Ford")  
JUDGE HARVEY WINTER (formerly "Judge Hank Winter")  
JUDGE MEGAN RANDALL (formerly "Judge Megan Lowery")  
KEITH THOMAS (formerly "Carl Thomas")  
LANA DELANEY (formerly "Lana Davenport")  
RUSS MITCHELL  
TAMARA  
BAILIFF

Omitted

RON AVERY  
BREE  
MATT LANIER

THE GOOD WIFE #107  
"Unprepared"  
Set List  
10/27/09

Interiors:

27TH FLOOR  
ALICIA'S OFFICE  
CONFERENCE ROOM  
BULLPEN  
28TH FLOOR  
LARGE CONFERENCE ROOM  
HALLWAY  
DIANE'S OFFICE  
CRIMINAL COURTS BUILDING  
COURTROOM #18  
JURY HOLDING ROOM  
COURTROOM #21  
HALLWAY OUTSIDE COURT  
COOK COUNTY COURTHOUSE  
COURTROOM  
HOLDING CELLS  
JURY HOLDING ROOM  
ALICIA'S APARTMENT  
BEDROOM  
ZACH'S BEDROOM  
ALICIA'S APARTMENT BUILDING  
ELEVATOR  
LANDING - ALICIA'S APARTMENT LEVEL  
HALL  
ALICIA'S CAR

Exteriors:

CRIMINAL COURTS BUILDING  
CHICAGO POLY TECH CAMPUS  
FBI COUNTERTERRORISM DIVISION - PLAZA



CONTINUED:

PETER FLORRICK (CONT'D)

So as honored as I am by all the talk, I think that's all it is: talk.

Peter sees Alicia, shoots her a smile. She smiles back. Not sure what to think of this. The media back in her life.

RUSS MITCHELL

So what's next then for Peter Florrick?

PETER FLORRICK

Well, first of all, I have to go into that courtroom over the next few weeks and win this appeal. I have a family who I miss with every fiber of my being; a wife who has been... amazing, and two kids who-- I'm humbled by their strength through this.

Alicia notices a woman standing in the dark too, taking pictures with her iPhone. KYA POOLE (35). A blissfully confident and smooth Reputation Management pro. Not obviously sexy. But English major erotic and available. Something about her. Alicia's antenna up.

DANIEL GOLDEN, also in the room, notices Alicia, quietly slips around the outskirts of the interview toward her.

RUSS MITCHELL

I promised I would address the elephant in the room, and so I have to now. What drove you to seek out prostitutes, and to put so much of your life and career in danger?

Peter considers it. He's a politician at heart, but he's good at this, deeply considering it. Alicia listens.

PETER FLORRICK

I'm flawed. I'm human. And I've paid the price. That's not a complaint; that's just the truth. I've looked at myself in the mirror, and I didn't like what I saw, and I just want to change.

And this last sentence he directs right at Alicia. She meets his eye, as Golden comes up beside her, whispers:

GOLDEN

Thanks.

(CONTINUED)

She nods, gives him the garment bag, as Peter finishes:

PETER FLORRICK

I think it's time to turn the page  
now. And look toward the future.

4 INT. HOLDING ROOM - TEN MINUTES LATER - DAY

4

Peter hugs Alicia. The lights up now. Interview over.

PETER

Thanks, love. God, you smell good.

ALICIA

How'd it go?

PETER

Good, I think. It's kind of weird.  
Oh, this is Kya Poole. LLC  
Consultants. A Reputation Manager.

KYA

Hello, Mrs. Florrick. I have a lot  
of respect for you.

ALICIA

...Thank you.

Peter sees the garment bag, takes it from Golden...

PETER

Oh, good. I hope it still fits.  
Prison Mac and Cheese takes it's  
toll. Dominic, can I use the  
bathroom here?

The Bailiff nods, opens the door, and Peter slips in as Alicia  
studies Kya. Flipping through her iPhone photos. Kya knows  
she's being watched, turns an image to her.

KYA

That's the look the public misses.  
Confident, real, optimistic. You  
know what he was talking about at  
that moment? You.

Kya smiles. Alicia smiles back.

ALICIA

I have to go.

(CONTINUED)

4

KYA  
Stern, Lockhart, and Gardner?

ALICIA  
Yes.

KYA  
Say hello to Will.

Alicia looks at her, nods. Peter shouts from the other room:

PETER  
You'll drop by later?

ALICIA  
After work.

And Golden nods respectfully to Alicia as she starts out.

5

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

5

ELLEN  
*Sorry, what was the question again?*

PROFESSOR ELLEN WHITTON, 30s. Intelligent, socially awkward, and nervous. A brilliant woman who's always afraid she has to prove herself. The opposite of the confident Peter.

TAMARA (O.S.)  
*You work at Chicago Poly Tech, isn't that correct, Professor Whitton?*

ELLEN  
*Yes. I um... I received a grant to research cellular reproduction in pluripotent stem cells.*

The examination is playing on a monitor in the large conference room. A dozen lawyers crowded around it, watching, standing, seated... all working.

TAMARA (O.S. ON THE MONITOR)  
*More commonly known as cloning?*

ELLEN (O.S. ON THE MONITOR)  
*Yes, I'm sorry, yes. Cloning.*

Watching, WILL leans toward DIANE:

WILL  
Why's she apologizing so much?

(CONTINUED)

DIANE

That's who she is.

TAMARA (O.S. THE MONITOR)

*Now the prosecution contends that you buckled under the pressure of your research. You were supposed to deliver your results, and you missed several deadlines.*

ELLEN (ON THE MONITOR)

*Yes-- no. I mean, missing deadlines is just-- everybody misses deadlines.*

WILL

Watching her makes me nervous.

Diane nods, not disagreeing, as Alicia slips in the back of the room, late. Cary looks over, nods at her.

TAMARA (O.S. THE MONITOR)

*Did you set the fire that destroyed your lab, Professor Whitton?*

ELLEN (ON THE MONITOR)

*No. Never. I -- Look, I was on the verge of a... of a career-defining fellowship at Cambridge. I would never do anything to hurt my research.*

TAMARA (O.S. THE MONITOR)

*Where were you at the time of the fire?*

ELLEN (ON THE MONITOR)

*I was -- I wasn't at the lab -- I mean, I was earlier -- but I was running, uh, at the track -- across campus...*

WILL

This is like watching baby seals being clubbed.

Diane clicks a remote, freezing the image, as Alicia peers past the other associates to see the partners discuss...

WILL (CONT'D)

That's after how many sessions of witness prep?

(CONTINUED)

DIANE

Three.

WILL

(shit)

You can't put her on the stand.  
The stammering, the nerves -- she  
looks guilty.

TAMARA

She's innocent.

WILL

Yes, well, so is my four-year-old  
niece, but I wouldn't put her on  
the stand either. What do you get  
from her?

DIANE

Denial. Alibi. Context.

WILL

You still have the alibi witness?

DIANE

And the guard, and the arson expert.

WILL

Then I'd keep her a mile away from  
the stand. You put her on, she's  
going away for 15 years.

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

Diane, Will, and TAMARA, a mid-level Associate, confident,  
certain, never withholds her opinion, exit the conference room:

TAMARA

That puts more pressure on the  
other witnesses.

WILL

Yeah, and get some tougher witness  
prep. Jeez, those were whiffle  
balls you were throwing at her.

TAMARA

We're stretched a little thin. The  
layoffs.

Diane and Will look at her. A sore point. Tamara might have  
pushed that too far:

(CONTINUED)

6

TAMARA (CONT'D)  
I'll put Josephson on it.

DIANE  
Josephson? No. I need it to be  
tougher. More bloodsport.

WILL  
Yeah, get two lawyers who butt  
heads, make them prosecution and  
defense. You need this to be more  
Darwinian. More real world.

Will and Diane stop, see CARY and Alicia through the glass  
packing up the conference table. Will laughs. Diane too.

