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thegoodwife

Episode #121

"Hybristophilia"

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Directed By

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PRODUCTION DRAFT

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THE GOOD WIFE #121
"Hybristophilia"
Cast List
4/12/10

ALICIA FLORRICK
WILL GARDNER
DIANE LOCKHART
CARY AGOS
KALINDA SHARMA

ZACH FLORRICK
GRACE FLORRICK
PETER FLORRICK
JACKIE FLORRICK

GLENN CHILDS
ELI GOLD
COLIN SWEENEY
JULIUS CAIN
LANA DELANEY
DETECTIVE ANTHONY BURTON
ASA GENEVA PINE
ELSBETH TASCIONI
JUDGE GRAHAM SCHICKEL (FORMERLY "JUDGE DEREK SCHICKEL")
MARTIN LEBOEUF
BRADLEY
BEST MAN
REPORTER (FORMERLY "PATRICK HEALY")
SECURITY GUARD
GERALD KOZKO (ON VIDEO ONLY)
MARIANNE KOZKO (NON-SPEAKING)
MICHAEL HADDEN (NON-SPEAKING)

Omitted

* DR. TOM LI

THE GOOD WIFE #121
"Hybristophilia"
Set List
4/12/10

Interiors

27TH FLOOR
BULLPEN
* ALICIA'S OFFICE
28TH FLOOR
DIANE'S OFFICE
WILL'S OFFICE
SECRETARIAL SUBSTATION
CONFERENCE ROOM
RECEPTION
ALICIA'S APARTMENT
CRIMINAL COURT
HALLWAY
ELI'S OFFICE
HOTEL BAR
SWEENEY'S TOWNHOUSE
STUDY
HOLDING CELL
LAWYER'S INTERVIEW ROOM
SHEILA'S DUPLEX
BEDROOM
STATE'S ATTORNEY'S OFFICE
HARPER & GREENE
FBI CHICAGO DIVISION
HALLWAY
LANA'S OFFICE
BRANDOS

Exteriors

SWEENEY'S TOWNHOUSE
SHEILA'S DUPLEX
CRIMINAL COURT

TEASER

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

1

A smiling DIANE looks right at us.

 DIANE
 Good job, Alicia.

 WILL
 Thanks for going all out this year.
 It's been... quite a ride.

We're in Alicia's POV rewinding to the end of Episode 120.

 DIANE
 And we're not out of the woods yet.
 We have a lot of trimming to do.

 WILL
 Do more with less.

 ALICIA
 I'm ready.

 DIANE
 We know you are. And thanks for
 listening the other day.

 ALICIA
 No, thank *you*.

And ALICIA gets up, turns to go, pauses. Smile disappearing.
What about Cary? She exits, finds...

2 **INT. 28TH FLOOR - SECRETARIAL SUBSTATION - NIGHT**

2

...CARY looking up at her. Checking on her.

 CARY
 Are you okay?

 ALICIA
 Yes.

 CARY
 Don't worry, everything will be
 fine.

 WILL
 Cary, do you have a minute?

Will leaning out the door for him now.

(CONTINUED)

CARY

Yes.

And Cary shoots one more comforting smile to Alicia, then enters the office. Alicia stands there, staring in, seeing Cary being fired, her breath strained, as behind her...

...KALINDA pauses in the hall, eyeing Alicia. Not wanting to disturb her moment of guilt.

JULIUS CAIN

You're safe.

JULIUS CAIN leaning out of the conference room...

KALINDA

I'm safe?

JULIUS CAIN

The pink slips are coming in.

They look toward Alicia's back as she watches Cary.

JULIUS CAIN (CONT'D)

Gonna be a lot of blood in these halls in about an hour.

And we're with Alicia, watching Cary stand, go to the office door, exit. And he stares right at Alicia-- dead burning eyes-- as he passes. Alicia watches him go. Cary passes...

...Kalinda and Julius too, the same burning look. Kalinda starts to speak, lets it go. She crosses to Alicia. Just the two of them.

ALICIA

They fired him.

KALINDA

They kept you.

ALICIA

I... I got a client at the last minute-- through Peter.

Kalinda studies her, sees her guilt.

KALINDA

Smart.

ALICIA

No.

(CONTINUED)

2

KALINDA

You got a client. If Cary had the opportunity, he would've too.

ALICIA

Don't. Please.

KALINDA

Do you have your keys?

ALICIA

Do I...?

KALINDA

Your keys, do you have your car keys?

ALICIA

I... why?

KALINDA

I just want to compare them.

ALICIA

(stares at her)

Are you trying to distract me?

KALINDA

Yes. Let me see your car keys.

Alicia takes out her car keys. Kalinda takes them. And immediately turns to go.

ALICIA

Um, Kalinda...?

But Kalinda continues to...

3

INT. 28TH FLOOR - RECEPTION - NIGHT

3

...reception, getting in an arriving elevator. Alicia follows, catches up with her:

ALICIA

Kalinda? What're you doing?

KALINDA

(holds open the door)

You won. He lost. You're going to turn this into some morbid thing because that's who you are. So...

(MORE)

(CONTINUED)

KALINDA (CONT'D)
(raises her keys)
Let's go.

Alicia stares at her. Takes a second.

ALICIA
Let me get my coat.

4 INT. HOTEL BAR - NIGHT 4

Two shots of tequila. A cocktail waitress places them in front of Alicia and Kalinda in a booth.

KALINDA
Lockhart/Gardner tradition. You're an associate now, two shots of tequila.

Alicia laughs as the waitress places two more in front of them.

ALICIA
I have to be home by eight.

KALINDA
Let me see your phone.

ALICIA
(laughs)
Kalinda, no really, I have to get home.

KALINDA
Alicia, I'm taking responsibility for your irresponsibility. Let me see your phone.

Alicia smiles, takes it out. Kalinda hits speed dial...

KALINDA (CONT'D)
Hello, who am I speaking to?

5 INT. ALICIA'S APARTMENT - NIGHT 5

ZACH on the phone...

ZACH
Zach. Who's this? One second.
(yells)
Dad, mom's gonna be late tonight.

PETER
Okay. Tell her not to worry.

PETER at the front door, letting ELI in...

(CONTINUED)

ELI
You don't look like a man who's
gonna be free in a few days.

PETER
There's been a hitch.

Peter nods toward ELSBETH TASCIONI in the kitchen.

PETER (CONT'D)
I miss Daniel Golden.

ELI
When the Obama White House calls,
you gotta go. Golden says she's
the better litigator. Just easy to
underestimate.

PETER
Then she must be very good because
I sure am underestimating her.

