THE GOOD WIFE

"She"

Written by
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“She”

TEASER

INT. ALICIA’S LIVING ROOM - SUNDAY MORNING

Peter stands at the front door, ready to leave. Alicia, in her bathrobe with a mug of coffee, watches from the kitchen.

PETER
It would be good if you came...

ALICIA
For what, a photo op?

PETER
For our marriage. I thought we were trying to make it work.

ALICIA
We are trying. Doesn’t mean I have to go to church.

PETER
Fine, fine. I’m off. Just know that I’m doing this for us.

ALICIA
If you say so.

Peter leaves. A moment later, Alicia’s phone buzzes with a text: “Can you talk? Will.” She hesitates. Then dials Will’s number.

From the other room:

GRACE
Mom?

Alicia quickly hangs up and tosses the phone on the counter.

INT. REVEREND ISAIAH’S CHURCH - SUNDAY MORNING

Church pews full of mostly affluent African-American CONGREGANTS. REVEREND ISAIAH is at the pulpit.

REVEREND ISAIAH
She is a crusader for the poor and forgotten. She is a scholar with the courage to challenge institutionalized beliefs.

(MORE)
REVEREND ISAIAH (CONT'D)
She is a world-class educator, soon to be lecturing at the University of Rome and she is my dear friend. Please welcome our guest speaker, Sister Mary Joan Kinster.

APPLAUSE as a petite, pretty woman in simple nun’s habit steps up to the pulpit. SISTER JOAN KINSTER, 50, articulate and spunky with a winning smile (think Sally Field).

A lone POLICE SIREN wails in the far distance as Sister Joan takes the stage.

SISTER JOAN
(to Rev Isaiah)
Thank you, my friend, it’s an honor to be here.
(to the congregation)
Please follow along in your church bulletin. Proverbs 31, “Hymn to a Good Wife.”

On a pew aisle, Peter glances at the empty seat beside him and reacts to the irony of the title. He locates a half sheet of paper with verses printed and follows along:

SISTER JOAN (O.S.) (CONT’D)
“A good wife is hard to find, and worth far more than diamonds. Her husband trusts her without reserve…”

The POLICE SIREN gets LOUDER and is joined by other sirens.

SISTER JOAN (CONT’D)
“…and never has reason to regret it. Never spiteful, she treats him generously all her life long…”

The sirens are so loud, Sister Joan is forced to stop. The wails come from just outside the church doors, which suddenly burst open as COPS storm down the aisle.

Reverend Isaiah’s eyes bore into Peter with a “what have you done now” look. The cops run down the aisle toward Peter, then past him on their way to the altar.

COP
Joan Kinster?

SISTER JOAN
Yes?

The cops handcuffs her and walk her down the aisle.
COP
You’re under arrest for the murder
of Daniel Tilman. You have the
right to remain silent...

Reverend Isaiah looks at Peter again.

REVEREND ISAIAH
(to Peter, mouthing the
words)
Do something.

INT. STERN, LOCKHART OFFICES - MONDAY MORNING

The conference room is packed, every chair taken. STAFF,
including ALICIA and KALINDA stand around the perimeter
chatting, but growing impatient as they sneak glances at
Diane on the phone just outside the glass wall.

ALICIA
I hope she starts the meeting soon.
I want to start researching the
Shuman case.

KALINDA
Still worried they’re going to pick
Cary over you?

ALICIA
Shouldn’t I be? They can’t afford
both of us with Stern taking off
with his clients.

KALINDA
You’re not the only one who’s
jittery. Will and Diane are at it
again.

OUTSIDE THE CONFERENCE ROOM:

Diane stands in the hall facing a wall with raised letters
that spell out “Stern, Lockhart & Gardner.” As she talks on
the phone, a WORKER carefully chips off the “Stern.”

DIANE
(heated, into phone)
... Look, Will, it’s just the two
of us now. Two partners, a 50/50
split. It’s not negotiable, Will.
Yes, I know Shuman is yours. Yes,
I know you’ve brought in more
clients but that doesn’t mean--

Diane’s ASSISTANT appears, Diane pauses.
ASSISTANT
Your 10:00 is on her way up. And
the natives are getting restless in
the big conference room.

DIANE
(into phone)
We will resolve this when you’re
back in the office. Say hello to
Shuman for me.

She clicks her cell phone “off.”

INT. STERN, LOCKHART CONFERENCE ROOM - MINUTES LATER

Diane leads the meeting.

DIANE
... and finally, I have a special
assignment for all of you. It’s an
important project that requires
creativity and out of the box
thinking. I expect everyone to
submit their best ideas and I will
choose the one to implement.

KALINDA
Is there a reward for being chosen?

CARY
Like being assigned the Shuman
case?

DIANE
Your reward is the respect and
admiration of your peers.

KALINDA
I already have that. How about
immunity the next round of layoffs?

Nervous laughs.

DIANE
Excellent idea, if we were a
reality show. Since we are not,
you’ll have to settle for the
respect and admiration of your
peers. I’ll be collecting
proposals at the end of the week.
(MORE)
DIANE (CONT'D)
Oh, and if you divulge the nature
of this assignment to anyone
outside of this room, you’ll wish
you had been in the first round of
layoffs. Do I make myself clear?

ALICIA
But... Will isn’t here.

DIANE
Are you questioning my loyalty to
Will, Alicia?

ALICIA
No, I’m just asking for
clarification. So we shouldn’t
speak to anyone, including Will?

DIANE
Anyone. Especially Will.

INT. “L” TRAIN - CONTINUOUS
Gently jostled by the movement of the train, Will sits in a
crowded train car reading the day’s front page news. Over a
grainy picture of two figures embracing, the headline shouts:
“Nun Accused of Affair, Blackmail and Murder.”

Next stop, a perky, blue-eyed, bohemian blonde enters.
SHANTI ARPELS, 23, stunning in jeans, nose ring and paisley
shawl. She takes the last remaining seat, beside Will. He
does a stealthy double-take. She notices.

SHANTI
Hiya!

WILL
Hi.

She holds out her travel mug.

BLONDE
Mind holding this for a sec?

Will takes the mug. She proceeds to unbutton her jeans and
slide them off, revealing ruffled pink panties. Will shifts
in his seat as Shanti stuffs her jeans in a shoulder bag.

He looks around. A couple of COLLEGE KIDS wear winter coats
and boots... and underwear? On the other side of the train,
an ELDERLY WOMAN with a walker wears a sweater, granny
panties and long socks. The folks with pants in the train
react: some smile, some look as perplexed as Will.
The train stops again. A fully clothed, heavily pregnant woman with a baby enters. Shanti jumps up, offers her seat. Will rises too but Shanti insists on standing. She grabs a pole and stands directly in front of Will, leaving him eye level with her “ruffles.” Will smoothes a smile.

INT. STERN, LOCKHART CONFERENCE ROOM - CONTINUOUS

Meeting’s over. People laugh, disperse. Alicia and Diane exit the conference room and walk and talk down the hall.

ALICIA
She’s in the small conference room.
Thanks for taking the meeting.

DIANE
Your husband can be quite persuasive.

ALICIA
I only promised Peter we would meet her. I know we can’t afford a pro bono case so I’ll tell him it won’t work after the meeting.

DIANE
Has it hit the papers yet?

Alicia holds up a newspaper -- the same one Will was reading, with a picture of a man and woman embracing. The woman’s eyes are closed. She looks happy, in love.

Diane holds the paper up, matches it with the face of the woman seated now seated in the conference room. Sister Joan Kinster, who has aged a decade in days.

INT. STERN, LOCKHART CONFERENCE ROOM - CONTINUOUS

Sister Joan rises to meet Diane and Alicia as they enter.

SISTER JOAN
Mrs. Florrick?

ALICIA
Alicia. This is Diane Lockhart, one of our senior partners.

SISTER JOAN
Thank you for seeing me. And Alicia, please thank your husband for helping me. I know he pulled some strings to get me bail.
ALICIA
Don’t mention it.

Diane motions for Sister Joan to sit.

INT. STERN, LOCKHART CONFERENCE ROOM - MINUTES LATER

Alicia, Diane and a few OTHERS, including CARY are seated with Sister Joan.

SISTER JOAN
Pastor Dan Tilman and I met weekly for the past three months.

ALICIA
The parking lot they found him in, that belonged to the place where you met?

SISTER JOAN
Yes, Bella Italia Cafe. He had questions... theological questions... and I was helping him answer them. His daughter was a student in my “Women in Ministry” course at Wheaton. She invited him to a lecture I gave, and he approached me afterwards.

CARY
I don’t mean to be indelicate, Sister, but are you sure it’s theology he was after?

SISTER JOAN
We weren’t having an affair, if that’s what you’re asking. We were having a discussion.

DIANE
In secret meetings in a private booth at the back of a dimly lit restaurant?

SISTER JOAN
I know it looks bad. Dan didn’t want to be seen with me in public. He’s a high-profile figure in his community, as I am in mine. We’re at opposite ends of the political spectrum so simply being seen together would generate controversy.

(MORE)
SISTER JOAN (CONT'D)
He wanted to determine what he believed outside the glare of the public eye.

ALICIA
Did your meetings influence him?

SISTER JOAN
Yes. Dan had just turned a corner the week before. He was working on a sermon that was going to shake up his church. Bring about radical change.

DIANE
You mentioned this to the police?

SISTER JOAN
Yes, but they couldn’t see past the photographs. No one wants to discuss theology when sex is on the table. Figuratively speaking.

Diane looks amused. Alicia produces an envelope of photographs that look similar to the ones on the newspaper cover. Diane examines them.

DIANE
I must confess, the pictures don’t look entirely innocent. Did you have feelings for Dan Tilman?