DIANE  
It doesn't get more Darwinian than  
that.

7

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

7

Arson expert witness, KEITH THOMAS, 40s, cocky, knows the  
drill. Being taped, questioned...

THOMAS  
It was a rush to judgement. The  
fire department labeled it an  
arson, but the reality is it could  
have been an accident.

Alicia questioning as Cary watches politely, making notes. A  
few other associates watching too.

ALICIA  
But arson investigators found  
traces of lighter fluid at the  
crime scene, didn't they, sir?

THOMAS  
They're calling it lighter fluid,  
but what they really found was  
butane-- which is not only  
commonplace in a lab, but could  
spontaneously ignite.

ALICIA  
Thank you, sir.

Cary is up, and on his feet...

(CONTINUED)

CARY  
Spontaneously ignite? Are you  
serious?

Alicia shoots a look toward a confrontational Cary. Even the  
witness is a bit surprised. Um, isn't this witness prep?

THOMAS  
Yes, I am serious. I try to be.

Alicia nods: good.

CARY  
Then let's continue in this serious  
vein. Aren't all the flammable  
liquids stored in steel cabinets on  
the other side of the lab?

Cary points toward a diagram of the lab.

THOMAS  
Yes, I believe that's correct.

CARY  
You believe? So you don't know?

THOMAS  
(looks toward Alicia)  
Wouldn't you object at this point?

CARY  
No, she wouldn't.

ALICIA  
Just do your best, sir.

THOMAS  
I misspoke. I should've said:  
Yes, that's correct.

Thomas doesn't like Cary. And Cary could care less, pointing  
to a courtroom exhibit: photos of an arson scene:

CARY  
What about the wax residue found at  
the crime scene? Investigators say  
it came from a birthday candle used  
as part of a time-delay incendiary  
device. Ever see that before?

(CONTINUED)

THOMAS

A birthday candle can be used as a three-minute fuse allowing the arsonist to flee before a fire. But I think it's far more likely to have come from wax paper, which wouldn't be out of place in a lab.

CARY

Yes, I've seen it all the time in labs. For sandwiches or comb harmonicas.

Alicia shoots a look toward Cary: okay, come on.

THOMAS

That's kind of rude.

CARY

I'm just getting started. Did you visit Dr. Whitton's lab, sir?

THOMAS

No, I'm an expert witness, not an investigator.

CARY

Did you evaluate photos of the crime scene?

THOMAS

Yes, I did.

CARY

But, ultimately, your assessment of this fire is pure conjecture.

THOMAS

I'm offering my theory after years--

CARY

Which you're being paid for?

THOMAS

As are you.

Off Alicia - this isn't going to work...

CARY

Yes, but only one of us is trying to sell their theories as truth.

(CONTINUED)

7

ALICIA  
(calming this down)  
Okay--

CARY  
But let's sum up, shall we? Your  
"belief" is that a rag soaked in  
butane-- a chemical Dr. Whitton  
never used in her work-- somehow  
migrated across the lab and into  
her research area...

8

**INT. 28TH FLOOR - DIANE'S OFFICE - LATER**

8

CARY (O.S. ON THE MONITOR)  
*...then spontaneously ignited on  
top of discarded wax paper.*

It's now playing on a tape being reviewed by Diane and Will:

THOMAS (ON THE MONITOR)  
*I... yes.*

WILL  
He was the best? Really?

DIANE  
We had three other arson experts.  
All half as good.

WILL  
Well, you know how I'm always  
looking for the silver lining...  
(Diane smiles; Will points  
toward the tape)  
Nice cross by your boy.

DIANE  
Yes. Darwin is alive and well.

WILL  
The bad news is: you can't sell  
this as an accident. Wax paper and  
spontaneous combustion; jurors will  
laugh you out of court.

DIANE  
(yelling out)  
Marsha, could you get Kalinda.  
(to Will)  
(MORE)

(CONTINUED)

8

DIANE (CONT'D)

Kalinda has been pursuing something for a few months. I didn't think we'd need it.

WILL

What?

DIANE

Hate groups.

WILL

(considers it)

Yep, cloning. I can see that. We can't sell the fire as an accident, sell it as arson, just not by Ellen.

9

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

9

Ellen, nervous. She's naturally nervous. With Tamara, Cary, and Alicia...

ELLEN

You're doubting my story?

TAMARA

No, we just think we have better options.

ELLEN

But if I don't testify, won't the jury think I'm... suspicious?

Alicia and Cary trade a look: of course the answer is "yes."

TAMARA

It's all about finding the best strategy for acquittal, Ellen.

ELLEN

They've taken my passport.

Tamara sees Diane outside talking to Kalinda:

TAMARA

Yes, that's standard. Would you excuse me?

Tamara walks out to them. Ellen, Alicia, and Cary look out.

ELLEN

I just... it feels like I'm being put in a smaller and smaller box.

(CONTINUED)

ALICIA

When does your family arrive?

ELLEN

They're not coming. The last  
continuance, they lost money on  
their plane tickets. And I just...  
I told them not to come--  
(chokes up)  
I don't know anyone here.

Cary shifts in his seat. She makes him uncomfortable.

CARY

I'll be right back...

And Cary leaves, goes to Tamara and Diane. Yep, Alicia is  
left again to hand-hold the client...

ELLEN

You can go if you want.

ALICIA

Ellen, it's alright.

ELLEN

It's not. I'm facing fifteen years  
in prison. Things were going well  
for so long. With my grant, my  
project. Now... I have to pay for  
it...

Alicia studies her, sympathizing. Starts to reply, when she  
sees Diane waving to her.

ALICIA

I'm sorry, I'll be right back.

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

Diane, Tamara, Cary, and Kalinda. Alicia catching the end...

KALINDA

--Left-wing bioconservatives,  
religious bioconservatives, animal  
rights activists-- Ellen's lab  
received hate mail from all of them.

DIANE

Okay, good. Cary, you continue  
with witness prep. Alicia, you  
help him.

(MORE)

(CONTINUED)

10

DIANE (CONT'D)

Try to keep it competitive.  
Tamara, keep me in the loop.

And that's it. Dismissed. Tamara heading back toward Ellen  
in her office. Alicia looks toward Kalinda as they walk:

ALICIA

What'd I miss?

KALINDA

Plan B. Religious fanatics. Saw  
your husband's appeal starts today?

ALICIA

Yep.

KALINDA

Should be interesting.

ALICIA

I'm kind of nostalgic for when  
things weren't so interesting.

Kalinda smiles, likes Alicia.

KALINDA

You need a drink.

ALICIA

Probably.

11

**INT. CRIMINAL COURTS BUILDING - COURTROOM #18 - DAY**

11

Peter. In a suit for the first time in months, and looking  
great. Standing at the defense table. Big man on campus  
again. Greets the court reporter.

PETER

Judy, you look good.  
(she smiles)  
Hey, Mike, Bob, Alex.

A few familiar faces in the gallery. One is ALEX PHELAN who  
we'll come to meet more fully later.

A.S.A. LANDRY

Peter.

A nod from the entering A.S.A. NATHAN LANDRY. A bit finicky,  
peacock-proud. Finely groomed. But tough. Peter nods back:

PETER

Nate. You gained a few pounds.

(CONTINUED)

A.S.A. LANDRY  
(laughs)  
Heard you made some new friends in  
Tamms.

PETER  
Yeah, a nice burglar. I gave him  
your address.

Landry laughs, turns toward the prosecution table. As Peter  
smiles, renewed-- he loves this stuff-- whispers to Golden.

PETER (CONT'D)  
You believe it? I hired Landry. I  
taught him everything he knows.

GOLDEN  
Let's hope you didn't teach him too  
well.

JUDGE HARVEY WINTER breezes into court. A calm survivor in  
the Chicago court system. He watches the parade of humanity  
pass his bench with a comic knowing eye. He likes Peter-- or  
likes comebacks-- but that won't keep him from judging  
fairly. Smiling...