Eli smiles. Peter sees Zach listening in, interested.

PETER (CONT'D)
So finals, huh? Let me help you in
a minute.

Peter and Eli continue on to the kitchen where ELSBETH
TASCIONI works on her laptop-- decorated with flower power
decals-- pushing random buttons.

ELI
Miss Tascioni? Hi, Eli Gold.

ELSBETH
Oh, yes, hello. You're not good
with computers, are you? My son
keeps buying me new ones, and then
just backing away and laughing.

Elsbeth chuckles. Peter trades a look with Eli: see what I
mean?

ELI
So what are we watching here?

ELSBETH
Evidence.

ELI
For the retrial?

(CONTINUED)

ELSBETH

Yep.

ELI

But... the prosecution lost its only witness, right? Kozko committed suicide so they have no case.

ELSBETH

And I thought Monday would be a simple matter of a dismissal. But... watch.

She hits a key-- nothing happens. She smiles, hits another key. Still nothing. Peter finally reaches past her, clicks the right key, starting a Quicktime video. Elsbeth laughs...

ELSBETH (CONT'D)

That was my next button.

KOZKO appears on the screen in a State's Attorney interview:

KOZKO (ON SCREEN)

*Peter was pretty bald about it:
\$45,000 would buy me a certain
amount of access. \$85,000, more.*

GLENN CHILDS (O.S.)(ON SCREEN)

*And did he say what he needed the
money for?*

KOZKO (ON SCREEN)

A down payment on a bigger house...

ELSBETH

This is a video proffer completed by Mr. Kozko before his death. The prosecution now plans to introduce it into evidence--

PETER

But they can't. It's hearsay.

ELSBETH

That's right.

ELI

Then...?

(realizing)

They don't want to use it. They want the press to use it.

(CONTINUED)

ELSBETH
That was my first guess. But these
aren't the motions of a prosecution
winding down.

ELI
(looks to the video)
How bad is it?

ELSBETH
Well, it's well-shot. But
otherwise, no, it's not good.

And they watch Kozko on the screen. Confessing. As...

A6 **OMITTED**

A6

6 **INT. HOTEL BAR - NIGHT**

6

...Alicia and Kalinda laugh. Tipsy. Sweaty bridesmaids,
groomsmen drink in the background-- the spillover from a
drunken wedding-- as Alicia and Kalinda fight over her phone:

KALINDA
Let go.

ALICIA
No.

KALINDA
Will feels the same way about you.

ALICIA
No, he doesn't-- and even if he
did, it doesn't matter.

KALINDA
It does. I phone Will. I tell him
we're at the bar. I tell him
you're too drunk to go home--
(Alicia laughs)
--and you're getting a hotel room
upstairs. For one night, Alicia.
No repercussions.

ALICIA
And tomorrow?

KALINDA
Tomorrow, you wake up.

(CONTINUED)

ALICIA
It's not me, Kalinda.

KALINDA
Everything's you. Everything you
want to be you is you.

BEST MAN
You two are so hot.

The BEST MAN plops down next to them. Mid-20s. Muscular
surfer boy. Alicia and Kalinda laugh.

KALINDA
And who are you?

BEST MAN
Brian. The best man. What are we
celebrating?

KALINDA
Tomorrow her husband is being freed
from house arrest.

BEST MAN
Really? I'm getting you both
drinks.

And the Best Man stumbles off as Alicia just turns to
Kalinda, shakes her head, smiling. Kalinda smiles back.

ALICIA
Are you gay?

Kalinda laughs, stares at Alicia.

ALICIA (CONT'D)
Come on, we're talking about every
miniscule little aspect of my life.
It's a simple question.

KALINDA
I'm...
(what's the best word)
...private.

ALICIA
(laughs)
Come on.

KALINDA
What? Why does it matter?

(CONTINUED)

ALICIA
It doesn't.

KALINDA
Then why do you want to know?

ALICIA
Because I do. And how is this
fair?-- I talk about everything.

KALINDA
I didn't say it was. I don't like
talking about my life. You like
talking about yours.

Alicia sees her cellphone light up. Reads the caller ID.
"Will." Oh shit.

KALINDA (CONT'D)
What?

ALICIA
Nothing, it's work.

But Kalinda laughs, knows it's Will, as Alicia steps away to
answer. And...

7 **INT. 28TH FLOOR - SECRETARIAL SUBSTATION - NIGHT** 7

WILL
Hi. It's me.

Will stepping out of Diane's office. In the midst of massive
layoffs, he looks exhausted. INTERCUT with...

8 **INT. HOTEL BAR - NIGHT** 8

ALICIA
I know. Hey.

Alicia frowns-- her voice sounds stupid. She turns away from
a smiling Kalinda, tries to sober up...

WILL
How're you doing?

ALICIA
Good. Actually really good.

WILL
I'm glad. You deserve it.

(CONTINUED)

ALICIA
How about you?

WILL
Well, we're in the midst of lay-offs.

ALICIA
Oh my god, I'm sorry.

WILL
No, no. It just has to be done.
Alicia, I...

A moment. Alicia tries to shake the alcohol out of her head.

ALICIA
You...?

WILL
I...

Will sees Diane waving from inside her office. Another employee entering.

WILL (CONT'D)
Can I ask you a favor? I just got a call from... a client who needs help and I can't get away right now.

ALICIA
(a napkin to write on)
Sure. Which client?

WILL
Colin Sweeney.
(Alicia slumps)
I know. Look, it'll be easy. We just revamped some language on his company merger. And I'm sure he just has some questions before he signs. I was going to send Brad. But we...we just let him go.

ALICIA
Oh, god. Yeah. It's close to here.

WILL
Thanks, Alicia. And don't leave without a fully executed copy, okay?
(MORE)

(CONTINUED)

WILL (CONT'D)

He likes playing games and leaving signatures blank. And thanks-- I'm so glad this worked out.

ALICIA

Me too. Bye.

And-- click-- Will hangs up, considers it, looks back toward Diane's office, another victim waiting in the firing chair. He exhales deeply, enters...

WILL

Hi, Damien. Thanks for waiting.

9 **EXT. SWEENEY'S TOWNHOUSE - NIGHT** 9

A cab idles in front of a massive beautiful brownstone as Alicia rings the doorbell, calls back to the cabbie...

ALICIA

Just give me a minute.

SWEENEY (O.S.)

Hello. Who's there?

Static from the door's intercom. Alicia pushes the button:

ALICIA

Mr. Sweeney? It's Alicia Florrick. Will Gardner sent me.

Pause. Then a chortle comes from the intercom.