SISTER JOAN
Having feelings isn’t a sin. It’s what you do with them that counts.

Alicia looks up at this remark.

SISTER JOAN (CONT’D)
Dan was a very charming man. We were friends. Nothing more.

INT./EXT. “L” TRAIN – CONTINUOUS

Will watches, entranced, as Shanti’s frills bounce with the moving train. She holds the pregnant woman’s baby, cooing.

SHANTI
Bye cutie pie, gotta go. Take care of your sweet momma now!

She hands the baby back to the mom, then rifles through her bag. An AFRICAN-AMERICAN MAN near Will leans over:
"No Pants Subway Ride." Damn crazy folk do it every year in the ass-freezin' cold. Had any good sense, they’d wait till summertime, when it’s hot as Hades. Hell, even I’d go neked and up to no good in the summertime.

He chuckles at the thought. The train jerks to a stop, the doors open, and Shanti hops off.

EXT. "L" STOP - CONTINUOUS

Shanti exits and several boarding PASSENGERS stop and stare at her, including a crotchety old man with cap and cane, MR. FARNSWORTH, 70. He shakes his cane at Shanti’s underwear.

MR. FARNSWORTH

What in God’s name...?

The doors of the train start to close. Mr. Farnsworth turns to catch the train, but slips. With a painful CRY, his back hits the icy pavement. Shanti rushes to help him.

INT. "L" TRAIN - CONTINUOUS

Meanwhile, inside the train, Will notices:

WILL

The coffee mug!

He sticks his hand in the doors just before they close.

EXT. "L" STOP - CONTINUOUS

Will pulls the doors open and exits, mug in hand. Heads toward Shanti, who is on the ground with Mr. Farnsworth.

SHANTI

Are you hurt?

MR. FARNSWORTH

Course I am. Goddammit, my back’s out. Where’s that newfangled phone of mine? Call an ambulance. Call my lawyer!

Shanti starts dialing 911.

WILL

What can I do for you, sir?
MR. FARNSWORTH
Her!
(pointing at Shanti)
Get her name!

SHANTI
(covering the phone)
I’m Shanti.

MR. FARNSWORTH
It’s her fault. Find my damn phone. I need Eberhardt. They’ll handle this.

WILL
Eberhardt and Cross? The law firm?

Will rises. Hands Shanti his card.

WILL (CONT’D)
(sotto, to Shanti)
Call me. You’re going to need a good lawyer.

INT. STERN, LOCKHART OFFICE/HALLWAY - CONTINUOUS
An over-zealous ENTERTAINMENT NEWS REPORTER speaks:

REPORTER
And in today’s “You Couldn’t Write this Stuff” segment, prominent megachurch pastor Daniel Tilman was found poisoned last night in the arms of... no, not a hooker... a NUN! Stay tuned for what’s sure to be a sinsational trial!

Back up to reveal the law firm STAFF watching on a large TV. Kalinda only half-watches, drinks a glass of milk.

A nun’s face appears on the screen. Kalinda drops her milk.

INT. STERN, LOCKHART OFFICE HALLWAY - MINUTES LATER
Kalinda cleans milk off her Manolo boots as Alicia, Cary and Diane step out of the conference room and talk at the opposite end of the hallway. Kalinda overhears them:

DIANE
(to Alicia)
I wish we could help, I really do, but she’s just up against too much.
(MORE)
The theological element will simply alienate the jury, and frankly, with all the allegations of abuse surfacing, public sentiment is stacked against the Catholic Church.

ALICIA
I’ll give her the news.

Alicia turns toward the conference room but Kalinda dashes down the hall and intercepts her.

KALINDA
Wait! I need to talk to you.

Kalinda sees Sister Joan in the conference room and freezes.

KALINDA (CONT’D)
Sister?

Inside the room, Sister Joan sees Kalinda and stands.

SISTER JOAN
Kalinda Sharma?

INT. STERN, LOCKHART OFFICE HALLWAY – CONTINUOUS

Kalinda rushes in and embraces the nun with uncharacteristic emotion.

SISTER JOAN
You look beautiful, dear. How have you been?

KALINDA
Never mind me. Are you okay?

SISTER JOAN
I’ve seen better days. But I still believe that God is good.

Kalinda notices all eyes on her.

KALINDA
Sister Joan was one of my high school teachers.

(to Sister Joan)
It’s so good to see you. Look, let me speak to my colleague for a moment. Be right back. Diane?

Kalinda and Diane exit to the hall. Cary turns to the nun.
CARY
So, what was Kalinda like in high school?

ALICIA
(reprimanding)
Cary!

IN THE HALLWAY:

KALINDA
I saw the news report. I know she’s in trouble. I also know you’ll never take the case unless you have a good reason. So let me give you three. One, she’s innocent. I know her and there’s no way she could have killed that man.

DIANE
Okay...

KALINDA
Two. It’s going to be a very high profile case. Sister Joan is a vocal critic of the Pope. She has a loyal following. The firm will get a lot of publicity out of this.

DIANE
I don’t--

KALINDA
And three. I owe her. I won’t bill hours on this one.

DIANE
Now that’s a first.
(a beat)
You must really want this.

KALINDA
She’s one of the few people I would trust with my life.

Kalinda eyes Sister Joan. Diane eyes Kalinda. Finally:

DIANE
Alicia can take the case. I’ll put Cary on Shuman.

END OF TEASER
ACT ONE

COURTROOM 402 - COOK CRIMINAL COURTHOUSE - DAY

The courtroom is crowded with ATTORNEYS, BYSTANDERS and the PRESS. Alicia and Cary stand at the defense table, where Sister Joan is seated. Prosecutors MATAN BRODY and SANDRA PAI sit across the aisle.

JUDGE PARKS
Substitution of counsel request is hereby granted. Welcome to the case, counselors. Prosecution, you may call your witness.

ALICIA
Your honor, we’d like to ask for more time to prepare an adequate defense. We haven’t had a chance to question any of the witnesses yet.

JUDGE PARKS
I appreciate your dilemma, Mrs. Florrick, but your predecessor waived his right to question the witnesses when he had the chance.

ALICIA
But your honor...

He holds his hand up: Stop! Motions for Alicia to approach.

JUDGE PARKS
(sotto)
How your client managed to arrange bail with an active ticket to Rome strikes me as highly suspect, Mrs. Florrick, so unless you want to risk reversing that...

Alicia glances back at the blinking electronic monitor on Sister Joan’s ankle.

ALICIA
No, your honor, we’ll proceed. We’ll do the best we can.

JUDGE PARKS
I’m sure you will. (to the court) Your witness?
MATAN
Prosecution calls Detective Anthony Burton.

DETECTIVE BURTON on the stand. He’s smooth, cocky.

DETECTIVE BURTON
We found him slumped over in his car in the parking lot on 51st and Kinney around 2am. He’d been dead since at least 10pm. Paramedics said it was cardiac arrest.

MATAN
And what led you to believe it was a homicide?

DETECTIVE BURTON
Toxicology found cyanide in the victim’s bloodstream and traces of cyanide on his glass at the restaurant. Waiter said it was just the nun and the victim from 7 to 9pm. Cyanide acts fast -- usually within an hour, so whoever gave it to him was with him an hour or so before he died.

MATAN
No one else interacted with the victim during that window of time?

DETECTIVE BURTON
Nope. Apart from the waiter, and he’s clean.

MATAN
Any idea why the defendant would want Mr. Tilman dead?

ALICIA
Objection, your honor. Calls for speculation.

JUDGE PARKS
Sustained.

MATAN
Detective, tell us what you found in defendant’s car.

DETECTIVE BURTON
Pictures of the two of them. They were hidden in the trunk.

(MORE)
Most likely they were having an affair, he wanted out, she decided to blackmail--

ALICIA
Objection, speculation!

JUDGE PARKS
Stick to the facts, Detective.

Sandra Pai hands pictures to the JURY.

MATAN
(to the jury)
These photographs were hidden in the victim’s trunk.
(to Alicia)
Your witness.

ALICIA
Detective Burton, these “blackmail photos,” are far from suggestive. It’s simply two people in a friendly hug. Do you have any actual evidence of an affair?

DETECTIVE BURTON
He was married, and she’s a... a nun, you do the math!

ALICIA
Do you have something against nuns, Detective?

DETECTIVE BURTON
‘Course not! I’m just--

ALICIA
Good. And if this were a blackmail attempt, there would be a money trail... an extortion note, a bank deposit. Any evidence of that?

DETECTIVE BURTON
No.

ALICIA
So your speculation about motive is the product of an overactive imagination. You don’t, in fact, have any physical evidence of an affair or extortion, do you?
DETECTIVE BURTON
(a beat)
No.

ALICIA
As for the toxicology report, you’re sure the cause of death was cyanide?

DETECTIVE BURTON
Yes.

ALICIA
Isn’t cyanide a controlled substance? How could Sister Joan, a professor and a nun, access something like that?

DETECTIVE BURTON
(smug)
Ask her Mother Superior. The sisters run a printing press out the back of the convent. Cyanide is used in printing. She had access alright.

Alicia looks back at Sister Joan, who looks away.

INT. ALICIA’S OFFICE – DAY

Alicia and Kalinda are in a heated discussion.

ALICIA
What if it was an affair?

KALINDA
It wasn’t.

ALICIA
Prove it.

KALINDA
I need a day or two.

Alicia tracks Will as he walks past her office with Cary.

KALINDA (CONT’D)
So Cary’s helping Will with Shuman?

ALICIA
Looks like it.
KALINDA
I know you didn’t want this case, Alicia, but you must believe me. She’s innocent.

ALICIA
What if someone thought she was having an affair? Perhaps his wife?

KALINDA
The wife couldn’t have done it, she was out all day, some special event at the senior center.

