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# thegoodwife

Episode #722/156

"End"

Written by

Robert King & Michelle King

Directed by

Robert King

**FINAL PRODUCTION DRAFT**  
**March 31, 2016**

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# thegoodwife

Episode #722

“End”

FINAL PRODUCTION DRAFT

March 31, 2016

CAST LIST

ALICIA FLORRICK

DIANE LOCKHART

CARY AGOS

ELI GOLD

LUCCA QUINN

PETER FLORRICK

JASON CROUSE

GRACE FLORRICK

JOHN MCFARLAND

KURT MCVEIGH

AUSA CONNOR FOX

MATAN BRODY

HOLLY WESTFALL

JUDGE RICHARD CUESTA

DAVID BOIES

LARA COSTELLO

DWIGHT LETO

SHERIFF

FOREMAN

EVIDENCE ROOM GUARD

# thegoodwife

Episode #722  
"End"

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## LOCATION/SET LIST

### INTERIORS

LOCKHART FLORRICK & ASSOCIATES  
27<sup>TH</sup> FLOOR  
BULLPEN  
LITTLE CONFERENCE ROOM  
28<sup>TH</sup> FLOOR  
SECRETARIAL SUBSTATION  
DAVID LEE'S OFFICE  
LOCKHART GARDNER  
WILL'S OFFICE  
ALICIA'S APARTMENT  
KITCHEN  
FOYER  
MASTER BEDROOM  
ALICIA'S APARTMENT BUILDING  
ELEVATOR LANDING  
FEDERAL COURT  
COURTROOM  
JUDGE'S CHAMBERS  
HALLWAY  
ADJOINING HALLWAY  
STATE'S ATTORNEY'S OFFICE  
EVIDENCE ROOM  
MATAN'S OFFICE  
AUSA CONNOR FOX'S OFFICE  
HOTEL BALLROOM  
BACKSTAGE CORRIDOR  
HALLWAY  
LAW SCHOOL  
HALLWAY  
LECTURE HALL  
TOWN CAR  
HOTEL BAR  
HOTEL LOBBY

### EXTERIORS

**TEASER**

A black, silent screen, then...

1 **INT. TOWN CAR - DAY**

1

...a sudden wall of anxious talk. ALICIA, PETER, and ELI in the back seat of the governor's fast-moving town car, all on cellphones, all talking a mile a minute:

ALICIA  
We're heading to court now. Dad's accepting a plea agreement. Wait, Grace, Grace, it's the right thing to do. Dad needs your support right now. Just come to court--

PETER  
No, mom, I won't be there. There'll be a delay of a few weeks-- maybe a month-- but then I'll have to surrender myself. No, mom, it's alright. I'm alright--

Eli is on his phone beside them, and if Final Draft would add a third simultaneous column we would:

ELI  
Get a conference call together with the donors. *The donors*. I want them to hear from the governor himself. No, there's more than one potential path for the future--

And BACKING OUT, we find LUCCA in the car's front passenger seat, also on the phone:

LUCCA QUINN  
Two years. That's the lowest we could get. No, it was before the verdict came in. Why? Hold on.

Lucca turns back toward Alicia in the backseat:

LUCCA QUINN (CONT'D)  
Diane thinks we'd better get on with the AUSA to make sure he's still holding to the plea deal--

ALICIA  
Why? Hold on, Grace. Hold on.  
(leans forward to Lucca)  
Has she heard something?

LUCCA QUINN  
No. She worries about the verdict coming in so fast. That's usually pro-prosecution.

(CONTINUED)

1 CONTINUED:

1

Alicia takes a moment, thinks about it. Damn, she's right.

ALICIA  
Grace, I'll call you back--  
(to Lucca while dialing)  
That's just like him to screw us.

2 **INT. FEDERAL COURT - ADJOINING HALL - DAY**

2

And Alicia falls in beside CONNOR FOX, rushing down a courthouse hall, overlapping, Alicia trying to keep her emotion in check:

ALICIA  
Nothing has changed, you know it--

CONNOR FOX  
Everything has changed--

ALICIA  
We agreed Peter would take a two years plea. That's a sitting governor agreeing to a two year prison sentence--

CONNOR FOX  
The jury was out one hour. You and I both know that means a guilty verdict--

ALICIA  
No, we don't know anything--

CONNOR FOX  
We know that I'm not the one running scared to you. I want four years--

ALICIA  
(stops)  
No. My client would rather roll the dice--

CONNOR FOX  
(leaning in)  
Your client is risking ten years in prison with a guilty verdict. Ten years. Away from his kids-- away from you. That's a lot of prison room visits. Ask the Blagojevich family how well they're holding up.

Alicia holds his stare. Leans in:

(CONTINUED)

2 CONTINUED:

2

ALICIA

You think you can play the emotional card with me? You think I'll break down and cry. Look at me. Do I look like I'm breaking down?

Connor does eye her. Her hardness.

CONNOR FOX

Three years.

ALICIA

No. But this is what we'll give you. An immediate surrender. Today. Within the hour.

CONNOR FOX

I could insist on an immediate surrender anyway--

ALICIA

No, you couldn't. Peter surrenders in court. No press conference. No talk about how you smeared his family. You get the news cycle all to yourself. That's the best I'll offer.

Connor eyes her, considers it. Nods. And...

...Alicia starts away. We can see the emotion on her face. How hard this all is on her. She turns a corner, and finds...

3 **INT. FEDERAL COURT - HALLWAY - DAY**

3

...Peter near the courtroom doors, hugging a crying GRACE. God. Alicia approaches, composing herself, inhaling deeply. She hears them whispering, Grace holding her dad:

GRACE

Dad, no, you have to fight this.

PETER

Grace, I can't risk being away until you're thirty--

GRACE

But you didn't do it.

PETER

You know that doesn't always matter.

(CONTINUED)

3 CONTINUED:

3

GRACE

But two years--

PETER

Look, I'll be there at your graduation. Right in the front row, I promise.

GRACE

I can't go to college now.

PETER

Yes, you can, and you will. You need to make us proud. You need to make your mom forget this.

Alicia watches them, moved. An almost heroic calm to Peter as he soothes Grace. Peter looks up at Alicia. She nods to him, half-smiles.

PETER (CONT'D)

Now I think I have to comfort Eli.

Grace half-laughs, as Peter pulls away, turns to a stoic but tearful Eli.

PETER (CONT'D)

Thank you.

ELI

For what? I didn't do anything--

PETER

For sticking with me during the Presidential. I... made a mistake there. With you.

Eli nods, thanks him. Peter reaches out, hugs Eli. Eli hugs him back, hates being emotional.

ELI

This won't be the end.

PETER

I'm afraid it will.

Alicia finds her eyes wet. Wipes them. And...

4 **INT. FEDERAL COURT - COURTROOM - DAY**

4

Silence. High and wide on the court. Even more crowded than usual. No jury yet. JUDGE RICHARD CUESTA enters as a SHERIFF announces: "All stand. Judge Richard Cuesta presiding."

(CONTINUED)

4 CONTINUED:

4

JUDGE RICHARD CUESTA  
So I understand we have a plea deal?

CONNOR FOX  
We do, your Honor.

A surprisingly sympathetic Connor. He's not a bad man, and when he's closest to the kill, he always feels most sympathetic.

JUDGE RICHARD CUESTA  
Governor Florrick, you are accused of bribery, obstruction of justice, and wire fraud in the matter of the murder trial of Patty Tanniston.

A Sheriff places a slip of paper on Cuesta's bench. He glances at it as he continues...

JUDGE RICHARD CUESTA (CONT'D)  
In accepting this plea, you acknowledge willfully arranging the mistrial of her accused murderer, Richard Locke, in trade for the political contributions of his father. You...

But Cuesta slows and pauses as he reads the slip of paper, distracted.

CONNOR FOX  
Your Honor?

Cuesta looks up, and eyes Peter, trying to decide something. Finally, he continues:

JUDGE RICHARD CUESTA  
Before turning to your plea, there is another matter. The jury hasn't reached a verdict yet. They have a question.

Peter looks up, surprised. Alicia too. Grace whispers to her:

GRACE  
What does that mean?

Alicia shakes her head: no idea. They watch as Connor stands:

(CONTINUED)

4 CONTINUED: (2)

4

CONNOR FOX

I-- Your Honor, the jury's question is no longer relevant, given our plea arrangement--

DIANE

(jumping up too)

Actually, the plea has not been entered yet--

CONNOR FOX

We were in the midst of entering--

JUDGE RICHARD CUESTA

Yes, but it appears the defendant is rejecting your plea deal, is that correct?