SWEENEY (O.S.)

Sure, why not. Come on up.

Buzzzzzzz. The door buzzes open, and Alicia starts up....

10 **INT. SWEENEY'S TOWNHOUSE - NIGHT** 10

...the beautiful stairway toward his apartment. Sweeney's art has changed. Overly-cute Q-version art. Oy, Alicia rolls her eyes. Finds herself in the large room.

ALICIA

Mr. Sweeney?

SWEENEY (O.S.)

In the study. Could you grab the camera on the table, dear?

(CONTINUED)

Alicia sighs, finds an old 35 mm camera. She sees the corner of a rug flopped messily back. Always tidy, she uses her foot to flop it back into place.

ALICIA

I have a cab waiting outside, Mr. Sweeney. Will Gardner thought you might have a red-lined contract for me.

And Alicia turns into the study to find...

11 **INT. SWEENEY'S TOWNHOUSE - STUDY - NIGHT** 11

...SWEENEY standing in a t-shirt and shorts, covered in blood, a dead naked woman on the floor handcuffed to his ankle.

SWEENEY

I can explain.

Alicia just stares at him.

END OF TEASER

ACT ONE

12 INT. SWEENEY'S TOWNHOUSE - STUDY - DAY 12

A second later. Sweeney tries to look dignified.

SWEENEY
This isn't what it looks like.

Alicia takes a second, needs to be a good lawyer. She pushes everything else aside, reaches for her cell, but-- the camera in her hand. Damn.

SWEENEY (CONT'D)
Oh, the camera, yes. Could you...?

But Alicia drops it on a couch. Fingerprints! She takes out her cellphone, dials.

SWEENEY (CONT'D)
I already phoned 911. A minute ago.

Alicia sees a kitchen knife on the floor.

ALICIA
Is she dead?

SWEENEY
Sheila? Yes.

ALICIA
Are you hurt? Is that your blood?

SWEENEY
I-- In a few places, yes. It was self-defense. You have to believe me. She attacked me. Sorry, I can't reach it.

*
*
*

Alicia turns, sees Sweeney trying to drag the dead woman toward the camera...

ALICIA
Mr. Sweeny. Stop.
(into the cell)
Kalinda. There's been a...
(MORE)

(CONTINUED)

ALICIA (CONT'D)

I need help at Colin Sweeney's.
There's been a murder. No. I
don't know.

Alicia looks toward the doorknob. Her fingerprints. *

ALICIA (CONT'D)

I didn't know it was a crime scene,
and my fingerprints are on...
things. *

(looks back)

Mr. Sweeney! Don't move!

Sweeney at the couch now, the back of the camera open,
exposing the film.

SWEENEY

They were just embarrassing. The
pictures.

ALICIA

Put the camera down, Mr. Sweeney.

(to Kalinda)

As soon as you can. Thanks. *

(to Sweeney) *

Now don't move. Just stay right
there. *

And Alicia starts toward... *

13 INT. SWEENEY'S TOWNHOUSE - NIGHT 13

...the kitchen, passes the rug she flopped back over.
Considers it, takes her sleeve to avoid fingerprints, starts
to fold it back to its original position when she...

...stops. No, that's worse, isn't it? She leaves it when
she glances up, sees a broken window, glass on the floor.
The window swung open. A break in? She starts to turn away
when she notices...

...a pool of a dark liquid on the tiles in the kitchen.
Blood. A growing pool of blood. Oh god. Is someone there?
She whispers toward it:

ALICIA

Hello?

(CONTINUED)

SWEENEY (O.S.)
(calling from the study)
What's wrong?

ALICIA
Is there somebody else here?

SWEENEY (O.S.)
No, why?

Alicia starts toward the kitchen, careful, seeing blood droplets on the floor at her feet, avoiding them, stepping between them, trying not to contaminate a crime scene. A minefield. She looks ahead toward--

--the blood pool. Continues toward it. When she hears sirens. Distant sirens, but getting closer.

SWEENEY (O.S.) (CONT'D)
Sounds like the calvary.

But Alicia ignores him, turns the corner toward the blood puddle, finding...

...a DEAD DOG there. Rottweiler. Tongue hanging out. Eyes wide. Blood pooling under it.

14 **INT. SWEENEY'S TOWNHOUSE - STUDY - 30 MINUTES LATER - NIGHT**

14

Sweeney in tears, the most emotion we've seen from him.

SWEENEY
He never hurt anyone. Chili barely even barked.

A cop works on the cuff on his ankle as CSI types bag evidence, and paramedics wait to bag the victim.

DETECTIVE BURTON
So you're saying she killed your dog? Even though the victim has no defensive wounds on her body from a canine attack?

ALICIA
Mr. Sweeney is choosing not to answer at this time, detective.

DETECTIVE BURTON turns to Alicia. Kalinda watching.

(CONTINUED)

DETECTIVE BURTON
And, Mrs. Florrick, you say your
fingerprints are on...?

ALICIA
The front doorbell, the intercom,
the doorknob entering, the camera,
and the rug.

DETECTIVE BURTON
And why did you clean up the rug?

ALICIA
As I said, I didn't know it was a
crime scene when I entered.

DETECTIVE BURTON
Because your client deceived you?

Kalinda shoots a "come on" look toward Burton.

ALICIA
I can't respond to that due to
attorney/client privilege,
detective-- although I would argue
it's wrong to infer that.

DETECTIVE BURTON
And you opened the back of this
camera?

ALICIA
I'm sorry, I can't answer that due
to attorney/client privilege.

DETECTIVE BURTON
But your fingerprints are on the
camera?

ALICIA
Yes, as I said.

DETECTIVE BURTON
But you're still insisting you
didn't tamper with evidence?

ALICIA
Yes.

DETECTIVE BURTON
Even though I smell alcohol on your
breath?

(CONTINUED)

KALINDA

Tony.

DETECTIVE BURTON

Ms. Sharma, this is my job. I don't interfere in your job.

Kalinda nods: good point.

ALICIA

We were celebrating when I received a call from Mr. Sweeney-- excuse me, from Mr. Gardner, a partner at my firm-- and he told me to come here to collect contracts. I arrived in a cab; I did not drive myself.

Burton studies her. Takes a second.

DETECTIVE BURTON

Mr. Sweeney, you are under arrest for murder.

And as they cuff him, Sweeney sighs:

SWEENEY

And back into cuffs I go.

ALICIA

Mr. Sweeney, I need you to listen to me. Remain silent. Irony does not work here. Jokes do not work. Do you understand?

Sweeney nods as he "locks his lips" and Burton continues mirandizing: "You have the right to remain silent..." As...