ALICIA
Who else would have wanted Tilman dead? Someone at his church? Someone who didn’t like the changes in his theology?

KALINDA
Sex, money, power. That’s why people kill, Alicia. It’s never a matter of principle, even when they think it is.

ALICIA
Still, it may be worth digging into.

Kalinda points to a stack of dry, academic books and low-budget lecture videos. Exciting times.

KALINDA
Sister Joan’s collected works. Feel free to dig. I’m going to look into the toxicology report. And I want to get my hands on the original photographs. See if they missed something.

ALICIA
Sounds good.

Cary pops his head into Alicia’s office.

CARY
Hey, either of you turn anything into Diane for that special project?

ALICIA
Haven’t even thought about it.
KALINDA
Don’t bother. I’m going to win.

CARY
(to Kalinda)
You want to join forces? Two heads are better than one...

KALINDA
Sorry, Cary. It’s every woman for herself.

She exits. We see the stack of books again. Top book is titled, “Biblical Hermeneutics, A Feminist Approach.”

INT. ALICIA’S APARTMENT - LATE NIGHT

Same book, only now it’s open and in Alicia’s lap. She is up late reading, stifling a yawn. Peter joins her, dressed in pajamas and looking like he just woke up.

PETER
Still up?

ALICIA
For a few more minutes. Just trying to piece all of this together.

PETER
Sister Joan’s case? Happy to listen, if it helps. I really appreciate you taking this on.

ALICIA
It’s not like I had a choice. From what I see, Sister Joan is a strong feminist while Tilman had a very traditional view of women. Read this. It’s from his church website.

She hands him a print out. He reads:

PETER
“We believe God’s design is for men to be the leader and keeper of the family. A woman’s role, according to Genesis 2:18, is to be a helper to her husband.”

He puts the paper down.
PETER (CONT’D)
You’re ready to kill him yourself, aren’t you?

ALICIA
It’s not an unusual stance. Many denominations share Tilman’s view.

PETER
So Sister Joan’s a feminist. And a Catholic?

ALICIA
According to her book, the most progressive work on feminist theology is being done by Catholics out of necessity, since it is, quote, “the most oppressive and patriarchal of systems.” Now this is where it gets interesting...

She hits “Play” on her DVD remote.

ON VIDEO: A poorly-lit video of Sister Joan in a lecture hall. She scribbles on a white board. It’s Greek to us, literally.

SISTER JOAN
... so as you can see here, verse 10 is the key to unlocking the pericope. Εχει εξουσίαν επί or “to have authority over.” The traditional translation, “a woman should cover her head as a symbol of her husband’s authority” requires adding three words to the text that simply do not exist. A more accurate translation then, is “a woman has authority over her head” which is pretty much the opposite message. What the text is actually saying is that a woman in alignment with God has authority even over her “head” aka her husband. She has authority in her own right. I needn’t tell this audience how scandalous of a message this was in its time.

BACK TO LIVING ROOM:

PETER
Okay?
ALICIA
Keep watching.

ON VIDEO: Sister is done lecturing and the room is dead silent. Finally, a distinguished looking MAN rises. Thick glasses, suit, Southern drawl. He scratches his head.

MAN
I am honestly flabbergasted, Sister. Your analysis of the text is thorough, sound and alarming. It undermines everything I have believed for the past 30 years about the place of women in our churches and in our homes. I believe you have truth on your side, though the implications for our denomination are tremendous. If your little mustard seed took root, it would topple mountains.

Sister Joan nods in understanding. This isn’t new to her. But the rest of the crowd, all men, look shell-shocked. Finally, they burst into applause.

IN THE LIVING ROOM:

ALICIA
Incredible, isn’t it?

PETER
I guess even hardened old men can change.

Alicia chooses to ignore the subtext.

ALICIA
I guess so.

Peter inches closer.

PETER
I met with Reverend Isaiah today.

ALICIA
(moving away)
Oh yeah. Does he have any more assignments for me?

PETER
He’s grateful that you’re helping his friend. And...
He touches Alicia lightly. Looks nervous. He knows he’s making a risky move.

PETER (CONT’D)
...he had some wise words. He said, “God can bring good out of anything, even our biggest mistakes.”

Alicia gets up, switches on the kitchen light. There are boxes of half-eaten pizza and dirty dishes everywhere.

ALICIA
You fed the kids pizza again?
Didn’t we just talk about this?
How about you start by working on your small mistakes.

She crosses to her bedroom and closes the door behind her.

INT. ALICIA’S ROOM - CONTINUOUS

Alicia grabs her phone. Sees the earlier text from Will. Hits “return call” and waits. No one answers.

INT. YOGA STUDIO - DAY

Will and Shanti on the floor of a sleek, dimly lit yoga studio. Eyes closed, they chant a final “OM” in unison with a group of YOGA STUDENTS. The lights come up and the INSTRUCTOR folds his hands in a “Namaste” farewell. Shanti turns to Will.

SHANTI
Well?

WILL
(being polite)
Interesting.

SHANTI
Thanks for indulging me.

WILL
I’ve never had a client ask for a meeting over yoga before.

SHANTI
Maybe I’m not like your other clients.

She stretches her muscles like a cat. In the background, STUDENTS leave. The instructor gathers his things.
Will eyes Shanti -- gorgeous, naive, with an openness he finds intoxicating. Definitely not like his other clients.

WILL
So why am I here, Shanti?

SHANTI
I find that yoga clears my mind and relieves my stress. I wanted to go into this meeting as peaceful as you can when someone’s suing you for $5 million.

WILL
What?

SHANTI
Found out yesterday it’s going to trial.

WILL
That’s ridiculous! $5 million for a slip and fall?

Shanti puts a hand on Will’s chest. Inhales deeply.

SHANTI
Pranayam breath. Ahhhhh.

Will can’t decide whether to be amused or annoyed.

WILL
You have that kind of money?

The yoga instructor approaches Shanti. She rises to receive his kiss on the cheek. He folds his hands again.

INSTRUCTOR
Thanks for allowing me to serve you.

SHANTI
Thank you for your generous service.

He crosses off and a young STAFFER in organic clothing brings two whole coconuts with straws to Will and Shanti.

SHANTI (CONT’D)
Thanks, Manisha.

Shanti leads them out glass doors to a small lobby. Pushes the elevator call button to summon it from the 14th floor.
WILL
This is your studio?

SHANTI
This is my building.

EXT. LAKE SHORE FELLOWSHIP - DAY

Alicia stands on a street corner talking into her cell.

ALICIA
(into phone)
You’re sure it’s the right address?

KALINDA (O.S.)
(from phone)
Positive. The church owns the property. Can’t imagine they can afford much in that part of town.

Alicia looks up. She’s in front of a magnificent, modern building with a sign that reads “Lake Shore Fellowship.”

ALICIA
(into phone)
Yeah, this is it. It’s impressive. I guess the church is doing okay.

Alicia is startled by a female voice behind her. It’s DORIE TILMAN, 18, mousy brown hair, thick glasses, the victim’s daughter.

DORIE
We give over 30% of our income to the poor. My dad insisted on it.

ALICIA
Dorie?

DORIE
Yeah.

ALICIA
(to Kalinda)
Bye, Kalinda. (hangs up, then to Dorie) Thanks for speaking with me. I’m really sorry about your dad.

DORIE
We can talk in his office.

Dorie opens the front door. They step inside, into a cavernous sanctuary.
INT. HALLWAY / DAN TILMAN’S OFFICE - MOMENTS LATER

The elevator opens on the 3rd floor and Alicia follows Dorie into a hallway with a row of offices. They pass several large, occupied offices. A man comes out of a corner office and follows. JOHN SLICK, 32, attractive and soft spoken, eyes Alicia suspiciously.

JOHN SLICK
Dorie? Everything okay?

DORIE
Yeah, I’m fine. Don’t worry.

John returns to his office but keeps an eye on Alicia.

DORIE (CONT’D)
That’s Pastor John. He’s been really great.

They stop at the office opposite Slick’s. The name “Pastor Dan” is on the door. It’s a modest space cluttered with books and framed photos, including one of Dorie and her dad in matching Star Trek clothes beside a cardboard Zachary Quinto as “Mr. Spock.”

There are small gifts from grateful congregants, medicine bottles, a pair of running shoes. Clearly, Dan Tilman did a lot of living in this space.

Alicia sits opposite Dorie, who fiddles with a gold Star Wars charm on her necklace. Alicia tries to put her at ease.

ALICIA
Pretty necklace.

DORIE
Mom made it for me as a going away present when I left for Wheaton. Dad always wanted me to go there.

ALICIA
So you introduced him to Sister Joan? You must have found her inspiring.

DORIE
I loved her class. She’s an amazing teacher. She made me feel like I could do anything. Be anyone.

Alicia smiles. Dorie continues, slowly coming alive. She picks up a Bible on her dad’s desk.
DORIE (CONT’D)
Did you know that 99% of all Bible translation has been done by white men? Translating is never perfect... Sister said it’s limited by our assumptions. Like the whole, “woman was made to be man’s helper” passage. The Hebrew word for “helper” is the same word used to describe God as Israel’s “helper.” I mean, God’s not, like, subservient to Israel, so why do we think women should be subservient to men?

ALICIA
That’s fascinating. So how did your father respond to Sister Joan?

DORIE
He loved her. I mean, he loved her ideas. He wanted to know more. Said it was important for his work.

ALICIA
Dorie, did you know your father was meeting weekly with Sister Joan?

DORIE
No.

ALICIA
So you don’t know if he ultimately changed his position on any issue?

DORIE
Sure I do. He thought Sister Joan was right. He talked about it every Sunday dinner.

ALICIA
It was public knowledge then?