Diane looks over at Peter who nods.

DIANE

It is, your Honor.

JUDGE RICHARD CUESTA

Then let's hear this question from the jury. I'm excited, aren't you?

A Sheriff brings him a note. Cuesta scans it, smiles. Alicia leans forward, listening intently, as Cuesta clears his throat, reads:

JUDGE RICHARD CUESTA (CONT'D)

From the jury. "We have read the transcripts of the victim's 911 call, but we would like to hear the call itself. Is that possible?"

Alicia half-smiles as Connor frowns. He jumps up:

CONNOR FOX

Your Honor, side-bar please.

JUDGE RICHARD CUESTA

I would expect no less. Let's go.

And as Connor and Diane head up to the bench, Lucca gets up and rushes out of court. Alicia watches her go-- what's that about? Grace leans toward Alicia, whispers:

GRACE

Why's that good?

(CONTINUED)

4 CONTINUED: (3)

4

ALICIA

The jury isn't focusing on dad's  
guilt. They're focusing on the  
murder.

GRACE

And we want that?  
(Alicia nods)  
Because we want to distract them?

Alicia looks at her daughter. How honest to be with her.

ALICIA

That doesn't mean your dad's guilty--

GRACE

I know. You don't have to sugarcoat  
it.

Meanwhile...

5 **OMITTED**

5

6 **INT. FEDERAL COURT - HALLWAY - DAY**

6

...Lucca paces outside the courtroom door, now on her cell,  
anxiously:

LUCCA QUINN

I need your help. Look, stop  
playing coy and get in here and  
help.

7 **INT. LOCKHART/FLORRICK - 27TH FLOOR - BULLPEN - DAY**

7

INTERCUT with JASON CROUSE sitting at a crowded table on the  
jam-packed 27th floor...

JASON CROUSE

Get in where? I thought the verdict  
was coming down.

LUCCA QUINN

No, the jury has a question. This  
is not over.

Jason pauses, considers it.

LUCCA QUINN (CONT'D)

Look, this prideful strong man thing  
is stupid. Alicia needs your help.  
So help.

8 **INT. FEDERAL COURT - COURTROOM - DAY**

8

The side-bar. Diane, Connor, Cuesta all whisper intensely:

CONNOR FOX  
This is completely irrelevant, your Honor--

DIANE  
The 911 transcript was already admitted; the actual tape should be allowed in under the best evidence rule--

CONNOR FOX  
But this isn't a murder case. It's a corruption case. The 911 recording will only distract the jury from the real issue--

DIANE  
The real issue is the Governor's state of mind. The facts of the murder case are essential to understand that--

JUDGE RICHARD CUESTA  
Okay, thank you. Step back.

Connor and Diane trade a look.

CONNOR FOX  
Your ruling, your Honor?

Cuesta stares at them. And...

9 **INT. FEDERAL COURT - COURTROOM - TEN MINUTES LATER - DAY**

9

...a laptop with two speakers is placed on a stool in front of the jury, now back in court, all focused attentively on it. The Sheriff presses play. And... static... muffled voices:

911 OPERATOR (ON TAPE)  
*911, where's the emergency?*

PATTY TANNISTON (ON TAPE)  
*I-- Yeah, hi, I think someone's trying to break in--*

911 OPERATOR (ON TAPE)  
*Where are you, ma'am?*

(CONTINUED)

9 CONTINUED:

9

Alicia listens attentively. Judge Cuesta too. He's off the bench, coming around to the front to listen. He loves this stuff. Connor eyes him, frowns.

PATTY TANNISTON (ON TAPE)  
865 Heylan Avenue-- There are some  
noises outside my back window--

911 OPERATOR (ON TAPE)  
Heylan Avenue. And what are you  
hearing, ma'am?

Meanwhile, Jason enters at the back of court. He stands among the standing-room-only court-watchers.

PATTY TANNISTON (ON TAPE)  
I think someone's trying to get in.  
I heard the locks being turned. My  
boyfriend's s'posed to be back. But  
he called--

911 OPERATOR (ON TAPE)  
Are you some place safe, ma'am?  
Have you set all your locks?

PATTY TANNISTON (ON TAPE)  
Yes, it's just-- there it is again.  
Someone's trying to get in-- One  
second.

Then there's a muffled sound away from the phone. Jason, still listening at the back, takes out his iPhone, hits record, as...

911 OPERATOR (ON TAPE)  
Ma'am? Are you there, ma'am?

PATTY TANNISTON (ON TAPE)  
Yeah. I just...

There's a slight thumping sound of some kind. A ka-tunk. Repeated. Ka-tunk. The sound is then cut off. Odd. Jason squints: what is that? Then...

PATTY TANNISTON (ON TAPE) (CONT'D)  
Yes. I'm here. Hold on. Are you  
sending someone?

911 OPERATOR (ON TAPE)  
Yes, ma'am. Just stay on the phone.

PATTY TANNISTON  
WAIT! No--! No!

(CONTINUED)

9 CONTINUED: (2)

9

BAM-BAM-BANG!-- Several gunshots. And the phone drops. That's it. Jason, at the back, considers it. As...

JUDGE RICHARD CUESTA  
And there it is. The 911 tape.  
Tad, if you would escort...

But Cuesta pauses, sees several jurors leaning toward the FOREMAN, whispering.

JUDGE RICHARD CUESTA (CONT'D)  
Is there something else you need?

The Foreman looks up. Not a public speaker.

FOREMAN  
Yes. I'm sorry, your Honor, but we do have one more question.

JUDGE RICHARD CUESTA  
Yes?

FOREMAN  
At the 48 second mark in the transcript, there is a sound listed as "inaudible noise." What is it?

Diane and Alicia smile as a weary Connor stands...

CONNOR FOX  
*Side-bar, your Honor.*

10 **INT. FEDERAL COURT - HALLWAY - DAY**

10

Jason's iPhone. It replays the "ka-tunk" sound over again. Listening to it, Jason stands away from the courtroom crowds in the hall, listening, straining to recognize it.

LUCCA QUINN  
Is that the sound at 48 seconds?

Jason sees Lucca approaching. He nods.

LUCCA QUINN (CONT'D)  
What is it?

Jason shakes his head, listens again. Lucca too.

LUCCA QUINN (CONT'D)  
How're you gonna find out?

Jason focuses on his iPhone. A thought growing. He goes to the "Settings" app. Scrolls down. Finds a library of possible ringtones.

(CONTINUED)

10 CONTINUED:

10

LUCCA QUINN (CONT'D)  
What're you doing? What's that?

Jason shoots her a look: shh. Lucca nods, waits patiently. As Jason scrolls down the various ringtones. Experimentally hitting one. "Ripples." No, it's nothing like that sound. "Uplift." No. "Pinball." No. Then...

"Timba." The first two notes: ka-tunk, ka-tunk.

Lucca looks up at him. Hits him in the shoulder:

LUCCA QUINN (CONT'D)  
You're kidding me! You're kidding me!

Jason smiles, goes back to the 911 recording. Plays the ka-tunk, ka-tunk. Yep.

LUCCA QUINN (CONT'D)  
It's a ringtone. It's a friggen' ringtone.

JASON CROUSE  
Someone else's.

LUCCA QUINN  
How do you know?

JASON CROUSE  
She was using her cell to call 911.

Lucca stares at him, smiles, rushes toward court, as...

11 **INT. FEDERAL COURT - COURTROOM - DAY**

11

...Diane and Connor argue furiously in a side-bar:

CONNOR FOX  
Your Honor, they want to re-open this case. It was argued. We had closing arguments--

DIANE  
We are merely trying to satisfy the jury's questions--

JUDGE RICHARD CUESTA  
No, you're not, Diane. Don't play innocent. I like whodunits as much as the next guy, but you're trying to shout down the other evidence with this melodrama--

(CONTINUED)

11 CONTINUED:

11

CONNOR FOX

Exactly--

Lucca rushes up to the bench beside Diane:

DIANE

We're not the one asking the question, your Honor. The jury is. They obviously find some probative value--

JUDGE RICHARD CUESTA

First of all, do we even know what this "inaudible noise" was?

LUCCA QUINN

We do.

They all look at Lucca. Really?

JUDGE RICHARD CUESTA

Okay, then this is what I want. Bring me legal arguments tomorrow morning on whether the jury should hear this evidence; and the jury will delay it's deliberations until then--

(before Connor can argue)

No.

And-- *bang*-- he gavels the court closed.