JUDGE WINTER  
Well, Mr. Florrick. It's been a  
long time.

PETER  
Your honor, always a pleasure.

Landry looks between them: great. Peter schmoozing. Alicia  
enters court, starts to slip into a gallery row at the back,  
but sees Kya sitting there, taking notes. Alicia instead  
slips in the front row behind Peter, as Golden stands:

GOLDEN  
Your Honor, we'd first like to  
schedule an evidentiary hearing to  
present new exculpatory evidence-

JUDGE WINTER  
Two weeks from today. 3 o'clock.

GOLDEN  
Thank you, your honor. I'd also  
ask that you consider releasing my  
client on electronic monitoring  
while the appeal is ongoing--

A.S.A. LANDRY  
Your Honor, bail should not even be  
on the table at this point, given--

JUDGE WINTER  
Bail hearing is set for the day  
after tomorrow. Five o'clock.

Golden and Peter look up. Really? Alicia, in the gallery,  
also caught off-guard...

A.S.A. LANDRY  
Your Honor, the state vehemently  
objects--

JUDGE WINTER  
Your vehemence is noted. There will  
be a bail hearing here tomorrow at  
Five, Mr. Landry. You're welcome to  
join us. If there's nothing else to  
schedule, next case.

That's it. People start to file out. Peter turns, sees a  
startled Alicia:

PETER  
You believe this?

ALICIA  
Wow.

PETER  
Yes. I could be out in two days.

Alicia nods: doesn't know what to say. As Golden eyes her,  
senses her ambivalence.

BAILIFF  
Mr. Florrick.

The Bailiff. Time to go. Peter nods, smiles to Alicia.

PETER  
See you... soon?

And Peter is escorted off as Alicia just stands there. Wow.

**END OF TEASER**

**ACT ONE**

12 **INT. ALICIA'S APARTMENT - BEDROOM - MORNING** 12

The garment bag. Alicia stares at it, hanging from a closet knob. She opens her closet door. Starts to hang Peter's suit-- stops-- stares at her clothes filling the rack.

Experimentally she shoves it all to one side. Leaving half the rack for men's clothes. Hangs Peter's suit there. Stares at it. Unsure.

GRACE  
Is he getting out?

Alicia turns, sees her daughter at the bedroom door. Immediately shifts to attentive parent mode:

ALICIA  
How did you-- Who said that?

GRACE  
It was on-line. Sixty-five articles. One even in Singapore.

The two start out of the bedroom...

13 **INT. ALICIA'S APARTMENT - MORNING** 13

ALICIA  
So you make it a habit to check for Dad on-line?

GRACE  
Nah, I have it on google alert-- Whenever there's an article, I get an e-mail.

Alicia turns to her. Technology. A mom's new threat. Continuing into the kitchen...

GRACE (CONT'D)  
So is he going to live here?

ALICIA  
I don't know. What would you think of that, Grace?

GRACE  
I-- There's no room. Where's he going to stay?

(CONTINUED)

ZACH

In mom's room, where do you think?

Zach entering the kitchen, everybody getting their own breakfast, standing at the island with cereal, toast.

GRACE

He's staying in your room?

ALICIA

I don't know. Look, this all just happened. And it didn't even "*just* happen." It *might* happen--

GRACE

Shouldn't he get an apartment?

ZACH

Dad's not gonna live in an apartment. And why aren't you happy about this?-- it means grandma won't be watching us.

GRACE

(perks up; to Alicia)  
Is that true?

ZACH

It would be electronic monitoring.  
He would be stuck here.

GRACE

He would?

ALICIA

I don't know. Look, this is all premature. I promise you we will have a sit down, and discuss this. But, for the moment, I'm going to school and you're going to work...  
(points, reversing it)  
School, work. Okay.

She kisses them both on the head...

ALICIA (CONT'D)

I love you. And I love you.

And she starts toward the door.

14 INT. CRIMINAL COURTS BUILDING - JUROR HOLDING - DAY 14

Peter sits with Golden and Kya discussing strategy...

KYA

No. First, you reject all press conferences. You just want to be home with your family-- that's all. No statements, no photos. Keep the press starved. Then they'll eat whatever you offer.

But Peter looks up, sees a man at the door. ASA ALEX PHELAN (mid-40s). A trustworthy Jeff Bridges type. Been around forever. Likes Peter.

ALEX

Private holding room? Beats lockup.

Peter laughs, goes to him. Just the two in the doorway.

PETER

Upside of being a "special priority defendant." Downside-- everything else.

Alex laughs, looks both ways, leans in...

ALEX

Landry's gonna throw everything he can at you to shut down bail. I know Judge Winter. Decent guy. Wants to do the right thing. A little nudge might help.

PETER

It's nice to see you, Alex.

Pats him on the back. Then the arm, the chest. Checking...

ALEX

We go back twenty years, Peter -- and you're looking for a wire?

PETER

The one casualty of the last eight months. Trust. So what're you saying?

(CONTINUED)

ALEX

I'm saying I know this judge. He doesn't want to advance somebody else's vendetta, least of all Childs's. I can have a conversation with him. Get him leaning the right way on bail.

A beat, then:

PETER

I think we're fine, but I appreciate your support.

Alex smiles, exits. Peter turns back toward Golden and Kya.

PETER (CONT'D)

I've never lived on a farm, but I think that's what it looks like when the weathervane changes directions.

KYA

A good change?

PETER

If that guy's coming to me-- a great change.

15 INT. 27TH FLOOR - CONFERENCE ROOM - DAY

15

An empty chair. The hot seat. A person sits down in it. MARY BENNETT, 20, sweet, sincere, composed. College student.

ALICIA

Thank you for coming in early, Ms. Bennett. We're really here just to make you comfortable with your testimony, not to rehearse you, or get you to remember answers. In fact--

16 INT. 27TH FLOOR- CONFERENCE ROOM - DAY

16

CARY

--if you're remembering answers we're doing our job poorly. You'll just feel scripted in court.

The same chair. But now WALT GIFFORD is in it: 40s, likable, earnest, if a bit academically odd. Think Malcolm Gladwell.

(CONTINUED)

16 THE GOOD WIFE #107 "Unprepared" BUFF COLLATED 10/27/09 19A.  
CONTINUED: 16

WALT  
No, I get it. You want me natural?

(CONTINUED)

Alicia and Cary and a video camera. All staring at Walt.

CARY

That's right. So the first thing  
we'll do is--

17 INT. 27TH FLOOR - CONFERENCE ROOM - DAY 17

ALICIA

--ask you some very basic questions.  
What is your connection to this  
case?

MARY BENNETT

Well, I worked the front desk at  
the biochem lab-- the one that  
burned down.

18 INT. 27TH FLOOR- CONFERENCE ROOM - DAY 18

WALT

I work with Professor Whitton-- I'm  
in the physics department, she's in  
chemistry. But we really bonded at  
a conference in St. Louis-- I won  
an award for my research on--

ALICIA

Walt, answer the question simply.  
Nothing extraneous. The  
prosecution will try to get you to  
ramble. Don't.

19 INT. 27TH FLOOR - CONFERENCE ROOM - DAY 19

MARY

I see Ellen every day. And that  
day she left at seven p.m.

CARY

Seven p.m. exactly?

Alicia eyes Cary...

MARY

Yes, why?

CARY

I just find it odd. When was the  
last time anything ever happened  
exactly at the hour?

(CONTINUED)

ALICIA

Um, Cary.

Cary steps aside with Alicia. Whispers:

ALICIA (CONT'D)

What are you doing?

CARY

I'm asking questions.

ALICIA

You're cross-examining.

CARY

So? That's my job.

ALICIA

No. *Our* job is to prep her, not undercut her. So next time, warn her when you're flipping from advisor to prosecutor.

CARY

(stares at her)

Do we have a problem?

ALICIA

We have a problem if you're trying to show me up at the expense of witness prep.