DORIE
I don’t know about that. But all his friends and family knew. The church staff knew.

ALICIA
Dorie, do you think your mom would be willing to talk to us?
DORIE
I can ask. Anything to help Sister Joan. She’s my inspiration.

Alicia glances at the photo of Dorie with Zachary Quinto. Dorie blushes.

DORIE (CONT’D)
Well, her and Mr. Spock.

Alicia notices John Slick still watching her from his office.

INT. TOXICOLOGY LAB / HALLWAY - DAY
Kalinda at a medical lab. DOCTOR WU, 50s, short and bald, is busy running tests but seems to have a soft spot for Kalinda.

DOCTOR WU
Yes, cyanide has a reputation for acting fast but there’s a new formula we’ve been seeing that takes longer to kick in.

KALINDA
Do you know yet which it is?

DOCTOR WU
We’ll have the full report in 48 hours.

KALINDA
Any other factors to consider?

DOCTOR WU
Obviously the form and concentration. Liquids and gases are the quickest to act. A solid in some kind of soluble casing would take longer. If ingested orally, the stomach contents would also be a factor.

KALINDA
So it could have been more than an hour or two from the time of poisoning to the time of death?

DOCTOR WU
Four to five hours, max.

KALINDA
And you’re willing to say this on the stand?

(MORE)
KALINDA (CONT’D)
(off his nod)
Thanks, Doc. You’re the best.

She kisses his bald head.

DOCTOR WU
I bet you say that to all the guys.

KALINDA
Only the ones with great hair.

OUT IN THE HALL: Kalinda phones Alicia.

KALINDA (CONT’D)
(into phone)
The window of opportunity just went
from one hour to five. Who else
did Tilman see that day? We need
to get our hands on his schedule.

INT. TILMAN HOUSE - LIVING ROOM - AFTERNOON

Kalinda and Alicia sit on a floral sofa. MRS. CONSTANCE
TILMAN, 50, elegant and poised even in grief. She brings a
tray of cookies and pot of tea into the room.

Alicia sees her and has a QUICK FLASHBACK of her former life:
Alicia in a pretty summer dress, hair in barrettes, serves
refreshments from a tray with equal grace and poise.

BACK TO PRESENT:

Mrs. Tilman pours tea, then milk into delicate teacups and
passes them around. She takes a sip. Stops.

MRS. TILMAN
Soy. I used the wrong milk. I’m so
sorry... I guess old habits die
hard. I still make eggs the way he
likes them every morning.

Mrs. Tilman is suddenly flustered. The teacup she’s holding
rattles on its saucer.

MRS. TILMAN (CONT’D)
And I don’t even like eggs.

ALICIA
Don’t worry about the tea, Mrs.
Tilman. We’re just grateful for
your help. I know this must be
extremely difficult for you.
MRS. TILMAN
I want the truth, Mrs. Florrick. I always have. I loved my husband.
He was my life. We met in high school. I never dated anyone else.
I don’t quite know how to... how to be without him.

ALICIA
Change is always hard.

KALINDA
Sorry to interrupt, but may I use your little girls’ room?

MRS. TILMAN
Of course, just down the hall...
(pointing)
to the...to the...

ALICIA
To the left?

Mrs. Tilman nods. Kalinda excuses herself. Flashes Alicia a “keep her busy” look. Kalinda disappears around the corner.

Mrs. Tilman hands Alicia a small photo. It’s Mr. and Mrs. Tilman, Dorie, and a crowd of African school children in royal blue uniforms gathered in front of a small building.

MRS. TILMAN
Our church started a school in Togo.

ALICIA
The children are beautiful.

MRS. TILMAN
Dan had so much to give.

INT. TILMAN HOUSE - VARIOUS ROOMS - CONTINUOUS

Kalinda ducks into a room that looks like a home office. Kalinda quickly inserts a flash drive into the computer and starts copying files. The screen indicates that two minutes remain, so Kalinda continues down the hall.

She finds a bathroom. Nothing there, she quickly assesses and continues. Finds the master bedroom. Goes straight for the medicine cabinet in the bathroom. Photographs the contents of the medicine cabinet, the cleaners and other items under the sink.
INT. TILMAN HOUSE - LIVING ROOM - CONTINUOUS

Meanwhile, back in the living room...

ALICIA
So you didn’t think they were having an affair?

Kalinda finally returns. Mrs. Tilman sees Kalinda give Alicia a slight nod is suddenly wary of them both.

MRS. TILMAN
(on the attack)
No, I don’t. But if he did, would it change anything, Mrs. Florrick? I’m a good wife and good wives, as you know, stand by their husbands no matter what. Now if you’ll excuse me, I have work to do.

ALICIA
Of course. You’ve been very kind. One last question if I may. Your husband’s change of beliefs, would that make him any enemies?

MRS. TILMAN
It would have been a shock to many people, but they would have dealt with it.
(standing)
Thank you for stopping by.

KALINDA
So you were okay with his new ideas?

MRS. TILMAN
You just don’t know when to stop, do you? Look, Dan’s theology wasn’t going to rewrite my life, but it would opens doors for my daughter. Please shut the screen door on your way out and don’t ever contact us again.

EXT. TILMAN HOUSE - MINUTES LATER

The door slams shut. Kalinda and Alicia stand in Tilman’s front yard.

ALICIA
That went well. Did you get what you needed?
KALINDA
I think so. I have one more stop today, then I’ll take a look at what I got. What did you think?

ALICIA
She’s very protective of him.

KALINDA
He was her life.

ALICIA
I know.

EXT. BROWNSTONE BUILDING - DAY
Kalinda buzzes an apartment.

KALINDA
Antony, it’s Kalinda.

An upper crusty, British voice responds.

ANTONY FLETCHER
Kalinda, what a spectacular honor! Do come up, darling.

BUZZ. She enters.

INT. ARTIST’S LOFT - MOMENTS LATER
Kalinda in an exposed-brick, high ceiling loft with ANTONY FLETCHER, 62, fashion forward, gorgeous silver hair, a diva.

She drops the photographs of Sister Joan on his desk -- an odd concoction made entirely of glass and found objects.

ANTONY FLETCHER
(posh British accent)
Not even a hello, darling? Yanks.
So uncivilized.

KALINDA
I’m not here for tea, Tony. I know they’re yours.

Antony ignores her. He’s peering at photographs of celebrities on a light table through a magnifying lens.

ANTONY FLETCHER
But I can’t complain. Your country’s love affair with litigation has been good to me.
KALINDA
It’s archival photo stock, Tony.
No one uses such high grade paper
to print photos except you. You’re
the only private eye who thinks
he’s Annie Lebowitz.

ANTONY FLETCHER
My clients are a discerning lot, I
make no apologies for that.

KALINDA
You fleece your clients, who don’t
know any better. There’s no way
Sister Joan could afford you. So
who hired you? I won’t hesitate to
subpoena you.

ANTONY FLETCHER
Client confidentiality, darling.
You know the rules. So does the
court. But I could use your help.

Kalinda reluctantly joins Tony at the light table.

ANTONY FLETCHER (CONT’D)
The Sun has a double issue on
plastic surgery coming up. Who’s
doing it, who’s not, who’s doing
who that’s doing it. Paying a
fortune for tips. I know, it’s all
a bit plebeian, but I have a little
work I want done myself, so I’m
moonlighting.

Kalinda studies the photos for a moment, then zeros in on one
celebrity. She points to several photos as she speaks.

KALINDA
She claims she’s 32 but I know for
a fact she’s over 40. Note the
scarf.

ANTONY FLETCHER
Stella McCartney, last season.

KALINDA
Another scarf in this one.

ANTONY FLETCHER
Too dark for her complex--
KALINDA
Tony, focus! Now here she is wearing a collar necklace. Then suddenly, a bare neck with no turkey lines? I’m not buying it.

He smiles.

ANTONY FLETCHER
Follow me.

Tony leads Kalinda to a giant iMac screen. Scrolls through up a roll of images, all of Sister Joan and Tilman... sitting at a private booth at the back of a restaurant... laughing... studying, books open... eating pizza... talking... arguing.

KALINDA
How long was the job?

ANTONY FLETCHER
Two exceedingly dull weeks.

KALINDA
No evidence of an affair?

ANTONY FLETCHER
Not one jot or tittle.

KALINDA
I knew it. Someone planted the photos to frame Sister Joan.

END OF ACT ONE
ACT TWO

INT. STERN, LOCKHART CONFERENCE ROOM - DAY

ON SCREEN: A video image of swimming caps. A ragtag lot of PEOPLE (too short, too pudgy, too tall) wearing old fashioned bathing suits and swim caps do a “synchronized swimming” routine in a public fountain. Shanti films them while a crowd of BYSTANDERS laugh.

IN THE CONFERENCE ROOM:

Staff gathered around the table watch the video image on a TV screen that the actual Shanti Arpels controls from her laptop. Kalinda, Cary and other OFFICE STAFF are present, Alicia is not.

SHANTI
...as I mentioned earlier, Improv Everywhere is a group of loosely affiliated volunteers. We all come up with ideas for the missions, some of them are just our own agents, and some, like the No Pants Subway Ride, are open to the public. We tweet about it and people come. This one was a spontaneous musical we did at a gas station...

The video shows an image of Shanti and a few of the same “agents” from the first video clip dancing around startled gas-pumping customers.

SHANTI (CONT’D)
“Bringing chaos and joy to public places”... that’s our mission statement.

WILL
Any questions?

CARY
So, if the ground outside the “L” stop was that slippery, why isn’t the maintenance crew liable?

KALINDA
All the standard cleaning procedures were in effect that day, they have it documented. The only difference was “No Pants” day.
WILL
And they’re using the organization’s stated goal of “chaos” to justify their claims of reckless endangerment.