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

12

A strategy session. On the over-packed 27th floor. Paralegals rush in and out with files as Alicia and Diane listen to Lucca play the "timba" ringtone on her iPhone.

LUCCA QUINN

It was a ringtone.

DIANE

How'd you find that out?

LUCCA QUINN

I didn't. Jason did.

Alicia looks up at that. Surprised.

ALICIA

I thought he wasn't working on this.

LUCCA QUINN

He wasn't. I asked him to.

(CONTINUED)

12 CONTINUED:

12

Alicia eyes Lucca.

LUCCA QUINN (CONT'D)

He thinks we could imply there was someone else there.

DIANE

Another suspect?

LUCCA QUINN

Yes.

DIANE

Well, it'll keep the jury occupied. They seem to want to chase the murder. The only question is whether Cuesta will let it in. He needs some legal hook to hang his hat on.

ALICIA

Diane, there was something my second year we argued that was similar to this. Remember? A bribery case.

DIANE

No. Do you have the research on it?

ALICIA

I can probably find it. It was 2010. Something with Sweeney. Do we have that on-line?

DIANE

The briefs, not the notes. You might check the filing cabinets. Looks like an all-nighter digging up precedents. Let's get started.

And Diane starts out. Lucca starts to leave, then stops, closes the door:

LUCCA QUINN

You should probably thank Jason.

ALICIA

I will.

Alicia starts to open her laptop when she sees Lucca is still there.

LUCCA QUINN

You should probably thank him now.

(CONTINUED)

ALICIA

I will, Lucca. What's going on?

LUCCA QUINN

Nothing. Jason just thinks if Peter goes to prison, you'll never divorce him.

ALICIA

What?

LUCCA QUINN

Jason just thinks if Peter--

ALICIA

I heard what you said. I don't-- what does that even mean?

LUCCA QUINN

It means-- You don't want to kick a man when he's down.

ALICIA

Okay. And by "man" are we meaning Jason?

LUCCA QUINN

No, Peter. You tend to confuse responsibility and love.

ALICIA

I-- [don't.]  
(thinks about it)  
Is Jason saying all of this?

LUCCA QUINN

Some of it. I added a few bits. Are you in love with Peter? Because if you are, I need to point out a few things. He screwed you over.

ALICIA

Lucca, I don't need--

LUCCA QUINN

Just think about it. Who do you want to come home to? Every night, who do you want to see when you open your door?

Alicia eyes Lucca. Taking her seriously now.

(CONTINUED)

12 CONTINUED: (3)

12

ALICIA  
Lucca, this isn't up to me. Jason  
wants his freedom.

LUCCA QUINN  
Talk to him.

ALICIA  
What will that do?

LUCCA QUINN  
Talk to him.

And Lucca exits. Alicia frowns, confused.

13 **INT. ALICIA'S APARTMENT - MASTER BEDROOM - NIGHT**

13

Alicia's laptop. Alicia sits up in bed, studying a legal  
brief on the screen, making furious notes on a legal pad when  
she pauses, looks toward her iPhone.

Should she phone?

A song comes on to her iTunes. "Better" by Regina Spektor--  
the piano and voice version.

Alicia looks up. A thought turning in her head. She leans  
back against her headboard and looks up at the ceiling. And  
we move in on her, as we hear...

14 **INT. ELEVATOR LANDING - (ALICIA'S MIND) - NIGHT**

14

...the music still playing, but we see an exhausted Alicia  
returning home from work. She opens her apartment door,...

15 **INT. FOYER & KITCHEN - (ALICIA'S MIND) - NIGHT**

15

...drops her purse, her keys, and heads toward the kitchen,  
finding... Jason there. With two glasses of wine. He hands  
her one. And they kiss. And...

16 **INT. ALICIA'S APARTMENT - MASTER BEDROOM - NIGHT**

16

...Alicia, in reality, still stares at the bedroom ceiling,  
considering it. Considering...

17 **INT. ELEVATOR LANDING - (ALICIA'S MIND) - NIGHT**

17

...herself returning from work again-- the same angles-- same  
actions. She opens her apartment door,...

- 18 **INT. FOYER & KITCHEN - (ALICIA'S MIND) - NIGHT** 18  
 ...drops her purse, her keys, and heads toward the kitchen, finding... Peter there. With two glasses of wine. He hands her one. And they kiss. Then...
- 19 **INT. ELEVATOR LANDING - (ALICIA'S MIND) - NIGHT** 19  
 ...Alicia returns home a third time, "Better" still playing. She opens her apartment door,...
- 20 **INT. FOYER & KITCHEN - (ALICIA'S MIND) - NIGHT** 20  
 ...drops her purse, her keys, and heads toward the kitchen, finding--  
 --WILL GARDNER there. And--
- 21 **INT. ALICIA'S APARTMENT - MASTER BEDROOM - NIGHT** 21  
 --shit-- Alicia suddenly looks up, startled out of her fantasy. That surprised her. Alicia hesitates a second, the fantasy still there. She looks toward...  
 ...her bedroom door. It's open. Dark beyond it. She gets up, goes to it, closes the door. She starts back toward her bed when she slows, pauses, standing there. And she allows herself to think again.
- 22 **INT. FOYER & KITCHEN - (ALICIA'S MIND) - NIGHT** 22  
 Will offers her a glass of wine. She smiles, goes to him, kisses him passionately. She backs away, looks at him, and kisses him again. Even more passionately.
- 23 **INT. ALICIA'S APARTMENT - MASTER BEDROOM - NIGHT** 23  
 Alicia. Back in reality. She still stands where she paused. Thinking. A tear in her eye. She wipes it away, angry at herself:
- ALICIA  
 Stupid.
- She looks toward her laptop on the bed. Goes to it, clicks off the music. Thinks for a second in the silence. A practical thought occurring to her. She gets up, starts out.
- 24 **INT. LOCKHART/FLORRICK - 27TH FLOOR - BULLPEN - NIGHT** 24  
 The mostly empty 27th floor. It's midnight. Only a few lights. The sound of a janitor vacuuming. We find Alicia searching through a filing cabinet drawer, consuming herself with work. It's not there. She looks up toward...

(CONTINUED)

24 CONTINUED:

24

...the stairwell. Police tape stretched across the bottom. She puts away the file, crosses to it. Looks at the sign attached there: "Warning. Keep out. Floor declared unsafe."

Alicia considers it, climbs over the tape, starts up.

25 **INT. LOCKHART/FLORRICK - 28TH FLOOR - NIGHT**

25

The floor is dark. Silent. Just the hum of air conditioning. The nighttime sky beautiful through the windows.

Alicia turns the corner off the top of the stairs, clicks on her iPhone light, climbs over more police tape, looks at...

...the destroyed conference room. Kind of sad, demolished. Like a ghost ship.

She crosses through the hole in the conference room wall, and continues on toward the wall of filing cabinets in the far office. She sorts through the files, finds one marked "Sweeney Bribery." Yep. She takes it out, and...

26 **INT. LOCKHART/FLORRICK - SECRETARIAL SUBSTATION - NIGHT**

26

--click-- she turns on a light at one of the secretary desks. She flips through the file pages, finding a thick brief inside, with cross-outs, highlights, a lot of notes scrawled in the columns, some post-its.

She runs her finger down the notes, and we move in on her as she finds...

...some scribbling in blue on a post-it note. Alicia has trouble reading it. It's like a doctor's prescription. Alicia starts to move on when she pauses. Turns back to the note. Familiar.

A thought occurs to her. She looks up, and...

27 **INT. LOCKHART/GARDNER - WILL'S OFFICE - (ALICIA'S MIND) - DAY**

27

...a blue pen scrawls the note on the post-it note.

ALICIA

I can't read that. What's that say?

WILL

It says U.S. v. Nunez.

Alicia looks up at Will in his office. Just the way it was. Better than it was. The office bright and clean-- like a 40's musical.

(CONTINUED)

ALICIA

(joking)

Oh, of course, U.S. v. Nunez. How could I forget?

WILL

It's the St. Jude of precedents.

ALICIA

Lost causes?

WILL

You've had your closing argument, the judge instructs the jury, and you think it's over, right?

ALICIA

But it's not?

WILL

Nothing's ever over. Remember that. Nothing. "A case may be reopened when the party so moving provides a reasonable explanation for failure to present the evidence in its case-in-chief--"

ALICIA

You remembered all that?

WILL

Hey, I was the one wide awake in Criminal Procedure.

ALICIA

(hitting his arm)

I was awake.