CARY

(takes a second)

You're right. Okay, sorry.

WALT

Ellen's a lovely person. And a great colleague. Last fall when I wrote a cover article on electron crystallography for the *Journal of Quantum Physics*, which--

ALICIA

Walt, don't offer more than the prosecution asks--

CARY

Short, straightforward answers. Gives a sense of confidence.

WALT  
Okay, got it.

ALICIA  
Tell me about the night of the fire.

21 INT. 27TH FLOOR - CONFERENCE ROOM - DAY 21

MARY  
I saw her walk out of the lab at  
seven p.m...

CARY  
And she didn't return?

MARY  
Uh-huh.

ALICIA  
Yes or no answers, Mary.

MARY  
Right... "yes."

CARY  
Couldn't she have snuck back into  
the lab while you were on break?

MARY  
(eyeing him cautiously)  
I didn't take any breaks after seven.

22 INT. 27TH FLOOR - CONFERENCE ROOM - DAY 22

WALT  
I was at Dobson Auditorium at nine  
o'clock for a concert when I  
stepped outside to phone my mother,  
and that's when I saw her running  
the track.

CARY  
You saw her running the track?  
From fifty yards away, you saw her?

Alicia shoots a look toward an aggressive Cary again.

WALT  
I did. I recognized her track  
suit. And it's not fifty yards.

(CONTINUED)

CARY

You know for a fact it's not fifty yards?

WALT

I do.

CARY

What, did you measure it?

WALT

No. My students did. An experiment in weights and measures. It's exactly thirty-four yards-- a distance at which normal visual acuity can identify and distinguish between human features.

Cary stares at him, speechless. Alicia smiles to herself, liking this guy.

23 **EXT. FBI COUNTERTERRORISM DIVISIONS- PLAZA - DAY**

23

Kalinda, armed with hate mail, follows LANA DELANEY, late 20s, beautiful, focused, currently very swamped, as she crosses a plaza with three coworkers rushing to a meeting.

KALINDA

It's just that I'm in a time crunch...

LANA

Does yours involve anthrax?

KALINDA

Hey. FBI bigshot. You owe me a favor.

A raised eyebrow from Lana. A smile. What's that about?

KALINDA (CONT'D)

Give me thirty seconds-- it's a half dozen pieces of hate mail. Cops didn't consider any serious threats, but I need a suspect. So if any seems remotely legit...

Lana nods: fine. Stops mid-plaza, nods to her co-workers:

LANA

Tell them two minutes.

(CONTINUED)

23

The coworkers continue on ahead as Lana rifles through them:

LANA (CONT'D)

Couple women in Wyoming: crazy, but harmless. Defenders of Natural Life: boilerplate protest letter: not known for taking any direct action. This one--

She holds up a letter-- a logo. A cross inside a sun.

LANA (CONT'D)

Christian Coalition for Bioethics. They're legit. Radical religious bio-cons, opposed to genetic engineering, cloning, stem cell research-- really any science more advanced than baking-soda-meets-vinegar. I've only known them to be active on the West Coast, but maybe they're expanding--

KALINDA

Define active.

LANA

Protests, vandalism-- not arson. But hey, people change. They're also known for putting coded messages in their letters-- somebody behind this has a Zodiac complex.

(smiles)

Have fun with that.

24

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

24

Alicia, drained but satisfied, witness prep over, packing up as Will enters.

WILL

Just reviewed the witness prep. Good job. Looks like both witnesses will be great.

ALICIA

Thanks.

WILL

No, thank you. It's always the case, isn't it? It's easier to rip apart than to build up. So thanks for building up.

(CONTINUED)

Alicia smiles, shrugs...

WILL (CONT'D)  
How's the appeal going?

ALICIA  
The-- Oh, Peter's appeal? Good.  
Really-- good. Just...

WILL  
Peter will be out soon?

Alicia looks toward Will. Odd to hear him say the word  
"Peter." Probably the first time.

ALICIA  
Yeah, I don't know.

Will nods, nods...

WILL  
Well, if you ever need anything.

Alicia and Will's eyes connect.

ALICIA  
If I ever need...?

WILL  
Anything. Give me a call.

ALICIA  
Okay. I will.

Will nods, pauses there a second. Leaves. Alicia watches  
him go. Alone in the room, she gives herself a second, then  
grabs her head-- Argghhh.

ELLEN  
Alicia?

Alicia spins. Oh. Finds Ellen in the doorway.

ELLEN (CONT'D)  
Diane told me I should come to you  
when... anything. I wanted to get  
this to you ASAP.  
(a letter)  
It was in my mailbox when I got  
home.

(CONTINUED)

Alicia studies it. The letter. At the top is a cross inside a sun. Another letter from the Christian Coalition for Bioethics.

25 **INT. ALICIA'S APARTMENT BUILDING - ELEVATOR - DAY** 25

Zach and Grace. Returning home from school. Barely tolerating being in the same elevator together:

GRACE  
Okay, you can drop the cool thing.  
We're not at school anymore.

ZACH  
What cool thing?

GRACE  
The-- Look at you. The way you're standing.

ZACH  
I'm just standing! What is your problem?

*Ding--* the two get off the elevator, and...

26 **INT. LANDING - ALICIA'S APARTMENT LEVEL - DAY** 26

...stop, seeing a manila envelope on their apartment doormat. A second passes.

GRACE  
Maybe it's from mom's work.

Zach nods, starts slowly toward the envelope, bends down, picks it up. Reaches for the brad fastener.

GRACE (CONT'D)  
Wait-- maybe we should...

ZACH  
What?

GRACE  
I don't know--

Zach opens the envelope, pulls out... a DVD. Stares at it.

GRACE (CONT'D)  
Great.

(CONTINUED)

Zach feels something on the back of the disk. A post-it note. He flips it over, reads on the back one word...  
"Stop."

27 INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY 27

GRACE  
We need to tell Mom about this.  
And the pictures.

Grace has the photos (from 101) on the bed. Zach closes his bedroom door, crosses to his computer, pops the DVD in.

ZACH  
No, we don't.

GRACE  
Yes, we do. Zach. You're not the Dad. Stop trying to act like one.

ZACH  
Just go to your room, Grace.

But they both shut up, seeing an image appear on the computer screen. Not a great image. Degraded. Think DeLorean. Marion Barry. A man sitting on a bed. Heavysset. Mid-50s. Just the edge of his belly caught in frame. He's talking. But it's way off-mike. Undecipherable. Then...

...a man enters frame. It could be Peter or not. It's tall as Peter. But it's hard to hear, hard to see. Like a negative image. The heavy man has a briefcase, sets it on the table.

GRACE  
Is it? Is this faked too?

ZACH  
I don't know.

GRACE  
This is getting crazy. Zach: this is serious.

ZACH  
I know. We agreed: they're trying to scare Mom.

GRACE  
Right. And maybe there's a reason she should be scared.

Zach considers it.

(CONTINUED)

ZACH  
We don't know enough.

GRACE  
What do we need to know?

ZACH  
Who sent this.

GRACE  
Okay, so how?

ZACH  
Catch them in the act when they  
come back.

Grace stares at Zach. Another side to him.

**END OF ACT ONE**

**ACT TWO**

28 **INT. 27TH FLOOR - BULLPEN - DAY** 28

A cross inside a sun. The letter from the Christian Coalition for Bioethics. A pen moves down it, circling every seventh letter. It belongs to Kalinda, eyeing the page, looking for some kind of code, a laptop beside her.

ALICIA  
Anything on the CCB letters?

Alicia at the door.

KALINDA  
Depends. Does "hidvycilfeteenuc"  
mean anything to you?

ALICIA  
What's the context?

The two smile when Alicia sees Daniel Golden in reception. What? What's he doing here?

KALINDA  
How's witness prep?

ALICIA  
Not bad. We'll talk.

Alicia starts toward Golden as Kalinda eyes CCB's home-grown website on the laptop.