15 INT. CRIMINAL COURT - DAY 15

...we push through the double doors of court, finding Eli Gold schmoozing a REPORTER:

ELI

Just so we're clear, this motions hearing has an audience of one. You. And your paper.

REPORTER

I'm honored.

(CONTINUED)

ELI

Childs has given up prosecuting Florrick in court. Now he's all about prosecuting him in the press.
(sees CHILDS passing)
Glenn, how are you doing today?

GLENN CHILDS

(no love lost)
Mr. Gold. Spinning, are we?

ELI

Nope, reality is much too interesting to need my help.

Childs scoffs, crosses to the prosecution table as the Bailiff interrupts: "*All rise. The honorable Graham Schickel presiding...*" GRAHAM SCHICKEL (36) sweeps in, sits. Gavin Newsome young. Proud, pompous, and defensive about his youth.

JUDGE GRAHAM SCHICKEL

Good morning. As the youngest judge on the bench in the State of Illinois, I would like to say: welcome. Miss Tascioni, I have your motion to dismiss, and I believe you have a motion too, Mr. State's Attorney?

*

Glenn Childs with his troops at the prosecution's table.

GLENN CHILDS

I do, your honor. We move to introduce into evidence the video proffer made by our key witness, Gerald Kozko, recently deceased.

Elsbeth alone at the defense table...

ELSBETH

Yes, your honor, hi. I hate to object right off the bat here, but the key word here is "deceased." I can't cross-examine a dead witness-- as much as I'd like to try.

GLENN CHILDS

Your honor, two years ago the Illinois House of Representatives, in a 109 to 0 vote, passed the Peterson law--

*

(CONTINUED)

Eli looks up-- oh shit-- as Elsbeth smiles to herself, realizes what's coming.

GLENN CHILDS (CONT'D)
--which makes us the only state in the union that allows hearsay evidence such as this proffer when the accused benefits from the death.

JUDGE GRAHAM SCHICKEL
Ah, getting novel on us, Mr. Childs. This law is almost as new as I am.

ELSBETH
Yes, your honor, unfortunately for Mr. Childs, the Peterson law requires that the accused benefit not just from a death, but from a murder he committed. And Mr. Kozko committed suicide.

GLENN CHILDS
The police have not made that determination, your honor; a body has not been found; and we will present evidence to the contrary.

Elsbeth suddenly laughs. Everyone looks toward her.

ELSBETH
My apologies, your honor. I found this humorous. Mr. Childs would like to prove my client is a murderer so he can prosecute him for corruption? That *is* certainly novel.

JUDGE GRAHAM SCHICKEL
Well, novel or not, we will hear evidence on this alleged murder tomorrow.

Gavel bang. In the gallery, the reporter leans toward Eli:

REPORTER
They just called your client a murderer. I don't think this is about an audience of one anymore.

(CONTINUED)

But Eli sees Childs passing him and rushing out of court, meeting someone in the hall. A woman. Eli gets up, exits too, eyes...

16 **INT. CRIMINAL COURT - HALLWAY - DAY** 16

...Childs turning the corner with the woman. Eli turns the corner too, seeing the woman is the Federal agent, LANA DELANEY (from 114). Elsbeth steps up beside Eli...

ELSBETH
Yes, he's talking with the Feds. I think things just got more serious.

ELI
Coordinating strategy?

ELSBETH
I don't know.

Elsbeth considers it, then starts forward, approaching Childs and Lana who look up at her, stop talking.

ELSBETH (CONT'D)
Hi. Are you two coordinating strategy?

Eli rolls his eyes. Impulse control, please!

LANA
Mr. Childs and I are old friends.

ELSBETH
Phew. What a relief.

And Elsbeth starts off.

17 **INT. HOLDING CELL - LAWYER'S INTERVIEW ROOM - DAY** 17

Sweeney whispering, sits across from Alicia and Diane.

SWEENEY
She would ambush me; I'd fight and if I won, we'd have sex.

Diane and Alicia trying not to judge...

DIANE
She was your stalker, but you encouraged her?

(CONTINUED)

SWEENEY

It was a game. She would break in. I would disarm her. And we would have sex. It was terrific. This time was different. She tried to kill me.

DIANE

Okay, don't say anything about that - to anyone. Do you understand? Sometimes they bunk you with a friendly chatty cellmate. It's a setup. Resist the impulse to chat.

SWEENEY

Thank you, yes, sound advice.

ALICIA

The police are calling the victim a Jane Doe. Do you have any idea who she was?

SWEENEY

No, I just knew her as Sheila Piper.

DIANE

You said she wrote you?

SWEENEY

Yes, classic stalker letters.

DIANE

Where are they?

18 INT. 28TH FLOOR - CONFERENCE ROOM - DAY

18

Mid-strategy session. Diane, Alicia, a standing Kalinda, Julius Cain, eight others.

JULIUS CAIN

In his bedside table. So that means the police have them.

DIANE

Let's petition the court for access to these letters. When do we get forensics, blood work?

ALICIA

Preliminary, three days.

(CONTINUED)

KALINDA

We should get an expedited necropsy on the rottweiler.

JULIUS CAIN

I think that's a cul de sac. The preliminary ME report shows no defensive wounds on the victim from a canine attack.

KALINDA

Yes, but Sweeney said he heard no barking when the Jane Doe broke in.

Alicia looks toward her, considers it. The first crack in her incredulity.

KALINDA (CONT'D)

So maybe the attacker sedated the dog first. That would show up in a necropsy.

ALICIA

(nodding, interesting)

If we can prove Jane Doe sedated the dog, it's pre-meditation. She went there with the purpose of doing harm.

DIANE

Good. It's a place to start. Get the letters and get the dog.

(seeing Will enter)

Yes?

WILL

Alicia, do you have a sec?

19 INT. 28TH FLOOR - WILL'S OFFICE - DAY

19

Will closes the door, turns to Alicia...

WILL

I'm sorry, I didn't know. I thought it was contracts. I wouldn't have sent you there--

ALICIA

Will, it's fine, really.

(CONTINUED)

WILL
How're you handling it?
(off Alicia's look)
The body. The blood.

ALICIA
Oh.
(thinks a second)
Good. I didn't even think of it.
Just seemed like another day.

Will laughs...

WILL
A weird life we lead.
(the two smile)
So we're normal again? We're
dealing with it?

ALICIA
Are we talking the crime scene now?

WILL
No.

ALICIA
(oh-- "us")
Yes. We're dealing with it.

Will sees Diane nodding across the way.

WILL
Well, welcome back.