SHANTI
But we don’t mean it literally, you see that, right? It’s tongue-in-cheek, just for fun.

WILL
I get it, but they’re banking on the fact that the court has no sense of humor, which is a pretty safe bet. Thanks everyone. Go to it.

The room disperses, except Kalinda, who is on her laptop sleuthing. Shanti looks exhausted.

WILL (CONT’D)
Did you do your yoga before coming?

SHANTI
Twice. But I still feel stressed out.

Will touches her hand gently, just as Alicia walks past. She notices. Will pulls his hand away.

SHANTI (CONT’D)
Who’s she?

WILL
One of our junior associates. Excuse me for a moment.

IN THE HALLWAY:
Will catches up with Alicia.

WILL (CONT’D)
You okay?

ALICIA
I’m fine. I tried calling but I see you’ve been busy.

WILL
I’ve been tied up with this case. Listen, has Diane got you working on some secret project?
(MORE)
WILL (CONT'D)
Everyone’s acting a little odd. I don’t know who to trust.

ALICIA
I - I can’t say.

Cary approaches.

CARY
Will, Kalinda wants to know if she can borrow me. Please say yes.

WILL
Excuse us, Alicia.

BACK IN THE CONFERENCE ROOM:
Will and Cary return. Kalinda shuts her laptop.

WILL (CONT’D)
What have you got?

KALINDA
Nothing yet, but I find it highly suspect that Mr. Farnsworth happened to fall in front of the head of the organization. I have an idea. Can I borrow Cary?

Cary winks at Kalinda. She rolls her eyes.

WILL
Sure.

KALINDA
(handing Shanti her card)
Here’s my card, in case you think of anything else.

Shanti takes it, then throws her arms around Kalinda.

SHANTI
I feel better already.

Kalinda shoots Will an “Is this chick for real?” look.

INT. DIANE’S OFFICE – LATER
Alicia, Kalinda and Cary in Diane’s office.

DIANE
...so if there was no affair, why would someone kill him?
(MORE)
Who had something to gain with him out of the picture? We have a five hour window of time to get the poison in his system, now we need a viable alternative to establish reasonable doubt. Did he have life insurance? A trust fund?

KALINDA
No. But he did have power and influence.

ALICIA
Women were not allowed to be pastors at his church, but soon they would be, thanks to his association with Sister Joan.

CARY
Maybe it was an associate pastor? An angry member of the board?

KALINDA
The church has five associate pastors. All men. Plus one “Director of Children’s Ministries” - a woman.

DIANE
No doubt a woman doing a man’s job for a fraction of the pay.

KALINDA
There is one guy who looks interesting -- Associate Pastor John Slick. He’s been pegged as Tilman’s successor, but Betty Kells, the one woman on staff, was more senior and popular than Slick.

ALICIA
I saw him at the church. He clearly didn’t like me being there.

DIANE
Sounds promising.

KALINDA
It gets better. I checked Tilman’s schedule. He had a late lunch with Slick the day he died.
DIANE
Excellent. Give the jury a viable alternative to Sister Joan, then get back on the clock. While we’ve been laboring pro bono, Will brought in a valuable new client. Oh and I need your confidential proposals by tomorrow. Time is running out on that one.

Kalinda and Cary leave but Alicia lingers.

ALICIA
(trying to sound casual)
So... who’s the new client? Is she related to Shuman?

DIANE
Shuman went with Stern. He’s dead to us. Fortunately, Will managed to find an entirely new client on the way to Shuman’s office. One “Shanti Arpels.” She organized a flash mob on the “L” and got sued for a slip and fall.

ALICIA
We’re taking personal injury cases?

DIANE
It’s not that we’re desperate, if that’s what you’re asking, Alicia. It’s that Shanti Arpels, heir to the Van Cleef and Arpels fortune, is an excellent long-term prospect.

No further questions. Alicia heads to Will’s office and stops when she sees that Shanti is still with him. Will, tossing a baseball in the air, doesn’t notice Alicia. A light bulb goes off for Alicia.

ALICIA
Baseball.

INT. HOSPITAL ROOM – DAY

Outside a hospital room, Kalinda chides Cary.

KALINDA
You sure you got it? When I say “panties” -- not a moment before. And keep talking. That shouldn’t be too hard for you.
CARY
I got it, I got it! I can handle this.

She hands him a briefcase.

KALINDA
Don’t be cocky. This isn’t a Harvard class you can BS your way through. We get one shot.

CARY
I love it when you talk down to me. Don’t worry, I’ll make you proud.

Cary leads the way into the room, where a young ASSISTANT sits beside the bed texting while Mr. Farnsworth watches TV in a full body cast.

ASSISTANT
Hi, I’m Mr. Eberhardt’s assistant.

CARY
Thanks for seeing us. I’m Cary, this is my assistant, Kalinda.

KALINDA
(sounding ditsy)
Hi!

CARY
Hello, Mr. Farnsworth.

Mrs. Farnsworth sees them. Turns the volume louder. He’s watching “Green Acres.” The assistant tries to help.

ASSISTANT
(shouting)
Mr. Farnsworth, they just want to ask you a few questions, about the lawsuit.

He turns the volume back down. Kalinda, meanwhile, scours the room for clues. Sees a cane propped against a chair. Bottle of pills on a tray. iPhone on a charger.

MR. FARNSWORTH
(crotchety)
I’d turn my head to greet you if I could, but I can’t. Too painful. Can’t do anything now. I may never walk again.
CARY
I’m sorry, sir. I’m sure we can resolve this without going to trial. Can I get your version of the events of that day?

Kalinda sees what she wants. Notes that the assistant is busy texting again. She’s ready to pounce.

KALINDA
So what color were the girl’s panties?

THUD! Cary drops the briefcase, which sounds like it’s full of bricks... because it is. Farnsworth barely registers it. Gives Cary a dirty look.

MR. FARNSWORTH
Are you for real, kiddo? That’s the oldest trick in the book. Trying to get me to turn my head so you can report I’m faking the pain. Well, let me tell you something, I’m not faking nothing.

Kalinda approaches Cary with a tiny nod.

CARY
I’m sorry, sir. I didn’t mean to upset you. We’ll talk when you’re feeling a little better.

OUT IN THE HALLWAY:

CARY (CONT’D)
Got it?

Kalinda shows him images she captured with her phone. It’s a picture of Farnsworth’s iPhone. She enlarges the image and focuses on one application -- TWEETDECK.

KALINDA
Odd application for a helpless old man, don’t you think?

CARY
Damn, you’re good.

INT. COURTROOM - DAY

The courtroom is packed. PASTOR JOHN SLICK on the stand.
MATAN
Mr. Slick, let’s be honest here.
You have a bit of a past.

JOHN SLICK
I... made mistakes in my youth, but
that was a long time ago and I’ve
changed. Everyone is capable of
change. I’ve been a pastor for six
years now and I love what I do.

MATAN
When you moved here from Toronto
two years ago, a number of members
from your former church came with
you?

JOHN SLICK
That’s correct.

MATAN
You must be quite a popular man,
Mr. Slick, to have that kind of
loyalty. It’s no wonder you rose
so rapidly through the ranks at
your church.

JOHN SLICK
Dan Tilman promoted me. He was a
generous boss and a good friend.

MATAN
How did Mr. Tilman appear to you
the past couple of weeks?

JOHN SLICK
Dan wasn’t himself. He seemed
frustrated and unhappy. Like he
was carrying a heavy burden.

MATAN
Were you aware that he was meeting
with the defendant weekly?

JOHN SLICK
No, I had no idea, and that’s not
like Daniel. He was very open and
transparent.

MATAN
Not one to have secret meetings
with women?
ALICIA
Objection! Calls for speculation.

JUDGE PARKS
Sustained.

MATAN
What was Pastor Tilman’s policy on meetings with women?

JOHN SLICK
He called it his “open door policy.” At church, any male and female staff members who were meeting literally had to keep the door open at all times.

MATAN
Sounds like a man of integrity.
Thank you, Mr. Slick. No further questions.

Kalinda enters the room. Passes a note forward to Alicia. Alicia quickly peeks at it. The note reads, “Women in 1st row are registered Democrats.”

JUDGE PARKS
Your witness, Mrs. Florrick.

ALICIA
Thank you.

Alicia positions herself beside the women in the front row and questions the witness from there.

ALICIA (CONT’D)
Mr. Slick, can you tell us what it means to be a “complementarian”?

JOHN SLICK
I, uh, sure. Is that relevant?

MATAN
(taking the clue)
Objection! Relevance?

JUDGE PARKS
I’ll allow it for now.
(to Slick)
You may answer the question.
JOHN SLICK
It means, you believe that women have an equal but different role than men, that God’s design is that they complement each other.

ALICIA
Different, but not equal, correct?

JOHN SLICK
That’s not what I said.

ALICIA
Are women allowed to be pastors at your church?

JOHN SLICK
No, the Bible is very clear--

ALICIA
You mean to say, you believe the Bible is very clear--

MATAN
This is irrelevant, your honor. Mr. Slick’s beliefs are not on trial here.

ALICIA
There is a point to this.

JUDGE PARKS
Get there.

ALICIA
Mr. Slick, were you aware that your boss, Mr. Tilman recently rejected the notion of complementarity?

JOHN SLICK
Yes.

ALICIA
So you knew he was about to go public with his new beliefs, including the idea that women could be pastors?

Slick hesitates.

ALICIA (CONT’D)
Let me remind you, Mr. Tilman, that you swore on the Bible to tell the whole truth.
JOHN SLICK
Yes, I know.

ALICIA
(going in for the kill)
So it must have been hard for you, as next in line for Mr. Tilman’s job, to think that someone like Betty Kells, a woman with more experience than you, could be chosen to lead?