Christian Coalition for Bioethics. The mission statement: "Bringing Protestant ideals to science." Kalinda studies the letter. A Bible quote at the top:

"Isaias 9:18: For wickedness is kindled as a fire."

She circles the second S in Isaias. Hmm... Something puzzling her here...

29 **INT. 27TH FLOOR - BULLPEN - DAY** 29

Golden walks with Alicia toward her office:

GOLDEN  
I'm so sorry about this, Alicia. I  
would've called--

ALICIA  
I'm in the middle of a case.

(CONTINUED)

GOLDEN

I know we've talked about having you testify... It might happen sooner than we anticipated.

Alicia stops, looks at him...

ALICIA

How soon?

GOLDEN

Tomorrow.

Alicia is startled. Takes a second. Realizes:

ALICIA

You want me to testify at the bail hearing?

GOLDEN

(nods)

We need to show the judge that Peter will have a safe, stable living situation if he's out on bail-- that he's welcome home.

Alicia. She stares at him.

ALICIA

You know what I'd like back?  
(Golden shakes his head)  
Privacy.

Golden nods. He *is* sorry.

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

Alicia sits at her desk, a bit beaten. Golden with her:

GOLDEN

Landry's cross could get personal-- they think the judge is in Peter's pocket, so they just want to draw blood-- so keep your responses short, to the point, unemotional--

ALICIA

I spent six hours prepping witnesses today.

(CONTINUED)

GOLDEN  
It's one thing to know it. Lawyers  
always make the worst witnesses.

ALICIA  
Thanks.

GOLDEN  
I just want you to be prepared.

ALICIA  
Who hired Kya? You or Peter?

Golden stares at Alicia.

GOLDEN  
I did.

ALICIA  
Why did you hesitate?

GOLDEN  
I didn't. Peter has friends who  
want to see his reputation  
burnished, so in a sense they hired  
her. But she's good. She  
supposedly did the same for the  
Madoff sons this year.

ALICIA  
And that went so well.

Golden smiles.

GOLDEN  
Do you want me to prep you?

ALICIA  
No. Thank you. I think I can  
handle it.

GOLDEN  
If you don't mind me saying: there  
is some ambivalence *inherent* in  
your... position, Alicia. And  
ambivalence could hurt Peter's  
chances.

ALICIA  
I won't lie on the stand, Daniel.

(CONTINUED)

GOLDEN

That's not what I'm saying. The truth is the truth, but it can often sound... truer.

Alicia studies Golden...

ALICIA

*Is the judge in Peter's pocket?*

GOLDEN

No. See you in court.

31 **INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY**

31

Zach. He works in his room. The DeLorean-like video frozen on his computer screen. The photos of Peter with a hooker and crack (from episode 101) on his bed. Zach toys with...

...a purple Apple NANO: a new video Nano. He turns it on. Checks the video image. Recording. Good. He pulls out...

...a small hard disk-- size of a pack of cards. Cables. A power source. He starts to leave the room when...

...wait-- he returns to his computer, ejects the DVD, slides the photos and DVD back into an envelope. He reaches behind his bedroom mirror, a piece of masking tape there. He...

...tapes the envelope back into place. No one'll look there. And...

32 **INT. ALICIA'S APARTMENT BUILDING - HALL - DAY**

32

...Zach exits the apartment door, crosses to a planter across from it. Nice indoor ficus plant. White pebbles filled in around the trunk.

Zach places the Nano in the planter. Just the top corner-- the lens corner-- peering above the edge. He points it toward the door, clicks it on. Checks the screen.

Yep. A pretty good view of the door. He tilts it slightly, so it takes in the welcome mat. Good.

He connects the hard drive to it, then the power line. He plugs the power line into a plug behind the planter. Carefully he scoops white pebbles over the hard drive, power cable, covering them completely. He backs away and...

...looks at his handiwork. If you look closely you can see the top edge of the Nano, but that's about it.

(CONTINUED)

Zach backs away carefully, looks toward the elevator, then his front door.

Then he grabs his school books from inside the door, and starts off.

33 INT. CRIMINAL COURTS BUILDING - COURTROOM #21 - DAY 33

Mary Bennett on the stand. The real stand. She stares out at the courtroom, the jury, the...

...approaching A.S.A., JOSEPH FORD, loud, high-energy.

FORD  
You testified earlier that Dr. Whitton left the lab at seven p.m.?

MARY  
Uh-huh.

Shit. What she was coached not to do. She shoots a nervous look toward Cary and Alicia in the first gallery row.

MARY (CONT'D)  
I mean, yes.

Alicia leans toward Cary...

ALICIA  
Uh-oh.

Cary nods. As Ford continues...

FORD  
How long was your shift that night?

MARY  
Three to ten.

FORD  
Seven hours -- you must have taken restroom breaks occasionally. You could have missed Dr. Whitton re-entering the building.

MARY  
I don't think I took any breaks after seven.

Diane at the defense table winces slightly: bad answer.

FORD  
You "don't think"?

(CONTINUED)

DIANE  
Objection. Badgering the witness.

JUDGE RANDALL  
Overruled.

JUDGE MEGAN RANDALL presiding, 30s, petite, blonde, attractive.

FORD  
You're under oath, Mary. Can you state with certainty that you never left your post after seven p.m.?

MARY  
No. I'm just...

She looks out at the courtroom. Everybody staring at her.

FORD  
You just...?

MARY  
I'm just not sure.

Alicia and Cary: damn. Alicia looks toward Ellen at the defense table. Tight and hunched with worry.

FORD  
So Professor Whitton may have re-entered the building *while* you were away from the security desk. In fact, she may not have ever left.

MARY  
(trailing off)  
No, I really think...

FORD  
A lot of middle-aged brunettes work at the lab. You could have mistaken someone else for her.

MARY  
I'm pretty sure--

FORD  
"Pretty sure?" Are you or are you not absolutely certain you saw Dr. Whitton that night?

(CONTINUED)

MARY  
(unconvincing)  
Yes...

Off Alicia, Cary, Will and Diane... damn...

34 INT. CRIMINAL COURTS BUILDING - HALLWAY OUTSIDE COURT - DAY 34

Diane, Will, Alicia and Cary push out of the courtroom doors--

ALICIA  
We went through all of those  
questions in prep--

CARY  
More than once--

DIANE  
Some witnesses get intimidated by  
court. Not much we can do to  
prepare for that.

An unusually charitable response from Diane.

DIANE (CONT'D)  
Make sure Walt holds up.

There it is. The warning. As Diane and Will peel off, Ellen catches up to Alicia and Cary...

ELLEN  
How damaging was that?

A beat. Hard to be both honest and comforting here.

CARY  
It wasn't good. But we've still  
got the threatening letters. And  
Walt.

ALICIA  
Is there... history between you and  
Walt?

ELLEN  
Between--? No. Haven't had time  
for dating since... ever. Why?

ALICIA  
He mentioned you two really bonded  
at a conference in St. Louis...

(CONTINUED)

ELLEN

Well, we both attended it. Sat next to each other at an awards banquet.

ALICIA

The night he won an award?

ELLEN

He didn't win an award. The physics department was honored as a whole, but--

(off Alicia's concern)

Even if he embellished his credentials, the alibi story's solid. I was at the track that night.

Off Alicia, troubled...

35 **OMITTED**

35

36 **INT. 28TH FLOOR - DIANE'S OFFICE - LATER**

36

CLOSE ON the Fall 2008 edition of the *Journal of Quantum Physics*. Alicia with Cary and Diane.

ALICIA

The *cover* article he wrote for the *Journal of Quantum Physics*-- it turned out to be three paragraphs on page 46. He seems to lie in a self-aggrandizing way--

CARY

And we can't put someone who embellishes like that on the stand--

DIANE

No. What we can't do is elicit perjured testimony. So make sure he doesn't perjure himself.

Diane starts out, rushing to a meeting...