20 INT. 28TH FLOOR - SECRETARIAL SUBSTATION - DAY

20

And Will leaves Alicia, crosses to Diane...

DIANE
Talk about the luck of Job. On the
brink of merging Sweeney's company
with another one, this happens.

WILL
It's not off-track yet. I'm
phoning to check everybody's
temperature.

DIANE
The CEO was just accused of murder.
Everybody'll scramble.

(CONTINUED)

20

WILL

Not necessarily. The buyer is motivated, and money is money.

Diane sees a burly SECURITY GUARD waiting. Diane nods: go.

WILL (CONT'D)

What's that about?
(then realizes)
Oh, the layoffs.

DIANE

Yes. Won't be a fun day.

21

INT. 27TH FLOOR - BULLPEN - DAY

21

A jiggling doorknob. It won't open. It's Cary locked out of his office.

ALICIA

Cary.

Cary turns. An apologetic Alicia behind him.

CARY

I'm just getting my laptop.

ALICIA

I know. I just... I wanted to say:
I'm sorry.

Cary smiles oddly.

CARY

Sorry you got the job? Or sorry for what you *did* to get the job?

ALICIA

(thinks a second)
Sorry we *both* didn't get the job.

CARY

Alicia... here's the thing. You like to think you're a good person; and maybe at one time you were, but we both know: you'll do whatever it takes. Sleeping with the boss? Check--

ALICIA

Cary, if it makes you feel better to think that, think that, but--

(CONTINUED)

CARY

I don't have a name, Alicia. I don't have a fairy Godmother I can phone up. Or the whole Chicago political machine. I had to work. I had to sweat. I had to make money for the firm. And that's just not enough--

SECURITY GUARD

Sir, you have to leave.

The burly GUARD. Like something out of THE GODFATHER.

CARY

I need to get my laptop. And my personal items.

SECURITY GUARD

(offering a form)

You can itemize them, and they will be collected and sent to your home.

CARY

I need them now.

SECURITY GUARD

That is not possible, sir. They will be returned to you within three working days.

Cary turns to Alicia-- as if she were responsible. Simply:

CARY

This was not fair. And I was stupid. I acted like it would be.

And Cary exits, the guard following him closely. Alicia watches him go.

22 INT. ALICIA'S APARTMENT - NIGHT

22

Alicia returns home-- as usual, exhausted. The house silent.

ALICIA

Hello? Family?

She sees the kitchen dark. No, not really dark. A glow of yellow. She starts toward it. When...

FAMILY

SURPRISE!

(CONTINUED)

A cake. Peter. Zach. GRACE.

GRACE
Good job, mom!

ZACH
You kicked butt!

Alicia smiles. Actually it is nice. Peter kisses her on the cheek.

PETER
We're so proud of you.

ALICIA
How'd you know?

PETER
Your assistant told me when I phoned. Why didn't you say anything?

Alicia smiles, laughs. Okay, this feels good.

ALICIA
I don't know. It's been... busy.

GRACE
So you're a full lawyer now?

ALICIA
No, a Junior Associate. But now the *only* Junior Associate.

ZACH
So when are you a Supreme Court justice? Dad said we can go to Europe when you're a Supreme Court Justice.

PETER
Just a little encouragement.

Alicia laughs, as Grace nods toward the cake candles:

GRACE
We didn't know how many to put in, so we used the whole box.

Alicia smiles, blows them out: almost feels like crying it's so nice to be home. The phone rings. Zach goes to answer, as Peter whispers to Alicia...

(CONTINUED)

PETER
I've never been so proud of you.
It's good to see all your hard work
pay off.

ZACH
Mom.

Zach holding up the phone.

23 INT. 28TH FLOOR - CONFERENCE ROOM - NIGHT 23

Office late. Just Alicia and Kalinda. And a table stacked
with evidence. A happier, more content Alicia.

ALICIA
These are the letters sent to
Sweeney?

KALINDA
Yep. Sweeney's at least telling
the truth about being stalked.
(reading)
"You're dead meat, my darling. I
feast on dead meat."

ALICIA
Still a Jane Doe?

Kalinda nods, but slows as she reads something...

ALICIA (CONT'D)
What?

KALINDA
You know what's odd. These letters
are full of details from his trials--
- both trials. "Now I'll need a
fourth for bridge."

ALICIA
She could've read that.

KALINDA
Not in this detail.

ALICIA
A juror?

KALINDA
(shrugs)
It's the legal language she uses--
(MORE)

(CONTINUED)

KALINDA (CONT'D)

(reads)

"I want to kill that idiot
deponent." "I hate the Rule 30
slut."

(to Alicia)

It's like someone in the business.

A24 INT. 28TH FLOOR - CONFERENCE ROOM - TEN MINUTES LATER. A24

Alicia's laptop is open. Google images clicking by. Stills from a Court TV broadcast. Sweeney in court.

KALINDA

The first trial.

Click-- A witness on the stand. The judge. Not people we recognize. And... Kalinda stops on an image. Double-clicks on the image, expanding it.

The COURT REPORTER. A woman typing away, transcribing. Can't see her face, she's turned away.

KALINDA (CONT'D)

Who's this?

ALICIA

The court reporter?

KALINDA

Yes. What's her name?

24 EXT. SHEILA'S DUPLEX - NIGHT 24

"Sheila Warburg." The name plate on a mailbox. Kalinda stands on the stoop, knocks again. A dark street.

KALINDA

Sheila?

Nothing. Kalinda opens the mail box, overstuffed with catalogues, bills. She looks down. Two newspapers, waiting to be picked up. Kalinda peers through the front window. Hard to see. Wipes the dust away, sees...

...a TV, dining room table. Nothing out of the ordinary. A small quaint duplex. She moves to another window, clears the dust. Peers into a hall. Nothing interesting. Oops, wait, spoke too soon. Hanging from a closet doorknob is...

...a leather S&M mask. Kalinda smiles, starts to pull on her gloves.

25 **INT. SHEILA'S DUPLEX - NIGHT** 25

A window is nudged open. Kalinda's gloved hand reaches through, then down to the knob, turning it. No effort at all.

Kalinda enters, looks around. The unspectacular duplex. She flicks on a light. Doesn't make it any more spectacular. She crosses into...

26 **INT. SHEILA'S DUPLEX - BEDROOM - NIGHT** 26

...the bedroom-- click-- flicks on a light. Clean, neat. Kalinda crosses to the computer when she pauses, looks down at the laser printer. The tray. She pulls out the sheets.