JOHN SLICK
No, I--

ALICIA
And how convenient that Mr. Tilman died just before he could promote a woman instead of you? Isn’t that right, Mr. Slick?

JOHN SLICK
If I could just--

JUDGE PARKS
Let the witness finish a sentence, Mrs. Flottick.

JOHN SLICK
Thank you, Judge.
(to Alicia)
It wouldn’t have been hard at all. Betty and I... we haven’t announced it yet, but we’re engaged.

LAUGHTER in the gallery. Alicia watches as Diane exits.

INT. BAR - EVENING

Alicia sits alone at the bar with a drink. A TV plays the news in the background. Kalinda sits beside Alicia. The BARTENDER brings Kalinda a drink.

ALICIA
I’m doing a lousy job defending your friend. Wouldn’t be surprised if Diane replaces me with Cary.

KALINDA
Told you theology was a hard sell. Sex and violence, however, have never failed me. Hey, cheer up. It’s not over. Final toxicology report is due out any moment.

(MORE)
KALINDA (CONT'D)
That will help. Besides, shouldn’t you be heading home?

ALICIA
I can’t bear to face Peter. He’s doing a terrible job parenting and I’m doing a terrible job defending. I know he wishes things would go back to the way they were.

KALINDA
Hard to get the genie back in the bottle once she’s out.

Suddenly Sister Joan’s face appears on the TV screen.

KALINDA (CONT’D)
Volume!

The bartender hands Kalinda the remote. She turns on the sound. ON TV: A Catholic ARCHBISHOP makes a statement.

ARCHBISHOP
... and we are co-operating 100% with the investigation. We have turned Sister Joan Kinster’s personnel files over to Chicago Police. We are making our lawyers available to the state’s attorney--

KALINDA
(snapping off the TV)
Unbelievable! They suppress the files of pedophile priests for decades but release Sister Joan's in the blink of an eye?

BARTENDER
You know the nun, Kalinda?
(off Kalinda’s nod)
Want my opinion? Your friend was set up by the big guys. God help her. She’s gonna need it.

Kalinda’s cell phone buzzes a text. She looks up with alarm.

KALINDA
Toxicology report. The cyanide was not slow acting. We’re back to a one hour window of time.

ALICIA
We need to search her room at the convent.
Kalinda nods. Alicia leaves cash on the counter and they rush out.

INT. ALICIA’S APARTMENT – EVENING

Peter, wearing an apron and oven mitts, brings a steaming lasagna to the table where Grace and Zachary are seated.

   ZACHARY
   Wow, Dad. Mom would be so impressed!

   GRACE
   Where is mom? I thought she was joining us?

   PETER
   She had to work late.

   GRACE
   Figures.

   PETER
   What’s that supposed to mean? I’m here. It’s a bit of a role reversal, but at least I’m here.

   ZACHARY
   We’re glad you’re here, Dad. But we miss Mom. She’s just... she’s changed. Even when she’s not working, she’s working.

   PETER
   I know. How’s the food?

   GRACE
   (lying)
   Great!

   ZACHARY
   (faking it)
   Awesome.

Peter tastes it. Dumps the entire lasagna in the trash.

   PETER
   Disgusting.

   GRACE
   Did you pre-boil the noodles?
PETER
You’re supposed to pre-boil the noodles?

ZACHARY
Don’t worry, Dad. It’s the thought that counts.

PETER
Tell that to your mother.

INT. ALICIA’S APARTMENT – LIVING ROOM – 20 MINUTES LATER

Peter and the kids sit on the living room floor surrounded by boxes of old photos.

GRACE
Zach, remember this? We gave each other haircuts! Right before Uncle Eli’s wedding!

PETER
I remember that. Your mom acted so calm but I knew she was furious.

GRACE
We were, like, four and six.

PETER
Feels like a lifetime ago, doesn’t it?

ZACHARY
Mom looks so pretty here. So relaxed.

He holds up a photo of Alicia. Summer dress, hair barrettes, big smile. Grace pulls an empty album from a box.

GRACE
I have an idea. Why don’t we put together an album for Mom? To keep in her office?

PETER
That’s a great idea, Grace. We’ll do it tomorrow.

Peter kisses the kids good-night. After they leave, he takes the photo of Alicia and tapes it into the album. Then tapes the church bulletin’s “Hymn To A Good Wife” beside it.

END OF ACT TWO
ACT THREE

INT. CONVENT - SISTER JOAN’S ROOM - EVENING

A framed needlepoint on the wall reads:

“Trust in God. She will provide.”

Kalinda and Alicia search Sister Joan’s room. Alicia goes through the closet filled with black, white and gray attire, while Kalinda rifles through papers in the desk.

ALICIA
Tell me again what we’re looking for?

KALINDA
I don’t know. I’ll know it when I see it.

ALICIA
So why are you so indebted to Sister Joan?

Kalinda ignores her, keeps yanking drawers out of the desk.

ALICIA (CONT’D)
Sorry. It’s none of my business.

KALINDA
(pausing)
Let’s just say that high school wasn’t the best time in my life. I hit a fork in the road. Sister Joan is the reason I’m one of the good guys.

She taps on a drawer. Pulls it out of its hinges. Takes her pocket knife and pries off a false bottom to reveal a hidden compartment.

Inside are bank statements. Huge deposits into an account marked, “Defense Fund.” The source of the last deposit is listed as Daniel Tilman.

INT. STERN, LOCKHART CONFERENCE ROOM - DAY

Back in the conference room, Sister Joan explains.

SISTER JOAN
Many years ago, at a high school where I was teaching...
Kalinda’s jaw tightens.

SISTER JOAN (CONT’D)
...I helped remove some abusive priests. Their victims couldn’t afford lawyers, so I started a fund. For years, we’ve been raising money to file a class action suit against the Catholic Church. It’s just taken so much longer than expected. Next year, we hit the statute of limitations.

ALICIA
The Archbishop. No wonder he spoke out against you.

DIANE
You know where the bodies are buried.

CARY
But Tilman. Why do you have a donation from Tilman? You know it’s just the money trail the prosecution’s looking for.

Sister Joan sighs.

SISTER JOAN
The core issue of my research -- the wrongful suppression of women in leadership -- goes hand in hand with the problem of clergy abuse. If the Catholic Church had women at every level of leadership, the abuse would never have reached such epidemic proportions. Daniel, in recognizing that his own theology was flawed all these years, felt like he’d been part of the problem. He wanted to make amends. So he donated to our legal fund.

DIANE
You know this doesn’t look good. Kalinda, how long before they find this?

SISTER JOAN
They already have it. It’s in my personnel file.

Diane and Alicia make eye contact.
DIANE
I’ll file the motion. Judge Parks and I go back a long way.

INT. JUDGE’S CHAMBERS - DAY

Judge Parks and Diane LAUGH like old friends. PATRICIA NYHOLM enters.

DIANE
Where’s Matan?

NYHOLM
I’ll be stepping in now. On loan from a generous client.

Diane looks worried -- Nyholm is a force to be reckoned with.

JUDGE PARKS
Let’s get this over with.

DIANE
Your honor, our client’s personnel file contains sensitive information and needs to be thoroughly vetted prior to release. We are filing a motion to suppress until further notice.

JUDGE PARKS
Ms. Nyholm?

NYHOLM
Your honor, my client, the Roman Catholic Church, is fully aware of the sensitive nature of personnel files. For this reason ALL names and identifying marks have been masked to protect the “innocent” with the exception of the defendant and her victim.

JUDGE PARKS
Sounds reasonable to me. Motion to suppress denied. Good day, Ladies.

He rises and leaves without a second glance at Diane.

IN THE HALLWAY: Diane exits the chambers to a waiting Alicia. She shakes her head, “no.” Patricia Nyholm comes out as well, smirking. Nyholm offers Diane her hand, then pulls her in close when she takes it.
NYHOLM
You sure you’re up for this, Diane?
Tying up the precious few assets
you have left on a pro bono case?
I’d hate to see you responsible for
driving your firm under.

EXT. COURTHOUSE - CONTINUOUS

Outside on the courthouse steps, Alicia and Diane are
accosted by the press. NEWS REPORTERS with cameras shove
microphones in Diane’s face.

REPORTER #1
Is it true Sister Joan was
blackmailing priests? Is she a
feminist crusader or a man hater?

REPORTER #2
The priest Sister Joan removed from
Sacred Heart, didn’t he die from
poison too?

DIANE
We have no comment at this time.

They push their way past the crowd to a car parked at the
curb. Kalinda is inside, waiting for them. Diane and Alicia
jump in and Kalinda speeds away.

INT. KALINDA’S CAR - CONTINUOUS

In the back seat, Alicia checks email on her Blackberry.

In the front, Kalinda hands Diane a newspaper comic. It’s a
tiny mouse in a nun’s habit biting the ankle of a caricature
of the Pope. The Pope’s hand is raised... he’s about to swat
the mouse far, far away.

DIANE
Someone’s leaking stories to the
press. This is going to explode.

KALINDA
It already has.

She turns up the radio.

RADIO CALLER #1 (O.S.)
(heated)
She’s being set up! She’s being
framed! The chick’s got the truth
on her side and the church don’t
like it.
RADIO HOST
Thanks, Leonard from South Side. Simon from Inglewood, you have a different view?

RADIO CALLER #3
She’s a cold-blooded murderer who deserves what’s coming to her--

Kalinda turns the radio off.

ALICIA
Office phones are ringing off the hook.

DIANE
For or against?

ALICIA
Against. Tilman’s church and the local Archdiocese have both rallied their members.

A flicker of concern crosses Diane’s face.

INT. SHANTI’S APARTMENT - EVENING
An artsy, bohemian loft. Will and Shanti on the couch.