CARY

But he's--

DIANE

You're never handed the perfect witness. You make the perfect witness.

(CONTINUED)

Alicia looks up, sees Kalinda outside the door, nodding toward her. Something going on.

37 INT. 27TH FLOOR - BULLPEN - LATER

37

Kalinda and Alicia walking...

KALINDA

So a letter written by the Christian Coalition for Bioethics should have all the hallmarks of a Protestant terrorist group: the logo, the cryptic, apropos Bible quote, right?

She points. "Isaias 9:18 - For wickedness is kindled..."

KALINDA (CONT'D)

So why did they pull a quote from the Douay-Rheims edition, a Catholic Bible?

Alicia's puzzled: how does Kalinda know that?

KALINDA (CONT'D)

St. Mary's. K through twelve. Protestant versions like King James call it the book of Isaiah - no "s" at the end - and verse 9:18 is some variation of "For wickedness burneth like the fire."

ALICIA

Does the first CCB letter use the Catholic bible too?

KALINDA

Both do. I think it's a red herring; I think someone created it to throw the blame on somebody else.

ALICIA

Sounds like you might have someone in mind.

KALINDA

Well, if I were a cynic, I'd say our client. She's the one who found this letter on her windshield.

ALICIA

You are a cynic.

(CONTINUED)

KALINDA

Yep.

The two friends stare at each other.

ALICIA

I think Ellen's innocent.

KALINDA

I know you do. It's cute.

38 **INT. ALICIA'S APARTMENT BUILDING - HALL - DAY** 38

The Nano. Still recording.

Returning from school, Zach disconnects it, unburies the hard drive. The cable. And starts into the apartment.

39 **INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY** 39

Click-- Zach connects the hard-drive to his computer. Double-clicks the icon on his screen, and the recorded image appears there. The front door of his apartment. Zach's own hands appear on the screen, having set the Nano, and-- there he is-- backing up.

Good. It's working.

Zach clicks a key-- fast-forwards-- watching the image race by. Not much change. Just the door. Grace exiting with book bag, rushing off. Then a figure racing to the door-- nope-- just an apartment cleaning person mopping. Racing out of the image again.

GRACE

What-- What is that?

Grace at Zach's bedroom door points at the image.

ZACH

Nothing.

GRACE

Oh my god. How'd you...?

Zach shows her the Nano.

GRACE (CONT'D)

Seriously, Zach, you need a hobby.

(CONTINUED)

39

ZACH

I told you; I'm gonna find out who left this stuff.

GRACE

And what if *they* find out you're finding out?

Zach shrugs.

GRACE (CONT'D)

No, you know what? You're liking this. It's serious stuff, and you're just having fun.

ZACH

Do I look like I'm having fun?

GRACE

Yeah, you did.

ZACH

Someone is trying to set up Dad.

GRACE

Then go show it to him.

ZACH

What?

Grace goes to his mirror, rips the envelope from behind it.

GRACE

Go show this stuff to dad. He's at his bail hearing. Go show him.

(Zach stares at her)

You won't because you're having too much fun.

Zach stares at her. Is she right? They both turn to the computer screen. It's kind of hypnotic, watching the visual of the front door.

40

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

40

CARY

We're not sure we should put you on the stand, Walt.

Cary and Alicia again with Walt, re-prepping.

(CONTINUED)

WALT

What? But-- I thought she needed me.

ALICIA

She does. But we don't think you're being straight with us.

WALT

Yes, I am.

CARY

No storytelling. No embellishments. Yes means yes. No means no. And if you get stuck -- if the prosecution brings up something you don't know or don't understand, don't ad lib an answer.

ALICIA

Say you're not sure, or you wouldn't want to speculate, okay?

Walt stares at them, nods.

ALICIA (CONT'D)

Good. Where were you the night of the arson, Walt?

WALT

I was at the piano recital. It started at eight-thirty in Auditorium Four, that one has the best acoustics, because of the--

ALICIA

No. Walt. Eight-word sentences, max. You get to word nine, just stop talking. How long were you at the concert?

WALT

(counting the words)  
Left around nine to make a phone call.

ALICIA

To whom?

(CONTINUED)

WALT

My mother. I saw Ellen across the street at the track, running. Then the firetrucks raced by.

Alicia and Cary nod: good. A new sobriety in Walt.

CARY

You saw her at the track at nine, but she might have just arrived. How do you know she didn't light the fuse and then run straight to the track?

WALT

(thinks)

I need more than nine words to answer that.

Alicia and Cary swallow smiles, nod -- go ahead.

WALT (CONT'D)

If she lit the fuse, and firefighters responded within five minutes-- that's eight minutes for her to run two miles? If she can do that, she ought to sign up for the Olympics. My cousin Doug was in the Olympics, actually.

(sees their stares)

That one was a joke.

Alicia and Cary nod, relieved.

**INT. CRIMINAL COURTS BUILDING - COURTROOM #18- DAY**

Mid-bail hearing. Golden and Landry in the well, arguing before Judge Winter. Peter isn't present for this.

A.S.A. LANDRY

Peter Florrick was tried, convicted, sentenced -- there's no longer a presumption of innocence--

GOLDEN

This isn't about innocence. This is about bond. Mr. Florrick has no previous record, he's not a flight risk; he's a family man eager to go home to his wife and children-- who are eager to have him--

(CONTINUED)

A.S.A. LANDRY  
Oh come on! They're not eager--

JUDGE WINTER  
Is this true, Mr. Golden?

GOLDEN  
It is, your honor. They are eager.

JUDGE WINTER  
Well... let's find out.

42 **OMITTED**

42

43 **INT. CRIMINAL COURTS BUILDING - TEN MINUTES LATER - DAY**

43

GOLDEN  
Please state your relationship to  
the defendant.

ALICIA  
I'm his wife.

Alicia now on the stand. Sounds strange somehow...

GOLDEN  
And what's your current living  
situation?

ALICIA  
I live with my -- our -- two  
children in a three-bedroom  
apartment at 3001 N. Dearborn St.

GOLDEN  
Is there room for Mr. Florrick  
there?

ALICIA  
Yes.

Alicia pauses, sees Kya in the front row with her fuckin'  
iphone taking silent iphone pictures.

GOLDEN  
If he should be granted pre-trial  
release, are you prepared to have  
him back at home? Do you want him  
there?

Kya looks at Alicia, smiles. Alicia just stares at her, then  
carefully...

(CONTINUED)

ALICIA

I think Peter should be home with his children. They need him.

Golden nods. Sits. In the gallery, Kya shifts, revealing--  
--Zach behind her.

Shit. Alicia sees him, can't believe it.

Zach nods to her, trying to be adult, and we find the manila envelope in his lap.

A.S.A. LANDRY

Mrs. Florrick, you mentioned the apartment is a three-bedroom, and you have two children. Would they share a room?

ALICIA

No.

A.S.A. LANDRY

So you and your husband would share a room?

Alicia hesitates. None of this has been discussed. She shoots a look to Zach as she answers...

ALICIA

Yes...

A.S.A. LANDRY

You're saying under oath that you intend to share a bed with a--

GOLDEN

Objection, Your Honor. Relevance.

A.S.A. LANDRY

I'm simply establishing that there truly is a place for Mr. Florrick, given everything--

GOLDEN

You honor, this is a private family matter--

Alicia, in the crossfire, studies Zach who looks down at the manila envelope in his lap.

(CONTINUED)

JUDGE WINTER

That's enough, Counselor -- whether they intend to share a bed is of no concern to this court.

A.S.A. LANDRY

Thank you, your honor. Mrs. Florrick, I have one more question. Did you meet with a divorce attorney on February 23rd?

Oh shit. She looks to Zach. She can't lie.

ALICIA

Yes.

**END OF ACT TWO**

**ACT THREE**

44 INT. CRIMINAL COURTS BUILDING - COURTROOM #18- DAY 44

Zach's still absorbing the news as Alicia continues--

ALICIA

I had a brief consultation with a divorce attorney a few days after the allegations against my husband surfaced-- in order to weigh my options.