Print out of Sweeney articles. Sweeney photos. His dead wife, stepdaughter, all downloaded. Then Kalinda pauses. The next print-out a photo from a cellphone. Sweeney returning home. Sweeney at court. All grainy shots. Stalker shots. Kalinda smiles. Good evidence. She carefully slides the print-outs back into place and...

A27 **EXT. SHEILA'S DUPLEX - NIGHT** A27

...Kalinda gets on her cellphone as she starts away-- like a thief in the night...

KALINDA
Burton? Ready to write down an
address?

END OF ACT ONE

ACT TWO

27 INT. CRIMINAL COURT - DAY

27

Elsbeth jumps to her feet:

ELSBETH

Not to sound too melodramatic, your honor, but-- objection. Really.

Childs at the prosecution table with MARIANNE KOZKO (48). Newly-widowed. A mix of pain and anger.

GLENN CHILDS

Your honor, Mrs. Kozko heard directly from her husband that if he were to die under mysterious circumstances, it would be at Peter Florrick's hand.

ELSBETH

Yes, and I heard from a butterfly it wouldn't be. Both are hearsay statements, your honor, and equally inadmissible.

Eli smiles in the gallery as Elsbeth finds herself getting angry.

GLENN CHILDS

The Peterson law allows for exactly such hearsay testimony.

ELSBETH

(to Childs)

So let me get this straight. It allows hearsay as long as a murder is established; and a murder is established here because there is a hearsay statement that establishes it which is allowed because there was a murder-- tell me when the snake actually devours it's tail, okay?

JUDGE GRAHAM SCHICKEL

Ms. Tascioni, you are ridiculing established Illinois law.

ELSBETH

Yes, your honor, gleefully.

(CONTINUED)

JUDGE GRAHAM SCHICKEL
Well, I know I'm the youngest judge
on the bench--

ELSBETH
Yes, your honor, we're all in awe.

Silence in the court. The Judge stares at her, finishes:

JUDGE GRAHAM SCHICKEL
--but I will overrule your
objection. Given the Peterson Law,
this testimony is allowed. If you
have a problem with that, take it
up with the Supreme Court.

And-- bang-- a peeved Schickel exits court as Childs gloats,
exits. Eli goes to Elsbeth.

ELSBETH
This just makes me so angry.

ELI
Adorably so.

ELSBETH
I'm sure I don't know what that
means. Now I have to get to work.

But Elsbeth is off, charging out the door. Eli starts to
follow when he sees the Fed, Lana, in the last gallery row
making a note, getting up, exiting too. Eli considers it.

28 **INT. STATE'S ATTORNEY'S OFFICE - DAY**

28

DIANE
Hybristophiliac.

Plea bargaining. Diane, Julius, Alicia across from three
ASAs. One is GENEVA PINE, the controlled and slightly
unsettling ASA from episode 111.

DIANE (CONT'D)
Women who are irresistibly
attracted to dangerous men.

Diane lays out the letters, and copies of the evidence from
Sheila's house.

(CONTINUED)

DIANE (CONT'D)
It's quite common. Women who propose to Charlie Manson or send their panties to Jeffrey Dahmer.

ASA PINE
45 years.

A second. Diane stands.

DIANE
No. We'll see you in court.

ASA PINE
Fine. This isn't gangbanger #5, Ms. Lockhart. This is Colin Sweeney. People want him behind bars.

DIANE
Then "people" should find better evidence. Because this--
(the letters)
--screams self-defense, ma'am.

Pine reaches into a drawer, takes out more xeroxes.

ASA PINE
The thing is... these letters didn't just go one way. How's Peter doing?

Odd non-sequitur. Pine stares right at Alicia. Both Diane and Julius look at Alicia. Firm:

ALICIA
Fine. Thank you.

JULIUS CAIN
(the letters)
Where'd you get these?

ASA PINE
The victim's house. You see, Mr. Sweeney wrote back, encouraging her, taunting her. I'm sure you can find a psychological term for that too.

DIANE
Hysterical prosecution?

(CONTINUED)

Pine scoffs as Alicia looks up, sees GLENN CHILDS at the door, listening in.

ASA PINE

45 years. Here's a copy of a diary the victim kept with some very interesting entries on your client, and some quite specific descriptions of their sexual practices.

Alicia sees Childs exiting. She gets up, follows.

29 INT. CRIMINAL COURT - HALLWAY - DAY 29

ALICIA

This is you?

Glenn Childs turns, studies Alicia, confused:

GLENN CHILDS

This is *me*?

ALICIA

Milking it. The wife of Peter Florrick representing a killer.

GLENN CHILDS

Hmm, interesting. Hadn't thought of that.

Alicia moves closer...

ALICIA

And how about this? The State's Attorney hired a sick, killer-obsessed court reporter for some of the state's most high profile criminal cases. That'll be a fun lawsuit.

GLENN CHILDS

You're right, Mrs. Florrick, you've got me there. So why don't we leave it at this. Let's just both do our jobs.

And Glenn starts off. Alicia watches him go.

30 INT. HOLDING CELL - DAY

30

SWEENEY

Of course I wrote back to her. I
love a good fetish.

Sweeney flipping through the xeroxed diary in the holding
cell. Alicia, Julius, and Diane across from him, frowning.

ALICIA

Cut the crap, Mr. Sweeney, you're
looking at 45 years.

SWEENEY

You're right, I'm sorry.

Diane and Julius trade a look. Alicia has some kind of
mothering thing going on with him.

DIANE

Please take a look at the diary,
Mr. Sweeney.

SWEENEY

(reading the name)

Sheila... Warburg? My god, how
prosaic. Sweaty suburban sex with
Sheila Warburg.

JULIUS CAIN

We need to know what is true and
what she's making up.

SWEENEY

Well, this is not true-- this one
here-- I'm not opposed to it in
principle, but... My goodness.

DIANE

If you could underline the parts
that are fiction.

SWEENEY

Certainly. Look, I had sex with
her twice. She liked to pretend to
break in and handcuff me. We would
wrestle, then have sex. But this
time, she wouldn't stop. I tried
to get her to drop the knife, but--
Then we wrestled, and the knife...
it went in. That's it.

(CONTINUED)

Alicia eyes him. He seems genuine-- for Sweeney. As...

31 **INT. HARPER & GREENE - DAY** 31

...another law firm. Great looking reception. Busy. And sitting under a sign "Harper & Greene" is Cary. In his best suit. Crisp. Trying to look newly minted. He looks next to him at...

...a carbon copy of himself. A fresh faced lawyer, leg crossed exactly like his: left over right. Cary looks the other way. Another lawyer: left leg over right. Cary considers it. Crosses right over left. Individuality.