WILL

You were not. You were always drunk, lolling around.

ALICIA

(laughing)

That is so not true! I've never lolled in my life.

WILL

Okay, what was the professor's name in Crim Pro?

(as Alicia pauses)

Ha.

(CONTINUED)

27 CONTINUED: (2)

27

ALICIA  
Come on, you don't know that either.

WILL  
I do. Professor Stone.

Alicia looks at him, smiles. Will sees the look.

WILL (CONT'D)  
What?

ALICIA  
Nothing. It's just good to see you again.

WILL  
Again? Where was I?

28 **INT. LOCKHART/FLORRICK - SECRETARIAL SUBSTATION - NIGHT**

28

Alicia pauses, still at the secretary's station. Sad. She looks in toward Will's old office. It's dark, like a black hole.

29 **INT. LOCKHART/GARDNER - WILL'S OFFICE - (ALICIA'S MIND) - DAY**

29

ALICIA  
You wouldn't like it now. Things have gotten sad.

Will and Alicia. Still in his office. Still as if no time had past.

WILL  
Things were pretty sad when I was there.

ALICIA  
No. They were never sad.

WILL  
Us hating each other.

ALICIA  
Did you hate me?

WILL  
Oh yeah.

Alicia smiles, goes to him.

ALICIA  
So what do I do?

(CONTINUED)

WILL  
I just told you. U.S. v. Nunez.

ALICIA  
No. In life.

WILL  
Oh, that. I was never very good at that.

ALICIA  
You were. You made it look easy. Why didn't I go to you?

WILL  
What did you say? "It was romantic because it didn't happen. If it had, it'd just be life."  
(off Alicia's smile)  
So you got a little bit of both. Life. Us together. And now... romance.

30 **INT. LOCKHART/FLORRICK - DAVID LEE'S OFFICE - NIGHT**

30

Alicia sits alone in the dark. In Will's old office. Sitting at his desk. She looks at the file in front of her. Will's blue scrawls on several post-its. She folds them back into the file. Closes it. Gets up.

She starts out, looks back at the office. Dark. Over.

31 **INT. LOCKHART/FLORRICK - 28TH FLOOR - NIGHT**

31

Alicia crosses the floor toward the exit. She touches a wall. A last good-bye.

**END OF TEASER**

**ACT ONE****32 INT. STATE'S ATTORNEY'S OFFICE - EVIDENCE ROOM - MORNING****32**

MATAN drops several envelopes into an evidence box.

JASON CROUSE  
You're in early.

Matan smiles to himself, looks up, sees Jason waiting outside the massive evidence room.

MATAN  
Ah, just when I was heading home.  
Let me guess: the Locke case?

JASON CROUSE  
You want to prosecute someone for  
Patty Tanniston's murder?

MATAN  
I did prosecute someone; your client  
had it dismissed with prejudice--  
What do you want, Jason?

JASON CROUSE  
I want you to have a second chance.  
Someone else murdered Patty  
Tanniston.

Matan looks at him, scoffs.

MATAN  
Yep. And your concern is justice,  
right?

JASON CROUSE  
What do you care what my concern is,  
as long as you can prosecute the  
killer?

MATAN  
I'm going home.

Matan exits the evidence room, but the metal detector RINGS.  
He takes his keys out of his pocket, slides them toward the  
EVIDENCE ROOM GUARD.

JASON CROUSE  
Someone else was with Patty when she  
dialed 911-- someone who either  
witnessed the murder or committed it  
himself. Check the 911 tapes--

(CONTINUED)

MATAN

We checked everything--

JASON CROUSE

No, you were so intent on Locke, you never looked anywhere else.

MATAN

Go to hell.

And Matan takes his keys from the guard, and starts off. Jason frowns, considers it, when he looks toward the evidence room exit. He considers it.

JASON CROUSE

Metal detector?

EVIDENCE ROOM GUARD

Yep.

JASON CROUSE

How long has it been here?

EVIDENCE ROOM GUARD

Long as I have.

Jason eyes it-- a new thought growing-- as...

33 **INT. FEDERAL COURT - COURTROOM - DAY**

33

...Alicia opens the file with Will's post-it notes. She studies them in the first pew, court not in session yet, people collecting. As...

...Jason sits in the pew behind her, leans forward, whispers:

JASON CROUSE

Do you have a minute--

A startled Alicia turns toward him.

JASON CROUSE (CONT'D)

Sorry. You alright?

ALICIA

Yeah. Just studying precedents. What's up?

JASON CROUSE

I need you to talk with Cary.

ALICIA

Cary Agos? Why?

(CONTINUED)

33 CONTINUED:

33

JASON CROUSE  
Matan won't help. And I need access  
to the prosecutor's work.

ALICIA  
Cary won't help me. I'm the last  
person he'll help.

JASON CROUSE  
I disagree.

Alicia eyes Jason. Considers it. As Diane approaches...

DIANE  
U.S. v. Nunez. Good. Smart. I got  
David Boies to argue. It'll impress  
Cuesta. Where are we on the  
evidence?

JASON CROUSE  
We need a few hours.

DIANE  
All I have is the one witness.

JASON CROUSE  
Can you stretch it?

Diane stares at them, and...

34 **INT. FEDERAL COURT - COURTROOM - TWENTY MINUTES LATER - DAY**

34

DAVID BOIES  
David Boies. Chairman of the firm,  
Boies, Schiller & Flexner.

DAVID BOIES on the stand. No jury. No Peter. This is just  
for the judge.

DIANE  
You're one of the most respected  
legal experts working today, is that  
correct?

DAVID BOIES  
Well, I'd rather not say that about  
myself.

DIANE  
And you're here as an expert on U.S.  
v. Nunez?

DAVID BOIES  
I am.

(CONTINUED)

34 CONTINUED:

34

DIANE

But first tell us a little about yourself. Let's start with your childhood.

Boies stares at her: really?

CONNOR FOX

Your Honor. Relevance?

DIANE

I think the relevance will become clear, your Honor.

But Cuesta just grins, thrilled to have Boies in his court.

JUDGE RICHARD CUESTA

I'll give you a little leeway.

DIANE

Where were you born, Mr. Boies?

Connor rolls his eyes, as...

35 **INT. LAW SCHOOL - HALLWAY - DAY**

35

...CARY lectures a class. In silence. Alicia and Jason watch him through the small window in the classroom door.

ALICIA

I didn't know he was teaching.

JASON CROUSE

Guest lecturing.

ALICIA

He looks like he's been doing it all his life.

JASON CROUSE

It's good when people find their purpose.

Alicia nods, eyes Jason. The side of his face. What would he be like to come home to?

ALICIA

Thank you for helping with Peter.

JASON CROUSE

Hey, it's what I do.

ALICIA

Lucca thinks...

(CONTINUED)

35 CONTINUED:

35

But Alicia shakes her head.

JASON CROUSE  
What? What does Lucca think?

ALICIA  
She thinks we need to talk. The two  
of us.

JASON CROUSE  
About?

ALICIA  
Us.

JASON CROUSE  
God, I don't know. My head hurts  
every time I try to figure out what  
you want, and I want, and how those  
two things might coincide.

Alicia nods, starts to respond, but Jason interjects:

JASON CROUSE (CONT'D)  
Look, your husband needs you. And I  
think sometimes you need to be  
needed. It keeps you from tipping  
over. I get it.

Alicia nods, eyes Jason. He eyes her. She starts to say:

ALICIA  
I just--

But the classroom door opens, and students pour out. Alicia  
and Jason eye each other across the stream of students.

36 **INT. LAW SCHOOL - LECTURE HALL - DAY**

36

CARY  
Talk to Matan.

Alicia and Jason talk with Cary...

JASON CROUSE  
Matan won't help. Why didn't they  
do a full search of the evidence  
room for the missing bullets?

CARY  
Peter wouldn't sign off on it.

JASON CROUSE  
No, after he left.

(CONTINUED)

CARY

What was the point? The bullets were gone.

JASON CROUSE

There's a metal detector outside the evidence room. I can't be the first one to notice that.

Alicia looks toward Jason. News to her.

JASON CROUSE (CONT'D)

The bullets are still in there somewhere; and why did no one ever look after the mistrial?

CARY

What would be the point?

ALICIA

To find the truth. Cary, you talk about the truth--

CARY

Oh, come on, Alicia. It's over. We're not competing with each other anymore. You won. You're still at the firm. And I'm here. You don't have to play me. Your husband caused that mistrial. That's the truth. Seriously. So don't pretend like you really care about what actually happened.