A.S.A. LANDRY

Are you saying you've ruled out the possibility of divorce?

Alicia pauses a second.

ALICIA

I have no plans to divorce.

A.S.A. LANDRY

But you haven't ruled it out?

Golden. He starts to stand to object, but he likes Alicia's answer too much...

ALICIA

I haven't ruled out running for President. Probably won't happen, but... I haven't ruled it out.

A.S.A. LANDRY

So you intend to welcome Mr. Florrick back into your home?

Kya shifts again, blocking Zach.

ALICIA

Yes.

A.S.A. LANDRY

Despite the sexual dalliances with call girls who--

ALICIA

My son is here, Mr. Landry.

A.S.A. LANDRY

Are you suggesting you'd give different answers if he weren't?

(CONTINUED)

ALICIA  
I'm suggesting you stop asking  
invasive and irrelevant questions.

A.S.A. LANDRY  
Isn't it true--

ALICIA  
(cutting him off)  
What's your goal here, Mr. Landry?

Golden watches, tensely -- she's breaking all the rules of  
witness prep at this point--

A.S.A. LANDRY  
Mrs. Florrick --

ALICIA  
To do your boss's bidding? To  
embarrass me? Embarrass my  
husband? Goad me into some  
emotional public renunciation of  
him?

Kya looks up from her iphone. She's liking this. A lot.

ALICIA (CONT'D)  
The relevant question here is  
whether Peter has a suitable place  
to go home to. I am stating under  
oath that he does. Any further  
questions?

As Landry pauses, for the first time speechless...

JUDGE WINTER  
(smiling to himself)  
Why don't we leave it there. I'll  
take the arguments and testimony  
under consideration and rule  
tomorrow.

45 **EXT. CRIMINAL COURTS BUILDING - LATER**

45

Alicia and Zach, mid-confrontation--

ALICIA  
I can't believe you--

ZACH  
It's not that big of--

(CONTINUED)

ALICIA  
How did you even get here?

ZACH  
I took the El-- I wanted to see Dad.  
Why wasn't he there?

ALICIA  
This was just for the lawyers. And  
don't change the subject. You talk  
to me. You ask me. I would've  
brought you.

ZACH  
You wouldn't have.

ALICIA  
I--  
(wants to be honest, thinks  
about it, then)  
I would have. So trust me.

Zach nods, eyes his mom:

ZACH  
I thought you kicked ass.

Alicia laughs...

ALICIA  
You're still in trouble.

ZACH  
I know.

ALICIA  
Let's go. I need to get you home;  
then I need to check an alibi...  
(the manila envelope)  
What's that?

ZACH  
This? Nothing. Homework.

46 INT. 27TH FLOOR - BULLPEN - NIGHT

46

Kalinda on the phone. Holding a graph showing the chemical  
content of ink: calcium, iron, potassium, zinc.

KALINDA  
Ran an ink x-ray analysis on the  
fake CCB letters.  
(MORE)

(CONTINUED)

KALINDA (CONT'D)

The toner is Office Store brand  
4546-H. Very unique. One of the  
few places that uses it is the  
printer at Ellen's office.

INTERCUT with...

A47 **EXT. CHICAGO POLY TECH CAMPUS - NIGHT** A47

...Alicia wincing as she exits her car, approaches Cary on  
the college campus.

ALICIA

Okay, well that's disappointing.

KALINDA

Yep, disappointing-- as in it looks  
like she's sending threats to  
herself. Where are you?

ALICIA

Poly Tech. The auditorium. Cary  
and I are checking out her alibi.

But Kalinda starts to break up.

KALINDA

What--?

ALICIA

I'm losing you. Call me back.

CARY

Hey. So Walt came out of  
Auditorium Four, stood here--

Cary already walking his way through the alibi.

ALICIA

Right. He came out at 9 pm, looked  
across the street--

CARY

--*thirty-four yards* toward the  
track where Ellen was running.

Alicia glances. A few runners on the track.

ALICIA

If it's this lighting-- that should  
be alright.

But Cary looks toward Alicia's parked car:

(CONTINUED)

CARY  
Do you have a navigation system?

TIME CUT TO:

B47 INT. ALICIA'S CAR - MOMENTS LATER B47

Alicia starts up the car's navigation system. Then, eyeing her cellphone...

ALICIA  
Ah. There we go. Wasn't getting any bars before.

CARY  
Me neither. Recital hall must be a dead zone.  
(Alicia looks at him)  
Auditorium at school, they have a scrambler to stop cellphones from ringing during a performance. Bet they have the same thing here.

Alicia looks at Cary. And Cary realizes, looks at her.

CARY (CONT'D)  
How could Walt phone his mom from the auditorium door if it's a dead zone? And look...

Cary points to the navigation map, the streets...

CARY (CONT'D)  
Walt said he saw the firetrucks here. On University Avenue. But the fire station--  
(pointing)  
Is here. The lab is here.

He points to a street running directly between the two.

ALICIA  
Garden Avenue is a direct route. Why would firefighters have taken the long way?

CARY  
They wouldn't. Walt's lying up a storm.

Alicia considers it, hits speed-dial on her cell. From the phone...

(CONTINUED)

THE GOOD WIFE #107 "Unprepared" BUFF COLLATED 10/27/09 49A.  
B47 CONTINUED: B47

KALINDA

Yeah?

ALICIA

What toner does Walt's office use?

(CONTINUED)

KALINDA

The physics department? The same.  
The whole science department orders  
in bulk.

Cary nods, nods, realizing. Hand on his head:

CARY

Oh my god.

ALICIA

What?

CARY

Walt said it. Only an Olympian  
could have run two miles in eight  
minutes. How did he get eight  
minutes?

ALICIA

Three minutes for the fuse to burn  
down, and five for the firefighters  
to arrive.

CARY

So how does he know the fuse was  
three minutes? Our arson expert  
mentioned it in prep - a birthday  
candle used as a three-minute fuse.  
But how did Walt know?

Alicia stares at Cary, realizing too:

ALICIA

The fuse length was never  
mentioned. Not in depos, police  
reports, news articles-- nowhere.

CARY

Only one way Walt could've known.  
He did it.

END OF ACT THREE

**ACT FOUR**

47 **INT. 28TH FLOOR - DIANE'S OFFICE - MORNING** 47

Alicia and Cary strategize with Diane and Will.

CARY

If we go to the State's Attorney's office --

DIANE

There's not enough to clear Ellen and prosecute Walt. We don't have definitive proof he sent the CCB letters. They'd simply thank us and bury it.

WILL

You know one option. If you want to really be gutsy. Nail him on the stand. Trap him in his own lies.

Diane considers it.

DIANE

Hmm, if we do it wrong, we'll just prove our alibi false--

WILL

Hey, no pain, no gain.

DIANE

(looks at him)  
Did you just say that?

WILL

Yes, I did. Meant it too.

DIANE

Well. We're either about to destroy the prosecution's case... or make it.

48 **INT. CRIMINAL COURTS BUILDING - COURTROOM #21 - DAY** 48

Walt on the stand. Walt's careful, focused - the one time we want him to be a bad witness, he's perfect.

WALT

I arrived just as the performance began at eight-thirty.  
(MORE)

(CONTINUED)

WALT (CONT'D)

Around nine, I stepped outside to make a phone call to my mom. Right in front of the recital hall.

DIANE

Did she answer?

WALT

I got her voicemail.

DIANE

But the recital hall scrambles the signal so calls don't interfere with the performances. How could you have gotten through?

A beat. Then, just as he was taught:

WALT

I wouldn't want to speculate.

Diane holds up the phone records.

DIANE

There's no record of that call in your cell phone records. No record of any call at all in that time.

Ford's baffled, but pleased-- Diane discrediting her own witness. Meanwhile, Ellen whispers to Cary...