MARTIN LEBOEUF
Cary Agos!

A lawyer exiting. MARTIN LeBOEUF (27). Harvard grad. Loud, funny. Harvard Lampoon version of Cary.

CARY
Marty? You work here?

MARTIN LEBOEUF
No. Trying to. I thought you were at Lockhart/Gardner.

CARY
I was. Layoffs.

MARTIN LEBOEUF
Oh my god. Same at Orren & Polk. And I wouldn't even go in here. They're lining up resumes for 2011. Come on, let's get a drink.

Cary nods, nods. Eyes LeBoeuf.

CARY
Maybe I'll give it a try.

MARTIN LEBOEUF
(laughs)
You don't believe me. Well, go for it. Did you hear about Corsican? Harvard Review. Clerked for Scalia. Now he's writing a screenplay.

*

CARY
About what?

(CONTINUED)

MARTIN LEBOEUF

Who cares, it's in 3-D. He's moving to LA. Hey, so if you change your mind, some of the old buds are getting together at Brandos. Drop by.

And Martin is out the door. Cary sits there a second. Considers it. Gets up, follows. As...

32 **INT. 28TH FLOOR - DIANE'S OFFICE - DAY** 32

Diane and Will on separate phones...

DIANE

Okay, we'll get back to you.

She hangs up, happy, waits for Will...

WILL

Right, I have to go. Give me a few hours.

Will hangs up too. Both happy. Something good.

DIANE

Julius!

Julius Cain enters, looks between them...

WILL

The merger's on.

DIANE

If anything, Mr. Sweeney's troubles have... shored up the buyer's interest.

WILL

They were scared of his volatility.

JULIUS CAIN

(careful)
Meaning?

DIANE

We're not changing our defense strategy, but...

JULIUS CAIN

It works to our advantage if Mr. Sweeney takes a plea?

(CONTINUED)

Silence in the office.

DIANE

Okay, we can't say anymore. But I'm backing away from Mr. Sweeney's defense.

WILL

A Chinese Wall. You and Alicia continue, and we'll say no more. Make whatever deal you can, defend him anyway you can. And we won't talk to you, and you won't talk to us. Okay?

JULIUS CAIN

Got it.

And Julius leaves. Diane and Will take a second.

DIANE

Are you dancing a jig inside?

WILL

Like Rose on the Titanic.

33 **INT. FBI CHICAGO DIVISION - HALLWAY - DAY** 33

The modern crowded hallways of the Chicago FBI. Lana the Fed starts toward her office, two Assistants beside her.

LANA

Okay, get those to his desk today, and I'll meet you there.

Lana turns into...

34 **INT. FBI CHICAGO DIVISION - LANA'S OFFICE - DAY** 34

...her office. Neat but very cramped.

ELI

The FBI doesn't give you much room, does it? This is the size of my old dorm room.

Lana smiles, turns to find Eli Gold sitting on her couch. She crosses to her desk, checks her e-mails...

LANA

Were you seeing somebody else in the building, Mr. Gold?

(CONTINUED)

ELI
I was. But I thought I'd make a
little detour.

LANA
I can't talk about any ongoing
investigations.

ELI
I didn't think you could. I
thought I'd talk about them.

LANA
Knock yourself out.

ELI
Glenn Childs has it out for my
client. It is a politically
motivated prosecution, and the FBI
should not be in the business of
taking sides.

LANA
You are reading too much into my
visit with Mr. Childs.

ELI
He's giving you evidence against
Florrick. He's suggesting Florrick
was responsible for Kozko's death.
And you are buying it.

Eli opens a folder, places Zach's Nano photo of the FBI
photographer on her desk. Lana looks at it, looks away,
tries not to be impressed.

LANA
I've seen this.

ELI
Yes, but you haven't seen it on the
side of a bus.

Eli reaches into his bag, pulls out a large poster, unscrolls
it. A blow-up of the same Nano photo.

ELI (CONT'D)
I know how much you guys like
keeping your secrets. I also got
them wallet size. One for each
reporter visiting court. And
buttons!

(CONTINUED)

A dozen buttons with the same photo. Pins one to his chest.

ELI (CONT'D)

I made these at Best Buy. A dollar
a piece.

Lana just stares at him, clearly bothered, but keeping it
very well tucked away:

LANA

You think this will scare us, Mr.
Gold? The office that took down
Capone? Really?

ELI

I know how the FBI works, ma'am.
You don't like to hunt new game;
you'd rather take down an already
bleeding deer-- because you want to
look good to your superiors. Well,
this is just to say, we're not
bleeding. We've got a lot of fight
in us yet. So go find new game.

And Eli leaves a button and poster for her, exits.

THE GOOD WIFE #121 "Hybristophilia" BLUE COLLATED 4/12/10 40.
35 CONTINUED: 35

*

END OF ACT TWO

ACT THREE

A36 INT. 27TH FLOOR - BULLPEN - DAY *A36

KALINDA *
We have to talk. *

Kalinda grabs Alicia as she exits her office. *

ALICIA *
That's not sounding good. *

KALINDA *
It's Sweeney; when is it ever good? *
I got the results of the dog *
necropsy. *

ALICIA *
No drugs in Chili? *

KALINDA *
That's not all. *

Something in the way Kalinda says it. Alicia nods toward her *
office. *

B36 INT. 27TH FLOOR - ALICIA'S OFFICE - DAY *B36

Alicia closes the door as Kalinda starts to lay out photos. *

KALINDA *
There was blood on the dog's fur *
from the victim. *

ALICIA *
That makes sense. Blood when she *
broke in. *

KALINDA *
No, she didn't cut herself breaking *
in. It's from the struggle. *

ALICIA *
It--? It can't be. She wasn't *
alive after the struggle. *

KALINDA *
Right. There was also blood from *
Sweeney. *

Alicia stares at her as Kalinda points to the photos of *
shaved fur and knife wounds. *

(CONTINUED)

KALINDA (CONT'D)
And these. Hesitation knife
wounds. With a tentative angling
of the knife.

*
*
*
*

ALICIA
Someone hesitated before they
killed the dog?

*
*
*

KALINDA
Yes.

*
*

Alicia stares at Kalinda. Sees what she's thinking.

*

ALICIA
The dog's owner?

*
*

Kalinda shrugs. But Alicia nods. Oh shit.

*

36 INT. HOLDING CELL - DAY

36

Alicia and Julius sit, embarrassed, across from an emotional
Sweeney.

SWEENEY
Hardest thing I've ever done. He
was so innocent.

ALICIA
You did it? You killed... your
dog?