WILL
...so Farnsworth was in deep. Needed money to pay the bookies.

Shanti pops a champagne cork.

SHANTI
I still can’t believe it’s over.

WILL
Kalinda’s really the one to thank. Once she realized Farnsworth was on Twitter, she traced his account. Found out he was following your every move.

SHANTI
So he faked the fall?

WILL
Not entirely. Kalinda found a train engineer who saw him pour water on the waiting area early that morning, to make sure it iced over in time.
Shanti moves in closer.

SHANTI
You sure have a lot of respect for Kalinda. Are you seeing her?

WILL
No. No, it’s not like that.

SHANTI
And that... junior associate?

WILL
(a beat)
No.

SHANTI
(not buying it)
Let’s see what you’re hiding, Will.

She takes his hand, examines his palm.

SHANTI (CONT’D)
You have a strong love line, Will. But so much to learn about love.

WILL
I’ve got at least a decade on you.

SHANTI
Will, oh Will. When are you going to see? You’ll never find peace with another lawyer. There’s a reason opposites attract. Balance. You need someone who can help your spirit breathe.

WILL
I think it’s too late for me to change. I am who I am.

SHANTI
It’s never too late.
(touching his face)
Besides, I know just what you need.

WILL
(entranced)
Oh yeah.

She hands him is coat and leads him to the door.
SHANTI

Friday night. It’s a date. I won’t take no for an answer.

INT. STERN, LOCKHART CONFERENCE ROOM - EVENING

Alicia and Cary talk over each other. Kalinda listens.

ALICIA
The jury is going to see right through that!

CARY
Your argument is too complex, they’ll never...

KALINDA
Stop! You’re hurting my ears. Why can’t you two agree on a defense?

CARY
Because we don’t know if A. someone at Tilman’s church is trying to frame her, B. Someone in the Catholic church is trying to frame her or C. She’s guilty.

ALICIA
Wait a second. What if it’s A and B? What if it began as framing Sister Joan but the archdiocese jumped in opportunistically, seeing a quick fix for a possible class action suit?

Diane enters, holding a large manila envelope.

CARY
Makes sense to me. But here’s one thing that’s bothering me. That associate pastor. Matan said something about him having a past. Have you followed up on that?

DIANE
Interesting idea, Cary. Would you mind pursuing it?

Alicia looks annoyed. This is her case.

DIANE (CONT’D)
(to Cary)
And fine work on the Arpels case. You too Kalinda.

CARY
Thanks.
DIANE
Your proposals, please. Cary, I've got yours and I love it.

Alicia and Kalinda hand her their proposals. She scans them.

DIANE (CONT’D)
(to Alicia)
Baseball? Interesting.
(to Kalinda)
A novel idea, Kalinda, but is it viable?

KALINDA
It's ready to go. Just say the word.

DIANE
One more thing. I'm very sorry to do this, but I have to pull the plug on Sister Joan’s case. We cannot afford to take on the Catholic Church. They have deep pockets and we don't. The public defender will be here end of day tomorrow for the hand-off.

(off Kalinda’s look)
I really am sorry, Kalinda. I found Sister Joan to be quite inspiring, but I can’t let my personal feelings dictate a business decision.

She leaves. Kalinda is silent.

CARY
Hey, we still have tonight and tomorrow.

ALICIA
We’ll think of something.

INT. STERN, LOCKHART - ALICIA’S OFFICE - LATE EVENING

Alicia on the phone in her office. She sees Cary in Diane’s office and tries not to react.

ALICIA
(into phone)
I’m so sorry, Peter. I know I promised I’d be home for dinner.
INT. ALICIA’S APARTMENT - DINING ROOM - CONTINUOUS

Peter, wearing an apron, listens to Alicia on the speakerphone as he lights candles, the finishing touch on the beautifully set table for two.

ALICIA (O.S.)
(voice on speakerphone)
Diane’s taking us off the Tilman case tomorrow so I need to stay late tonight. I’ll make it up to you tomorrow. Promise.

Peter looks ready to lose it. Then decides to extend grace.

PETER
Tomorrow then. Good night, Alicia.

Peter hangs up. Blows out the candles.

INT. DIANE’S OFFICE - CONTINUOUS

Cary and Diane talk in Diane’s office.

DIANE
A property scam? Are you sure? How’s that even possible?

CARY
It’s shockingly simple. You bring enough people into the church. Wait until they’re voting members. They vote you in, they vote to give you full control over the property and it’s yours to sell for any price, to any bidder. Frankly I’m surprised it doesn’t happen more often. Slick knew exactly what he was doing.

DIANE
You say he tried this scheme in Toronto and failed?

CARY
Years ago. But remember, when he moved here, a number of people from Toronto came with him. They must be part of the scam.

DIANE
But Lake Shore is a huge church.
CARY
What percentage of any group actually votes? You don’t need a hard majority. You just need enough to swing the votes.

DIANE
Put him on the stand tomorrow. Take him by surprise.

Diane sees Alicia heading toward the exit.

DIANE (CONT’D)
I’ll tell Alicia first thing tomorrow that you’re in charge.

INT. STERN, LOCKHART OFFICE - KALINDA’S DESK - LATER
Kalinda studies photos spread out on her desk. Alicia pops in, coat and briefcase in hand.

ALICIA
It’s late. You should get some rest.

KALINDA
I’ll be fine.

ALICIA
Kalinda, I was wondering... were you a student at Sacred Heart when those priests--?

Kalinda flashes her an angry look.

ALICIA (CONT’D)
Sorry, I shouldn’t pry. Good night, Kalinda.

KALINDA
Good night. And hey... thanks.

Alicia leaves and Kalinda returns to her work. Takes a sip of her ever-present glass of milk. Suddenly freezes mid-sip.

KALINDA (CONT’D)
Soy milk!

Kalinda pulls out two photos. Circles a medicine bottle in the picture from Mrs. Tilman’s house. The bottle is clearly labeled: Lactaid. Next, she circles a picture of Tilman eating a slice of cheese pizza.
INT. ALICIA’S CAR - CONTINUOUS

Alicia’s driving home when the phone rings. She puts it on speaker.

ALICIA
What’s up, Kalinda?

KALINDA
Tilman was lactose intolerant. I bet he took something for it just before dinner. That means our time line is off... there’s no five hour limit. There’s no limit at all. The killer poisoned his pills.

INT. ALICIA’S APARTMENT - CONTINUOUS

Alicia arrives home and crashes on the couch. On the coffee table is the album Peter and the kids have been working on. She picks it up and takes a look. Sees herself in different clothes, different hairstyle. Bathing kids. Doing dishes. Serving meals. Serving Peter’s friends.

ALICIA
If Peter hadn’t...

She’s thinking, “This could still be me.”

ALICIA (CONT’D)
(almost an afterthought)
What a waste.

Something clicks. She reaches for the phone.

ALICIA (CONT’D)
(into phone)
Kalinda, it was Mrs. Tilman. The dutiful, subservient wife who tended to her husband’s needs for 25 years suddenly learns it didn’t have to be that way. Mrs. Tilman snapped.

She pauses.

ALICIA (CONT’D)
(into phone)
I’ll put her on the stand tomorrow. Take her by surprise.

END OF ACT THREE
ACT FOUR

INT. COURTHOUSE HALLWAY - DAY

Cary, Alicia and Diane in a heated argument.

ALICIA
But I have this! Diane, I know what I’m doing. I need to put Mrs. Tilman on the stand.

CARY
It wasn’t Tilman. It was Slick. I’m sure of it.

DIANE
I’m sorry, Alicia. I think Cary’s right.

ALICIA
At least let me cross examine her! I’ve come this far, I want to see it through. Either way, we provide viable alternatives to Sister Joan.

Diane considers both arguments.

DIANE
At the risk of making us look desperate, I’ll let you both examine your witnesses. And may the best man, or woman, win.

Alicia and Cary look at each other.

INT. COURTROOM - DAY

INTERCUT ALICIA QUESTIONING MRS. TILMAN ON THE STAND WITH CARY QUESTIONING MR. SLICK ON THE STAND:

ALICIA
Was it upsetting, knowing your husband donated such a large amount of your personal savings to Sister Joan’s cause?

MRS. TILMAN
I don’t know what you’re talking about.

Alicia hands her a bank statement.
ALICIA
It shows here that you accessed that account last week, Mrs. Tilman. You must have known about the withdrawal.

MATCH CUT TO:

CARY
You say you’ve changed, Mr. Slick, but I’m not so convinced. As a teenager, you were nearly convicted on a property scam in Toronto. And now you work at a church with a property value of, oh, $6.82 million. Is that figure accurate?

JOHN SLICK
I have no idea.

CARY
Really? Because this property assessment was in your desk.

He hands Mr. Slick a report.

MATCH CUT TO:

ALICIA
Let’s talk about jewelry. You make jewelry, don’t you, Mrs. Tilman?

MRS. TILMAN
It’s a hobby of mine.

ALICIA
You have a jewelry license?

MRS. TILMAN
Yes.

ALICIA
And that allows you access to cyanide, a substance used to polish gold?

MRS. TILMAN
(flustered)
I... I don’t know.

ALICIA
Do you know if your husband was lactose intolerant?
MRS. TILMAN

No.

ALICIA

No he wasn’t or no, you don’t know?

MRS. TILMAN

Yes, I mean, no.

ALICIA

We know about the pills, Mrs. Tilman. The Lactaid pills you laced with cyanide. He took the pills before eating pizza, just as you knew he would.

MATCH CUT TO:

CARY

You knew Mr. Tilman would take the Lactaid pills. He kept his medicine bottles in plain sight in his office. You simply had to lace them with cyanide before he met with Sister Joan. Isn’t that right, Mr. Slick?