ELLEN

What is this -- what is she doing?

CARY

Just wait.

DIANE

Did you see anyone while you were in front of the recital hall?

WALT

Yes, I saw Ellen Whitton, running the track across the street. Just then firetrucks raced toward the lab.

DIANE

On University Avenue?

WALT

Yes.

(CONTINUED)

DIANE

But University Avenue isn't the most direct route from the fire station to the lab.

A beat. Walt's getting alarmed. Why is she doing this?

WALT

Well, emergency vehicles can go any way they want, can't they?

DIANE

I'm not sure why they'd opt to go the longer way when they could have just taken Garden Avenue.

WALT

You'd have to ask them.

DIANE

(an affidavit)

I did. They said they did take Garden Avenue.

A beat. Walt's starting to sweat. Ellen's baffled...

DIANE (CONT'D)

Where were you when the fire occurred, Walt?

WALT

At the recital, like I said.

DIANE

It's strange. We can't find a single person who remembers seeing you at the recital hall. Even during intermission.

WALT

I went straight to the restroom during intermission. Wasn't feeling well.

DIANE

There was no intermission that night. The performance was Brahms Piano Concerto Number 1 in D minor.

Cary watches Diane, impressed. The truth's beginning to dawn on Ellen...

(CONTINUED)

DIANE (CONT'D)

You weren't at the recital, Walt.  
You were at the lab, waiting. To  
set the fire, destroy Ellen's  
research, and frame her for it.

WALT

No. If I wanted to frame her, why  
would I be here vouching for her?

DIANE

I don't know. Is it because you  
set the fire to keep her here  
instead of off at the Cambridge  
fellowship?

Ellen watches this, reeling.

DIANE (CONT'D)

But you never meant for it to be  
pinned on her, did you? And when  
it was, you tried to save her.  
With an alibi. With fake letters  
from a hate group-- a red herring.

Walt looks up at Ellen...

WALT

(quiet)

I couldn't... I couldn't let her  
go...

JUDGE RANDALL

Mr. Gifford, let me quickly say:  
you have a Fifth Amendment right  
against self-incrimination--

A stunned moment as Ellen stares at Walt... Can't believe it.

49 **INT. CRIMINAL COURTS BUILDING - COURTROOM #21 - MOMENTS LATER** 49

Ellen sits in the emptying court, still a bit stunned. Cary  
sits beside her...

ELLEN

So the charges are just... dropped.

CARY

Against you, anyway.

Ellen shakes her head. Still in disbelief about Walt.

(CONTINUED)

CARY (CONT'D)  
You'll get your passport back tonight, bail money'll take a couple weeks -- and the whole record will be expunged. Like it never happened.

Ellen nods, overwhelmed. It's over.

ELLEN  
Thank you so much... for everything.

CARY  
No problem.

ELLEN  
Where's Alicia?

CARY  
Well... she has her own court issues. So what will you do now?

A beat. Ellen hasn't had the luxury of thinking about that.

ELLEN  
Start over.

50 **INT. ALICIA'S APARTMENT BUILDING - HALL - DAY**

50

Zach returns from school, book bag over his shoulder when he checks...

...the Nano, back in the planter, still recording. But-- oh no-- it slipped below the planter edge. Damn. The lens obscured by the planter edge.

51 **INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY**

51

The apartment door image. It's on Zach's computer screen racing by again. Zach watches it. The image is fine, so what happened?

The apartment cleaner zooms through the image again vacuuming, and there-- the vacuum becomes big in frame and-- bump.

ZACH  
Ahhh... dang.

(CONTINUED)

Suddenly the bumped Nano image is dissected by the top edge of the pot, leaving only the top third of the image clear. Zach starts to click the "stop" key when--

--wait--

--there's somebody. Just the top of someone's head in frame.

Zach hits a key, slowing down the image to real speed, and he leans forward, watching, listening (the Nano has sound too).

A figure. A man. But just the top of his head. Dark hair. Passing back and forth in the available part of the frame. Zach turns up the volume all the way. All the way. Hears...

...footsteps on the marble. Hears a click-click-click. What is that. He waits. There!

The man in frame. Just the back of his head as he pivots there. Slowly, slowly turning, pivoting. What's he doing? There are those clicks again.

Click-click. And...

...Zach, mouth open, sees what he's doing. Taking pictures. Pivoting, taking a panoramic picture of the hall. The camera blocking his face.

Zach freezes the image. Leans forward, Zach's eyes a few inches from the computer screen now. Who is that? It's the clearest he'll ever make the image.

A white man. With black hair. A crew-cut.

Zach stares at him. Who is that?

52 **INT. CRIMINAL COURTS BUILDING - COURTROOM #18 - DAY**

52

JUDGE WINTER

Before I rule on bail, I'm told the prosecution intends to make a proffer to the court...

Alicia enters from the back just as Judge Winter sits. Sees Kya back in court. Taking notes.

A.S.A. LANDRY

(relishing this)

That's correct, Your Honor.

(MORE)

(CONTINUED)

CONTINUED:

A.S.A. LANDRY (CONT'D)

The State has recently received evidence that the defendant attempted to interfere with the judicial process.

On Peter, Golden -- what?

A.S.A. LANDRY (CONT'D)

I have a signed affidavit from A.S.A. Alex Phelan stating that Peter Florrick asked him to try to influence Your Honor into granting bail.

Peter frowns, looks toward Alex Phelan in the gallery.

A.S.A. LANDRY (CONT'D)

Now we know your honor is truly impartial, and that any influence would have fallen on deaf ears, but we also believe that Mr. Florrick has put you in an awkward position: confusing the public as to the impartiality of any bail offer you might extend.

Judge Winter. He just stares at Landry. Knows he's being blackmailed into denying bond.

GOLDEN

Your Honor, this is outrageous!

JUDGE WINTER

It is that, Mr. Golden!

GOLDEN

It's pure fiction.

But Judge Winter pauses. And Golden and Peter wince: know that they've lost.

JUDGE WINTER

Mr. Phelan is an officer of the court, counselor. Unless you have concrete evidence that Mr. Phelan is lying, the proffered information is considered reliable and relevant. Bail is hereby denied. This court is adjourned.

(CONTINUED)

And Winter rushes from the court like a crook fleeing the scene of the crime. Alicia approaches the defense table. Not sure what to say...

ALICIA  
I'm so sorry, Peter.

PETER  
(stricken)  
Alex Phelan was at Zach's baptism... remember?

ALICIA  
Could he have misinterpreted--

PETER  
No. It's just -- betrayal.

On Alicia - wants to believe him...

BAILIFF  
Mr. Florrick.

Time to go. The cuffs go back on. Peter looks at Alicia. Trying to be stoic - but he's crushed.

PETER  
I really thought I'd be leaving with you. You'll tell the kids...

ALICIA  
I will.

PETER  
See you...

Not "soon" anymore. Peter reaches out with his cuffed hands. Alicia touches them, sees the sadness in his eyes. Nods goodbye. The bailiff takes him away, and we stay on Alicia's face.

A53 **EXT. CRIMINAL COURTS BUILDING - MOMENTS LATER**

A53

Alicia, decompressing on a bench outside. Staring at nothing, and then -- smiles as Will approaches, joins her.

ALICIA  
Peter didn't get bail.

Will absorbs this, then:

(CONTINUED)

WILL  
You seem... relieved.

A long beat. She turns to him, hesitates, then... ever so slightly... she nods. A tacit confession. She *is*.

53 INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY 53

...Zach stares at his computer screen: the mystery man taking pictures.

GRACE  
So who is it?

Grace is there too, watching the man.

ZACH  
I don't know.

GRACE  
But, I-- what is he doing?

ZACH  
Taking pictures of our front door.

GRACE  
Why?

ZACH  
I don't know.

And Zach hits a computer key, and the man moves again, taking pictures, then moving off.

**END OF SHOW**