ALICIA

If Peter did it, he did it. I want to know what happened either way.

Cary eyes Alicia. Then talks to Jason:

CARY

A total search of the evidence room is a dead end. It would take too long.

JASON CROUSE

There's something else. There was a cellphone ringing on the Patty Tanniston 911 call. We need your help to find out who. Who could've been in there with Patty?

Cary eyes them both, as...

37 INT. FEDERAL COURT - COURTROOM - DAY

37

David Boies is still on the stand.

DIANE

And that's when you defended George Steinbrenner in a suit against Major League Baseball?

DAVID BOIES

Yes, that's correct.

DIANE

And could you expand on these thoughts?

DAVID BOIES

Which thoughts?

DIANE

The thoughts about which we were just talking about.

CONNOR FOX

(standing)

Your Honor, seriously.

JUDGE RICHARD CUESTA

Is that an objection?

CONNOR FOX

Yes. Relevance.

But Diane sees Alicia and Jason enter court. A woman between them. LARA COSTELLO (33). Alternative. Whole Foods cashier. Diane immediately interrupts:

DIANE

I'll withdraw. Mr. Boies, actually one quick question. Do you think U.S. v. Nunez applies here?

DAVID BOIES

Yes, I do. I think--

DIANE

Thank you, sir. No further questions.

And Diane sits as Connor just sighs:

CONNOR FOX

No rebuttal. Not sure what I would rebut anyway.

(CONTINUED)

JUDGE RICHARD CUESTA  
Thank you, Mr. Boies, it's been an  
unadulterated pleasure.

DAVID BOIES  
That's it?

JUDGE RICHARD CUESTA  
It is. Thanks.

DAVID BOIES  
Okay. That was interesting.

And Boies heads off as Diane jumps up:

DIANE  
Your Honor, we have a witness whose  
cellphone was heard on the 911 tape.

CONNOR FOX  
Seriously?

DIANE  
Yes. Would you like to hear from  
her, your Honor?

JUDGE RICHARD CUESTA  
(intrigued)  
Yes, I would.

A pleased Alicia goes to sit in the front pew when she sees  
Grace is there. She looks over at her, whispers:

ALICIA  
What happened?

GRACE  
What do you mean?

ALICIA  
You're supposed to be on your way to  
Berkeley.

GRACE  
I'm staying.

Alicia motions for her to follow her out the door.

ALICIA  
You're going to college. That isn't  
open for debate.

A stern Alicia with a firm Grace.

GRACE

I already called them. I'm delaying a year--

ALICIA

Oh my god, Grace, you can't do that--

GRACE

I'm not going to the west coast while dad is in trouble. You wouldn't do it, so I won't--

ALICIA

This isn't about me. This is about your future.

GRACE

Right. And I get to decide my future.

Alicia eyes her daughter. Sees her firmness.

ALICIA

Okay, we'll call about delaying your summer session, so you can stay through the trial.

GRACE

Mom, I can't be in California. Not if dad's here. Not if he's in prison.

And Alicia just shakes her head, hating this. She heads back into court, finding...

**39 INT. FEDERAL COURT - COURTROOM - DAY**

39

...Lara on the stand now, Diane questioning her. Still no jury, but Judge Cuesta is on the edge of his seat, listening.

DIANE

So you were in Patty Tanniston's apartment? That was your cellphone ringing?

LARA COSTELLO

Yeah. But I left as soon as it rang.

(CONTINUED)

DIANE

But there were only seconds between your cellphone ringing and the gunshots that killed Patty Tanniston?

LARA COSTELLO

Not seconds.

Alicia and Grace sit in their front pew, watching, as...

DIANE

Actually, it was. Exactly 23 seconds. Could we play the 911 tape again?

CONNOR FOX

Your Honor! Please. The defense is throwing every insane theory against the wall to see what sticks--

DIANE

No, the police and the prosecution never pursued this witness because they were obsessed with Locke--

CONNOR FOX

But what does that matter?! WE'RE NOT TRYING TO SOLVE A MURDER! This is not Murder on the Orient Express. Yes, I love mysteries as much as the next person. But this is everyday. This is confined. Did a politician do something corrupt?

DIANE

Your Honor, if I could continue--

JUDGE RICHARD CUESTA

No, hold on.

Cuesta takes a moment to think.

JUDGE RICHARD CUESTA (CONT'D)

What did George Orwell say? "To see what is in front of your nose needs a constant struggle." You're right, of course, AUSA Fox.

Diane frowns. Alicia does too. Damn.

JUDGE RICHARD CUESTA (CONT'D)

We've heard enough here. The jury will be asked to continue their deliberations without this testimony.

(CONTINUED)

39 CONTINUED: (2)

39

DIANE

Your Honor--

JUDGE RICHARD CUESTA

No, I've made my ruling.

But Diane looks back at Alicia.

DIANE

We understand, your Honor. That still leaves open the jury's question regarding the "inaudible noise" on the 911 tape. We now know the answer to that question. So should the jury.

Cuesta eyes Diane. And...

40 **INT. FEDERAL COURT - COURTROOM - TEN MINUTES LATER - DAY**

40

...the jury box is full now. Attentive, waiting.

JUDGE RICHARD CUESTA

It is the decision of this court that you will be allowed the answer to your question, and only the answer to your question. Then your deliberations will continue.

The jury waits expectantly. As does the rest of the court.

JUDGE RICHARD CUESTA (CONT'D)

The noise you heard on the 911 tape-- the so called 'inaudible noise'-- was determined to be a cellphone ring. And that's it. Thank you. You can continue to deliberate.

The SHERIFF approaches them, gestures for them to stand, but the five jurors whisper with the Foreman. Alicia and Grace watch this hopefully as the Foreman nods, discussing with the jurors. Then he turns to the judge...

FOREMAN

We have one more question, your Honor. Whose cellphone was it?

Alicia and Grace smile broadly as Connor closes his eyes. Fuck.

**END OF ACT ONE**

**ACT TWO****41 INT. AUSA CONNOR FOX'S OFFICE - DAY****41**

Just two people. Connor and Alicia. Plea bargaining.

CONNOR FOX

One year.

ALICIA

Probation?

CONNOR FOX

No, one year real jail time.

ALICIA

No.

CONNOR FOX

Don't you want to take it to your client?

ALICIA

Sure, but you're losing. The jury doesn't like your story. They *do* like ours.

Connor eyes her. A sadness taking over.

CONNOR FOX

I met you some years ago. At the Equal Justice Conference in 2008. Do you remember?

ALICIA

No.

CONNOR FOX

Your husband was giving a speech. This was before-- everything. You seemed like you didn't want to be there. You let him speak. You just smiled by his side.

ALICIA

It was a different time.

CONNOR FOX

Yes, but you were fun. We talked about our kids. You made a joke about the Terrible Twos. How they weren't as bad as the Friggin' Fours.

(CONTINUED)

41 CONTINUED:

41

Alicia smiles. Maybe she remembers.

CONNOR FOX (CONT'D)

You made me laugh. That was a long time ago. Not many laughs now.

ALICIA

Really? I don't make you laugh now? The wife of someone you're prosecuting for corruption doesn't amuse you?

CONNOR FOX

(dismissing her)

Okay, thank you.

ALICIA

Hey, here's a thought. Give my husband one year probation, no jail time, and I'll work up a demur smile for you. How's this?  
(she smiles)

CONNOR FOX

Good bye, Mrs. Florrick.

Alicia starts out, getting on her phone...

42 **INT. HOTEL BAR - DAY**

42

And a hopeful Peter talks with her on his cell.

PETER

That's a good sign. I agree: if he offers one year probation, let's take it. Thank you, babe. Really. Thank you. Bye.

And Peter hangs up, turns to a donor meeting in a quiet corner of a hotel bar. DWIGHT LETO (50). Warren Buffet calculated.

DWIGHT LETO

Things are looking up in court?

PETER

A bit. Knock on wood. Trying to stay away, and focus on my core constituents. That's why I wanted to meet with you, Dwight.

DWIGHT LETO

I'm not here, Peter. I'm just waiting for my wife who's shopping.

(CONTINUED)

42 CONTINUED:

42

PETER

I know. But you've given a lot of money to my campaigns over the years, so I wanted to tell you first. It's not over yet.

DWIGHT LETO

I know. Eli told me.

PETER

Good. Because we have several paths to the future.

DWIGHT LETO

I know. Alicia.

Peter pauses, looks over at him.

PETER

Excuse me?

DWIGHT LETO

Eli told me. We move our investments to Alicia.