JOHN SLICK

That’s preposterous!

CARY

Is it, Mr. Slick? You visited the Tilman home regularly. You had easy access to Mrs. Tilman’s jewelry making supplies, including the cyanide used to polish gold.

MATCH CUT TO:

ALICIA

Mrs. Tilman, did you kill your husband?

MRS. TILMAN

I loved my husband!

ALICIA

But he’d changed, and you didn’t like the change.

MRS. TILMAN

I loved my husband.
CARY
Mr. Slick, did you kill Mr. Tilman?

JOHN Slick
I loved my boss. I’m not the same person I was in my teens. I told you I made mistakes, but everyone’s capable of change.

Mr. Slick is silent.

CARY
No further questions.

As Mr. Slick rushes off the stand, Patricia Nyholm does a dramatic, slow clap.

NYHOLM
Bravo! The defense team has put on quite a show. Judge, I propose we send the transcript to CBS, make a soap opera out of it. The jealous wife did it! No, the greedy ex-con did! So which is it, folks? Or is this simply a desperate attempt to throw pasta on the wall and see what sticks?

JUDGE PARKS
Enough theatrics from both sides. Does the prosecution rest?

Cary looks unsure. Suddenly, Alicia zeros in on a photograph in her stack of evidence. It’s a row of medicine bottles.

ALICIA
(whispering)
Cary, I need one more shot at Tilman. Trust me. We’re on the same side.

Cary considers it. Gives Alicia a slight nod.

INT. COURTROOM - MOMENTS LATER

Alicia questions Mrs. Tilman.

ALICIA
I know you loved your husband, Mrs. Tilman. Your daughter told us you gave up your own ambitions in order to be a good wife. For 25 years, you made sacrifices to live the life you were supposed to live.

(MORE)
ALICIA (CONT'D)
It just wasn’t the one you wanted to live, was it?

MRS. TILMAN
We all sacrifice for people we love.

ALICIA
Yes, but we don’t all fall into despair. I’ve seen the medications you’re taking, Mrs. Tilman. Anti-depressants, anti-psychotics, sleeping pills.

She holds up the photograph.

NYHOLM
Objection! That photograph isn’t--

ALICIA
(putting down the image)
No need.
(to Mrs. Tilman)
I’m sure your depression was manageable before Sister Joan came along. A strong, intelligent woman, a leader in her own right, convincing your husband and daughter that a woman could be so much more. It must have felt like such a waste...

Mrs. Tilman starts weeping. There’s mayhem in the court as the gallery comes alive with chatter.

JUDGE PARKS
(banging his gavel)
Order!

NYHOLM
Your honor, the defense is badgering the witness!

ALICIA
(louder, talking over the din)
... a waste knowing you could have pursued your dreams and still been true to your faith. You need help, Mrs. Tilman, and we’re here to make sure you get it.

NYHOLM
Your honor!
But before the judge can respond, Mrs. Tilman cracks.

MRS. TILMAN
A translation error! That's what he called it. 25 years serving him, and he tells me he made a translation error. How would you feel, all of you, if you gave up everything for nothing but a translation error?

Mrs. Tilman looks at jury, pleading. It’s over.

INT. COURTROOM - LATER

The JURY FOREMAN rises.

JUDGE PARKS
Have you reached a verdict?

FOREMAN
Yes, your honor. We find the defendant, Sister Joan Kinster... not guilty.

Alicia embraces Sister Joan. Kalinda exhales, tears in her eyes. Diane gives Alicia a nod of approval. Cary and Alicia shake hands.

INT. STERN, LOCKHART OFFICE - ANOTHER DAY

A small gathering at the office.

SISTER JOAN
(to Kalinda)
I always knew you’d do great things.

KALINDA
That makes one of us.

Sister Joan turns to the others.

SISTER JOAN
Well, I’m finally off for Rome. The university still wants me, though they’re giving me a bodyguard just in case.

ALICIA
I’m sure you’ll be fine.
SISTER JOAN
As a token of my gratitude, I’d like to hire your firm. The publicity from my trial made a huge dent in our defense fund and we’re finally ready. If you’re up for it?

DIANE
We most definitely are up for it.

SISTER JOAN
Thank you. Thank you all.

ALICIA
You’re welcome, Sister. It was an honor.

SISTER JOAN
May I have a word with you, Alicia?

She nods, they step to the side.

SISTER JOAN (CONT’D)
I may be crossing a line here, but I wanted to say, I’m praying that you’ll forgive your husband. No one is beyond redemption.

Alicia is silent.

ALICIA
(genuine)
Thank you.

Sister Joan leaves. Alicia turns to go as well, with a sudden, pressing urge to see her husband.

DIANE
Alicia?

ALICIA
I need to go. I promised Peter--

DIANE
Alicia, have you forgotten? We’re implementing the special project today. I need you to stay. You’ll find your instructions here.

She hands her a report. Alicia’s heart sinks.
EXT./INT. CUTE BAR

It’s Amateur Night at a local bar. “Stand By Your Man” plays in the background. Will and Shanti sit at a small table.

SHANTI
So, you’re man enough for it?

WILL
You’re not going to stop until I do this, are you?

SHANTI
Nope.

WILL
Fine. If that’s what it takes.
But this stays between you and me.
If the office finds out, I’ll never hear the end of it.

Will makes his way to the stage. Sits on a stool and takes a waiting guitar. He sings Van Morrison’s “Brown Eyed Girl” and he’s surprisingly good.

WILL (CONT’D)
“Hey where did we go,
Days when the rains came
Down in the hollow,
Playin’ a new game,
Laughing and a running hey, hey
Skipping and a jumping
In the misty morning fog with
Our hearts a thumpin’ and you
My brown eyed girl,
You my brown eyed girl...”

A moment later, a LITTLE PERSON from a nearby table rises, makes his way to the stage with a guitar in his hand too.

LITTLE PERSON
Mind if I join?


WILL AND LITTLE PERSON
“Whatever happened
To Tuesday and so slow
Going down the old mine
With a transistor radio
Standing in the sunlight laughing,
Hiding behind a rainbow’s wall...”
Just then a VERY TALL GUY at another table reveals a STAND UP BASS and lugs it on stage. Jumps in.

WILL, LITTLE PERSON AND TALL GUY

“Slipping and sliding
All along the water fall, with you
My brown eyed girl,
You my brown eyed girl...”

Will’s surprised, but goes with it.

Then a group of guys come in from side stage carrying a FULL DRUM KIT, with a DRUMMER still playing. They drop the drum kit and drummer behind Will. The drummer doesn’t miss a beat, but Will does. Looks around confused.

WILL
Oh geez... it’s your Improv crew, isn’t it?

SHANTI
Keep playing!

WILL AND WHOLE BAND
“Do you remember when we used to sing... Sha la la la la la la la la la la te da...”

Will looks like he’s finally enjoying it.

WILL
(shouts to Shanti)
A room full of strangers. Just the way I like it.

Before his eyes, the ENTIRE OFFICE STAFF materializes. Kalinda, Cary, Alicia, secretaries, paralegals. And Diane, carrying a giant cake with “Happy 40th Will.”

The band strikes up “Happy Birthday” while Will blushes deep shades of red. All his office colleagues are singing. Will catches Alicia’s eyes. She smiles at him. The old chemistry is still alive and well.

Will blows out his candles and they all APPLAUD.

WILL (CONT’D)
I’m floored. Who’s idea was this?

They point to Diane.
DIANE
We all came up with ideas, but
Kalinda’s was head and shoulders
above the rest.

Will scours the crowd for Kalinda. Finds her engrossed in
conversation with Shanti, who is holding Kalinda’s hand,
tracing her love line. Clearly, Shanti has moved on.

Various co-workers approach Will, give him a congratulatory
hug. Alicia gets bumped in the crowd. Her phone, in the
outer pocket of her handbag, accidentally “butt-dials” Peter.

INT. ALICIA’S APARTMENT – CONTINUOUS

At home, Peter sets a romantic table for two yet again. Hope
springs eternal. He answers the phone.

PETER
Hello? Alicia? Hello?

He’s puzzled... no Alicia on the line, but he puts it on
speaker so he can give the bubbling risotto a stir. He hears
muffled party noises in the background.

INTERCUT ALICIA AT THE BAR WITH PETER AT HOME:

AT THE BAR: Alicia’s turn in the receiving line. She
approaches Will.

AT HOME: Peter listens to their conversation.

WILL (O.S.)
(on speakerphone)
Thanks for coming.

ALICIA (O.S.)
(on speakerphone)
Wouldn’t miss it for the world.

AT THE BAR: Alicia and Will embrace. Will whispers something
in Alicia’s ear... we can’t hear it, but Peter can and it
infuriates him.

AT HOME: Peter hurls the phone into the other room. Strips
off the apron. Storms into his bedroom. He’s done trying.

AT THE BAR: Alicia gives Will a “thanks but no thanks
smile.”

ALICIA (CONT’D)
I need to go. Peter’s waiting for
me. Have a wonderful 40th. You
have a good voice.
WILL
It’s all about the inspiration.

He’s talking about her. She is the brown-eyed girl.

ALICIA
Good-bye, Will.

WILL
Bye, Alicia.

She turns to leave. Will and the band start up again. Alicia reaches for her phone. Dials Peter. The phone rings and she’s puzzled that Peter isn’t answering it.

WILL AND BAND
...Sometime I’m overcome thinking 'bout
Making love in the green grass
behind the stadium with you
My brown eyed girl,
You my brown eyed girl.
Do you remember when
we used to sing
sha la la la la la la la
la la la la te da....

In Alicia’s living room, the phone has landed on the rug, beside the “Good Wife” album. It rings and rings in vain.

FADE TO BLACK.

END OF SHOW