PETER

You--? What did Eli say?

DWIGHT LETO

Alicia divorces you. She runs for office. We invest in her. It's good-- especially when you look at her approval ratings.

Peter looks over at him, as...

43 **INT. FEDERAL COURT - COURTROOM - DAY**

43

...Alicia waits in court, Grace beside her, watching Cuesta thinking, reaching a decision. No jury. No Peter.

JUDGE RICHARD CUESTA

The jury wants to know the answer to one question: whose cellphone was it? And I want to know the answer to another question: why is it relevant?

DIANE

It's relevant because--

JUDGE RICHARD CUESTA

That wasn't an invitation to argue, Ms. Lockhart. That was preamble.

(MORE)

(CONTINUED)

43 CONTINUED:

43

JUDGE RICHARD CUESTA (CONT'D)

You can question your witness. But remember, you have a jury of one right now. And I'm incredulous.

DIANE

Thank you, your Honor.

(approaching the witness)

Lara, this is the floorplan of the murder scene.

Diane clicks an apartment blueprint up on the screen, as Connor sighs:

CONNOR FOX

Oh god.

JUDGE RICHARD CUESTA

Mr. AUSA, please hold your exhalations for your cross.

DIANE

This is where Patty was found. And this is where her boyfriend, Locke, supposedly entered. So where did you exit?

LARA COSTELLO

There. The front door.

DIANE

And you exited within 23 seconds in order to not hear the gunshots. Were you at a run?

LARA COSTELLO

No.

Alicia looks over her shoulder, sees Cary entering court, standing at the back. Alicia smiles to herself at his interest. While...

DIANE

To get from this point to this point in 23 seconds, it would seem you would need to run. So let me ask you this, Lara. You say you did not witness the shooting of your friend, Patty?

LARA COSTELLO

That's right.

(CONTINUED)

DIANE

Then isn't it possible that you actually shot her, Lara?

The court is startled. Silent. Everyone staring at Lara. Even Connor momentarily startled. Lara clears her throat, confused:

LARA COSTELLO

Um, I thought I was here to talk about Richard Locke--

DIANE

Isn't it possible you shot Patty because you were jealous of her-- because she took up with your old boyfriend, Richard Locke--?

CONNOR FOX

(recovering, standing)  
Oh, come on! Your Honor, please. Relevance! This is all a smoke screen--!

JUDGE RICHARD CUESTA

Given that I'm hearing this testimony to determine its relevance for the jury, overruled.

DIANE

Did you kill Patty Tanniston because you were jealous?

LARA COSTELLO

No. No. She was a friend. I didn't do anything.

DIANE

(seeing her cry, feeling bad)  
Nothing further.

Cary considers it. Standing at the back. He watches as Connor stands, starts forward:

CONNOR FOX

I'm sorry, Ms. Costello. This is appalling the way you're being used here. Did you kill Patty Tanniston?

LARA COSTELLO

No.

CONNOR FOX

Do you know the accused, Governor Peter Florrick?

LARA COSTELLO

No.

(CONTINUED)

43 CONTINUED: (3)

43

CONNOR FOX

Do you have any idea why you were brought in here today?

LARA COSTELLO

No.

CONNOR FOX

Me either. No further questions.

JUDGE RICHARD CUESTA

Okay. I accept the precedent of U.S. v. Nunez, but it's a ruling with limits, and one of those limits is "relevance."

Alicia and Grace frown, as...

JUDGE RICHARD CUESTA (CONT'D)

This is an entertaining melodrama you've put on, Ms. Lockhart, but it's far from relevant. The jury will return to its deliberations without further instruction--

And-- bang-- he gavels. As we stay on Cary who turns and...

**44 INT. FEDERAL COURT - HALLWAY - DAY**

**44**

...starts out of court. Deep in thought. We stay on his face. And...

**45 INT. STATE'S ATTORNEY'S OFFICES - MATAN'S OFFICE - DAY**

**45**

...Matan looks up, sees Cary approaching...

CARY

You see what's going on in court?

MATAN

Yeah. So?

CARY

Do you think we missed something?

MATAN

No.

CARY

You think the bullets are in the evidence room?

MATAN

Probably.

(CONTINUED)

45 CONTINUED:

45

CARY

Remember how cops talked about pitting evidence?

(off Matan's suspicions)

I'm not wearing a wire, Matan. I'm just saying: cops used to talk about pitting evidence. They'd "accidentally" drop the evidence in a case just closed.

Matan eyes Cary.

CARY (CONT'D)

That would narrow down the search to a few hundred cases, wouldn't it?

Matan sighs.

46 INT. HOTEL LOBBY - DAY

46

A smiling Eli starts toward us, but he sees Peter's frown. Something not good.

ELI

It's weird to have you across the street here.

PETER

Diane thinks it's a good idea-- Judge Cuesta doesn't like me.

ELI

Well, it might be working. I think it's going well.

PETER

What are you doing, Eli?

ELI

What am I *doing*? Making sure you're alright.

PETER

You're telling the donors to give up on me--?

ELI

Excuse me?

PETER

I just talked to Dwight. He said you're urging the donors to move their interests to Alicia.

(MORE)

(CONTINUED)

46 CONTINUED:

46

PETER (CONT'D)

He looked at me like I was a dead man-- like I didn't exist.

Eli looks around, pulls Peter deeper into a corner.

PETER (CONT'D)

Don't patronize me, Eli. I'm the governor of the state--

ELI

I won't. It's the smart move.

PETER

What is? Screwing me over?

ELI

No. Moving political assets to Alicia. Think about it.

PETER

I am. The court case is going well--

ELI

It doesn't matter. Even if you retain your office, you're injured. The donors can't stick with you. They can't be seen within a mile of you--

PETER

Because you're telling them not to. It's a self-fulfilling prophecy--

ELI

No. It's not. If we don't want to lose their money to Rahm or Stratton or White, we need to give them someone--

PETER

Alicia?

ELI

Yes.

PETER

If I'm so tainted, why am I not tainting her?

ELI

Because she'll divorce you. It will be seen as a move of independence.

Peter feels exhausted. He sits.

(CONTINUED)

46 CONTINUED: (2)

46

PETER  
Does Alicia know?

ELI  
Not yet. This is a smart move,  
Peter. You know it is.

PETER  
Yep.

ELI  
I'm sorry.

PETER  
Yep.

Peter's phone rings. He looks at it. Answers:

PETER (CONT'D)  
Hi, Alicia. What's going on? When?  
That's great. Thanks.  
(hangs up)  
They found the bullets.

47 **INT. FEDERAL COURT - JUDGE'S CHAMBERS - DAY**

47

Cuesta sits at his desk, sighing. Looking up at Connor,  
Diane, Alicia, and Lucca...

DIANE  
They were discovered by prosecutor,  
Matan Brody, in another evidence  
box, your Honor. They were  
accidentally misplaced--

CONNOR FOX  
This is so convenient--

JUDGE RICHARD CUESTA  
It does seem oddly timed. Five  
years have gone by, and they haven't  
looked once?

LUCCA QUINN  
They had no reason to search  
thoroughly. To their mind, Richard  
Locke was always the killer. This  
trial changed their mind--

ALICIA  
We're having the bullets tested now,  
your Honor--

(CONTINUED)

47 CONTINUED:

47

JUDGE RICHARD CUESTA  
And you think the results should be  
given to the jury?

DIANE  
It supports the defense's contention  
that Peter had no reason to hide  
them.

CONNOR FOX  
When is this over, your Honor? At a  
certain point, the jury has to work  
with the information given them.

JUDGE RICHARD CUESTA  
I don't know. This is a very  
unusual case.

DIANE  
It is, your Honor. We ask that--

Diane's cellphone buzzes.

DIANE (CONT'D)  
We had the bullet test expedited,  
your Honor. This should be the  
results now.

**48 INT. LOCKHART/FLORRICK - 27TH FLOOR - BULLPEN - DAY**

48

KURT MCVEIGH talks on his cellphone-- in the midst of the  
chaos on the 27th floor.

KURT MCVEIGH  
Hey, how you doing? Where are you?  
Your office is crazy.

**49 INT. FEDERAL COURT - HALLWAY - DAY**

49

Diane and Alicia step into the hall outside the judge's  
chamber, the phone on speaker:

DIANE  
Yes, we're coping with an office  
space crisis. Thanks for rushing  
the results. How'd it go?

KURT MCVEIGH  
It's definitive.

DIANE  
Good. We'll need you testify.

(CONTINUED)

49 CONTINUED:

49

KURT MCVEIGH

I'm not sure you'll want that.

DIANE

Why?

KURT MCVEIGH

The bullets are from Locke's gun.  
He did it.

Alicia and Diane trade a look.

DIANE

You're sure?

KURT MCVEIGH

Yes. Florrick had reason to hide  
them. I'm sorry.

Alicia leans against the wall, exhausted.

**END OF ACT TWO**

**ACT THREE**

**50 INT. FEDERAL COURT - HALLWAY - DAY**

**50**

Diane and Alicia still in the hall. Seconds later.

DIANE  
I'll call you back. Thanks, Kurt.

Diane hangs up, looks at Alicia.

DIANE (CONT'D)  
Okay. We back down on our motion--  
without seeming to back down.  
(sees Alicia's apathy)  
It doesn't mean he's guilty.

ALICIA  
I don't know if I care anymore.

DIANE  
He's your client. That's why you  
care.

Alicia eyes Diane. And...

**51 INT. FEDERAL COURT - JUDGE'S CHAMBERS - DAY**

**51**

...Diane and Alicia reenter the judge's chambers.

JUDGE RICHARD CUESTA  
Was that the ballistics?

DIANE  
No, I-- not yet.

JUDGE RICHARD CUESTA  
So I imagine you're still using U.S.  
v. Nunez as precedent?

DIANE  
I-- Your Honor?

JUDGE RICHARD CUESTA  
As to why the bullet testing should  
be given to the jury.

Diane and Alicia trade a quick look as Lucca jumps in:

LUCCA QUINN  
Yes, your Honor. The jury had  
partial evidence. Now they will  
have full--

(CONTINUED)

51 CONTINUED:

51

Diane and Alicia watch Lucca bulldoze ahead. Ummm.

CONNOR FOX

But they have full evidence now.  
The evidence isn't the testing. The  
evidence is Governor Florrick's  
state of mind.

JUDGE RICHARD CUESTA

Ms. Lockhart?

DIANE

Yes?

JUDGE RICHARD CUESTA

Your argument?

Diane and Alicia eye Connor, not wanting to clue him in with  
a quick reversal.

DIANE

Well, we stand on our original  
contention.

JUDGE RICHARD CUESTA

Which was?

DIANE

What we originally said: all  
relevant evidence is what we want.

Cuesta eyes Diane: what's going on?

JUDGE RICHARD CUESTA

Okay. Strong argument. Thanks.  
You'll receive my decision this  
afternoon.

52 **INT. FEDERAL COURT - HALLWAY - DAY**

52

Alicia, Lucca, and Diane walk away, whispering:

LUCCA QUINN

What the hell was that?

ALICIA

The test came in. It worked against  
us.

LUCCA QUINN

Oh damn.



PETER  
Happy people irritate me.

ALICIA  
(laughs)  
Yeah, sometimes. They're always smiling, and guffawing.

PETER  
I hate the word "guffaw."

ALICIA  
Me too. Bastards.

PETER  
Still, this isn't bad, is it?

ALICIA  
I just think we're tired. We let our guard down. We're better when our guard is down.

Peter nods. He goes to the bottle of wine, pours himself a glass.

PETER  
Should I take the one year?

ALICIA  
I don't know.

PETER  
I did eight months. That was hard. But one year.

ALICIA  
Grace wants to drop out of college to visit you in prison.

PETER  
What?

ALICIA  
(rolls her eyes)  
I know. We're talking.

Peter nods. Silence. He looks up, and eyes Alicia. She looks up, and eyes him. The slightest knowing smile between them. A long life shared together. Alicia's cellphone buzzes. She looks at it. A text.

ALICIA (CONT'D)  
Court is back in session.

55 INT. FEDERAL COURT - COURTROOM - DAY

55

HOLLY WESTFALL (#721) is on the stand. Just for Cuesta. No jury.

HOLLY WESTFALL  
The original ballistic test on these spent bullets was a pyrolysis gas chromatography.

Alicia enters, sees her. Uh-oh. Alicia crosses to sit next to Grace saving her seat. Grace whispers:

GRACE  
This is not good.

CONNOR FOX  
And this test isn't as sophisticated?

HOLLY WESTFALL  
It's not so much about sophistication. The analysis can be off by plus or minus five percent.

CONNOR FOX  
And this was the test performed by Kurt McVeigh, the expert hired by the SA's office?

HOLLY WESTFALL  
Yes.

CONNOR FOX  
And what test did you perform?

HOLLY WESTFALL  
An elemental composition test. He would've performed it too-- if the bullets hadn't been lost.

CONNOR FOX  
And did you perform this test today?

HOLLY WESTFALL  
I did.

CONNOR FOX  
And what did you find?

HOLLY WESTFALL  
The bullets definitely came from Richard Locke's gun.

(CONTINUED)

CONNOR FOX

Your Honor, I would agree with the defense: this evidence should be given to the jury to aid in their deliberations.

Connor shoots a smile toward Alicia who leans across the bar, whispers furiously with Diane and Lucca...

ALICIA

We need to get Kurt to testify.

DIANE

No. He won't help us--

ALICIA

If these results go to the jury, they'll find against Peter--

DIANE

We don't know that--

ALICIA

We do. It supports Connor.

JUDGE RICHARD CUESTA

Hello. Ms. Lockhart. Do we have any questions for this witness?

DIANE

Not at this time, your Honor.

CONNOR FOX

We do have one other witness, your Honor. We call Kurt McVeigh.

Diane looks up, startled. Alicia does too. They watch Kurt as he starts up toward the stand. He doesn't look toward them.

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

56

Diane, Alicia, and Lucca argue furiously, all overlapping:

DIANE

I had nothing to do with him testifying--

ALICIA

He's your husband. Do you know what that looks like--?

(CONTINUED)

56 CONTINUED:

56

Lucca keeps trying to interject: *"Let's talk about what precedents-- Wait, there's a better way-- Hold on--"* But Alicia and Diane barrel right over her:

DIANE

The jury didn't hear it--

ALICIA

But they *will* hear it. Cuesta believed him-- believed both of them--

DIANE

Then we argue about not entering the evidence--

ALICIA

Or we undercut his testimony--

DIANE

We have nothing to undercut him with--

ALICIA

He reversed himself. His earlier testimony--

DIANE

No, he only reversed himself because I convinced him to testify the first time--

ALICIA

So? We can still use it. He still reversed himself--

DIANE

No.

Silence. Alicia looks at Diane. Her firmness.

ALICIA

Because he's your husband?

DIANE

No. Because he is honest. He can't be undercut-- not on this. I know him--

ALICIA

Diane, you have a client. My husband. And you have a duty to zealously represent--

(CONTINUED)

DIANE

And I am. I am. But to besmirch this witness would backfire on us. I'm not saying that because he's my husband. I'm saying that because it's strategically a mistake.

ALICIA

I disagree.

DIANE

Then have Peter fire me.

The two women stare at each other. A long second. Then Diane gets up and goes. Alicia exhales, looks to Lucca.

ALICIA

I need your help.

LUCCA QUINN

With?

ALICIA

Cross-examination.

57 **INT. FEDERAL COURT - COURTROOM - DAY**

57

Kurt McVeigh is back on the stand. Waiting. Diane and Lucca sit at the defense table. Behind them in the first pew is Alicia.

JUDGE RICHARD CUESTA

Any questions, Ms. Lockhart--

DIANE

No, your Honor--

LUCCA QUINN

Yes, just a few.

Lucca stands. Diane looks over at her, surprised. Lucca starts forward. Diane turns to look back at Alicia. But Alicia ignores her eyes.

LUCCA QUINN (CONT'D)

Mr. McVeigh, this is a change in your attitude, this new ballistic test?

KURT MCVEIGH

No, not a change. It's a more refined test.

(CONTINUED)

57 CONTINUED:

57

LUCCA QUINN

But you testified during the trial that your ballistic test leaned toward the bullets not belonging to Richard Locke's gun?

KURT MCVEIGH

Yes, I did.

LUCCA QUINN

And now you have a different opinion?

KURT MCVEIGH

Not a different opinion. A further scientific analysis.

LUCCA QUINN

You're retired, aren't you, Mr. McVeigh?

KURT MCVEIGH

Yes, I retired this month.

LUCCA QUINN

And yet you did this ballistic test just a few hours ago?

KURT MCVEIGH

Yes, I did. As a favor.

Diane tries to meet McVeigh's eyes. He looks away.

LUCCA QUINN

And you checked your findings with the prosecutor's ballistics expert, Holly Westfall?

KURT MCVEIGH

I did.

LUCCA QUINN

Why did you do that?

KURT MCVEIGH

I wanted to see if she had the same results.

LUCCA QUINN

Is this standard operating procedure?

KURT MCVEIGH

No.

(CONTINUED)

57 CONTINUED: (2)

57

LUCCA QUINN  
Why did you do it then?

KURT MCVEIGH  
This was an unusual case. And we  
had a differing opinion in 2012.

LUCCA QUINN  
And isn't it true you've given her  
your business?

Diane frowns. Knows where this is going. Tries to hold it  
together.

KURT MCVEIGH  
I've *sold* her my business. That's  
true.

LUCCA QUINN  
And isn't it true that you have had  
an affair with Holly Westfall?

Diane closes her eyes, angry. We stay on her as the others  
argue:

CONNOR FOX  
Objection, your Honor. For the life  
of me, I can't figure out the  
relevance here--!

LUCCA QUINN  
The relevance is that Mr. McVeigh  
has changed his testimony to align  
with the prosecutor's expert. Bias  
from an affair is completely  
relevant--

CONNOR FOX  
This is more melodrama, your Honor.  
The defense is having trouble  
sticking to the facts--!

JUDGE RICHARD CUESTA  
Again, I am a jury of one here. I  
will allow some leeway in  
questioning, then rule on the  
relevance for the jury. You may  
proceed.

Lucca turns back to McVeigh:

LUCCA QUINN  
Isn't it true, Mr. McVeigh, that you  
had an affair with Holly Westfall?

(MORE)

(CONTINUED)

57 CONTINUED: (3)

57

LUCCA QUINN (CONT'D)

And isn't that the reason you  
changed your testimony?

Diane suddenly stands.

Lucca looks toward her. Kurt looks toward her. Alicia looks  
toward her. Then Diane turns, and exits court.

**END OF ACT THREE**



**60 INT. AUSA CONNOR FOX'S OFFICE - DAY****60**

Alicia looks up, pulled out of her mind by an arriving Connor. He sits across from her...

CONNOR FOX

So the jury doesn't get the new ballistics test? It was all for naught.

ALICIA

Yep. Do you have an offer?

CONNOR FOX

One year--

ALICIA

No.

CONNOR FOX

Probation. One year probation. No jail time. The governor resigns from his governorship.

ALICIA

We could wait for the verdict.

CONNOR FOX

Yes, you could. But Peter won't want to.

ALICIA

Why?

CONNOR FOX

He's guilty.

Alicia eyes it.

ALICIA

We'll consider it.

CONNOR FOX

Do. He's not getting better.

**61 INT. ALICIA'S APARTMENT - KITCHEN - NIGHT****61**

Alicia and Peter. A moment of silence.

PETER

What do you think?

ALICIA

It's up to you.

(CONTINUED)

61 CONTINUED:

61

PETER

But what do you think?

ALICIA

Are you asking me as a lawyer?

PETER

Yes.

ALICIA

Then I'd take it. It's amazing we got this far. This jury seems unpredictable. You take this plea, you won't spend one day in jail.

PETER

My career will be over.

ALICIA

I think it's over anyway. Isn't it?

Peter eyes Alicia. Tries to figure her out.

PETER

Okay. Thanks.

He starts toward the door. Alicia goes with him. Opens the door for him:

ALICIA

What are you gonna do?

PETER

The smart thing. But I need one more favor. I'll announce tomorrow. Stand beside me.

Alicia stares at him.

ALICIA

Sure.

Peter smiles. Goes. Alicia looks out at him. Closes the door. She looks at her empty apartment. She looks toward the living room. A life alone. Quiet. A bit sad.

ALICIA (CONT'D)

So what do I do?

WILL

Go to him. You're done with Peter. Like a fever, it's over.

She turns, sees Will in the kitchen.

(CONTINUED)

61 CONTINUED: (2)

61

ALICIA  
Jason's not you.

WILL  
(smiles)  
Very few people are me.

Alicia laughs.

ALICIA  
He's a boy. He likes boy things.

WILL  
You like boy things.

ALICIA  
No, I don't. What makes you say that?

WILL  
God, you have so little self-awareness.

ALICIA  
And if I'm unhappy with him?

WILL  
Hey, blame me. Seriously, do you want to live here alone? Look at this place. It'll drive you crazy.

ALICIA  
You're right.

WILL  
Then go to him. It's not too late.

Alicia smiles, nods. Decides. Jason. She approaches Will. Her voice lowering.

ALICIA  
I'll love you forever.

WILL  
I'm okay with that.

Alicia smiles. Then goes to get her jacket.

62 **INT. LOCKHART/FLORRICK - 27TH FLOOR - BULLPEN - NIGHT**

62

Alicia rushes into crowded bullpen. Looks around. She sees Lucca...

(CONTINUED)

62 CONTINUED:

62

ALICIA  
Where's Jason?

LUCCA QUINN  
Gone. Why?

ALICIA  
Gone where?

LUCCA QUINN  
I don't know.

ALICIA  
What do you mean?

LUCCA QUINN  
He took off. He does that.

Alicia takes out her cell hurriedly--

LUCCA QUINN (CONT'D)  
I tried his cell. No luck.

Alicia swallows, dials, listens. Gets his voice mail.

ALICIA  
Jason. Where are you? I need to  
talk.

She hesitates, starts to say more, stops, continues on toward  
her office. Closes her door.

ALICIA (CONT'D)  
It's over. Peter is taking the  
plea. My daughter is going to  
school, and I-- I need to see you.  
Please call me.

And-- click-- she hangs up, hopes she didn't sound too  
desperate. She looks at the wall. A painting there.

A ship sailing away. She eyes it.

FADE OUT.

63 **INT. HOTEL BALLROOM - HALLWAY - DAY**

63

Nothing. An out of focus frame. Then a hand dips down into  
frame. A man's hand. Waiting. After a second...

...a woman's hand reaches down into frame too. Takes his  
hand. And they move forward in slow motion. It's...

(CONTINUED)

...the image from the opening of THE GOOD WIFE (CBS 9 pm/8 Central), all those long seven years ago.

We follow the hands down the hall toward the opening doors of the ballroom. And up onto a dais.

PETER

Good afternoon. As of 3:30 today, I informed the Lieutenant Governor that I am resigning from the office of Governor of Illinois. Though I have been cleared of all but one of these corruption charges, I want to save the people of Illinois any further expense or frustration. My wife and I want to thank all the people who have supported us over the years...

And we're with Alicia now, standing by her husband, Peter's voice fading away as she looks out at the dark hole filled with reporters. She looks off the dais, sees...

...Eli waiting on the sideline. He nods to her, an encouraging smile on his face. Alicia isn't sure what that means. She starts to turn away when she sees...

...a shadow in the doorway behind him. A familiar shadow.  
Jason.

Is it Jason? Alicia finds her heart beating faster.

PETER (CONT'D)

As you can imagine, this has been a very difficult time, and I want to thank my legal team. Diane Lockhart. Thank you.

He nods toward Diane on the sideline with Eli.

PETER (CONT'D)

And I want to thank my children, and all my friends who have stood by me. But I especially want to thank my wife. I couldn't have done this without you. Thank you.

And with that, Peter starts off the stage. He reaches for Alicia's hand. But it's not there now. Alicia is moving off the dais ahead of him. Toward the doorway.

Jason no longer there. Where did he go?

64 INT. HOTEL BALLROOM - BACKSTAGE CORRIDOR - DAY

64

Alicia enters the industrial backstage corridor-- the one we've seen before. Narrow. A red pipe running along the ceiling. She hurriedly looks both ways, hears Peter behind her...

PETER

Alicia?

But she ignores him, sees a man at the end of the hall. Is that Jason? Still a bit too far away. He turns the corner just before Alicia calls:

ALICIA

Jason?

She starts toward the corner. Moving faster. She turns. No. Where's Jason? She turns back, looks for Jason the other way. But she finds another person in front of her.

Diane there. Alicia goes to her. Sees Diane's face is impassive.

ALICIA (CONT'D)

Diane?

Diane looks at her. Then she reaches up and...

...slaps her. Hard.

And that's it. Diane moves on.

Alicia stands there, startled. She watches Diane move down the hall, and pass Peter and Eli discussing something, not having witnessed the slap.

A stone-still Alicia sees Peter looks up at her and nod.

Alicia doesn't nod back. She realizes what the last seven years has done to her. She touches her cheek, turning red.

And a tear runs down her cheek.

END OF SERIES