SWEENEY
The way Chili looked up at me. So
trusting.

Alicia and Julius trade a look. Oh boy.

SWEENEY (CONT'D)
Who was going to believe me? Not a
damn soul. You don't. I panicked.
I thought if the police saw she'd
killed my dog, they'd see...

JULIUS CAIN
Mr. Sweeney, we have to talk about
taking the plea. We might be able
to talk them down to 30 years.

SWEENEY
I didn't do this.

(CONTINUED)

ALICIA

Stop it, Mr. Sweeney. Just stop it. There are innocent people. Truly innocent. You killed your dog.

SWEENEY

Yes, but this lady tried to kill me. I was protecting myself. Oh my god.

JULIUS CAIN

We'll try to make the best deal we can, Mr. Sweeney.

And they start away. Alicia looks back at him. A small sad figure, weeping, as...

37 INT. BRANDOS - DAY

37

...laughter. Cary with four other Harvard grads at a bar. LeBoeuf from earlier. BRADLEY: one time track star.

MARTIN LEBOEUF

You used to drop the H-bomb, people would look up, put your resume on the top. Now everybody's: so what, a Harvard grad.

BRADLEY

Hey, look, Justice Hart.

They all turn to see a dignified man passing through.

MARTIN LEBOEUF

No, he's already staffed up.

CARY

So you guys just drink here, trying to get a job?

The lawyers laugh.

BRADLEY

You make it sound so sad. We're absorbing legal culture. Glenn Childs, six o'clock.

They all turn to see Glenn Childs heading through to the restaurant as a cocktail waitress leaves a check at their table.

MARTIN LEBOEUF

Right, when I wanna make a first-year teacher's salary.

BRADLEY

They're not hiring anyway.

MARTIN LEBOEUF

So, Cary, you're the last one working. What's your severance?

CARY

My severance? I don't know.

Knowing laughs around the table.

(CONTINUED)

MARTIN LEBOEUF
You'll find out. Last one working
pays.

Oh. Cary nods, takes it, reaches into his pocket.

CARY
So you get another job, what'll you
guys do different?

MARTIN LEBOEUF
Different? I don't know. Give up
the law. What about you?

CARY
I thought it was a family: you
know, we help each other. I won't
make that mistake again.

Cary crosses to the bar, waits for the bartender, as Glenn
Childs steps up beside him.

GLENN CHILDS
Have you read Malcolm Gladwell's
OUTLIERS?

CARY
Excuse me?

GLENN CHILDS
There's a book called OUTLIERS, by
Malcolm Gladwell.

CARY
Okay.

GLENN CHILDS
It says The Beatles are The Beatles
because they played for 10,000 hours in
a German strip club. Bill Gates is
Bill Gates because he worked for 10,000
hours in an after school computer lab.

CARY
What do you want, Mr. Childs?

GLENN CHILDS
To give you a chance to work 10,000 hours
prosecuting the worst scum in Chicago.

Okay. Cary's listening now.

(CONTINUED)

GLENN CHILDS (CONT'D)
I know who you are, Cary. I know you were responsible for some of our worst defeats. I know you were under-appreciated at Lockhart/Gardner. I want you to join us. I want you to--

CARY
Yes.

Childs laughs.

GLENN CHILDS
I'll need your help with Alicia Florrick. She and her husband--

CARY
Yes.

Childs smiles.

GLENN CHILDS
Good. See you tomorrow.

38 INT. ELI'S OFFICE - DAY 38

An impatient and busy Eli waits as Elsbeth again toys with her laptop on his desk.

ELSBETH
Here we go. I think I hold control-shift and... D. No-- F. No.

ELI
Actually, Miss Tascioni, I'm a little busy. I have a client--

ELSBETH
Yes, the problem is I lack confidence with computer stuff.

ELI
Can we-- do this another time?

ELSBETH
Did you know that Mrs. Kozko has three children? Anthony, Lisa, and Arthur.

ELI
I didn't.

(CONTINUED)

ELSBETH

Anthony is the oldest. Lisa the middle child, and...
(still with the computer)
Darn. Control-C.

ELI

Arthur is the youngest?

ELSBETH

Yes. Arthur is the youngest. Well, Mr. And Mrs. Kozko placed \$45,000 in all their accounts-- for college. A very nice gesture. This money was not to be touched until they graduated from high school.

Eli looks out, sees his assistant pointing to her watch. He nods: give me a second.

ELSBETH (CONT'D)

Well, Anthony already graduated from college, so he spent his. Lisa is in college now, so she's halfway through her spending. And Arthur-- well, Arthur didn't start spending his college money until this year. Two weeks ago-- to be specific.

ELI

Okay.

ELSBETH

The funny thing is-- Arthur isn't in college. In fact, Arthur was a stillborn birth in 1992.

Eli stops. Sits. Stares at Elsbeth.

ELI

That is funny.

ELSBETH

Yes, and that got me thinking. Who is withdrawing this money from his bank account?

ELI

Where was it withdrawn?

(CONTINUED)

ELSBETH
(smiles)
Well, funny you should ask. STL
Bank and Trust in Savannah. *

ELI
Georgia?

ELSBETH
No. Did you know there was another
Savannah? In the Cayman Islands.

Eli sits back, smiles...

ELI
No, I didn't know that.

ELSBETH
It's interesting, isn't it?

Eli nods. It definitely is.

ELI
How are you ahead of the police on
this?

ELSBETH
They aren't looking.

39 **INT. STATE'S ATTORNEY'S OFFICE - DAY** 39

Plea bargaining again. Geneva Pine, two ASAs, Julius,
Alicia. But no Diane.

ASA PINE
You seem to be down one partner
today.

JULIUS CAIN
Yes, and I'm wearing a different
tie; what's that matter?
Involuntary manslaughter, five
years. *

Pine laughs right out loud.

ASA PINE
With for-day time off? That's 3
years for a brutal sexual homicide.
Second degree, 15 years. And we're
putting a 24 hour clock on it. *
Offer expires tomorrow.

(CONTINUED)

ALICIA
We have proof Sweeney was stalked;
can we at least stipulate the
victim stalked him?

Julius looks toward Alicia as Pine considers it.

ASA PINE
Agreed, he was stalked. So?

ALICIA
There are Stalker Statutes on the
books-- statutes my husband
instituted while he was in office.

A second. Everybody pausing at the mention of the personal.

ASA PINE
And your point, Mrs. Florrick?

ALICIA
Talk to your boss. What sort of
message will he be sending to stalking
victims if Sweeney is prosecuted?

ASA PINE
Are you really trying a "blame the
victim" defense with Colin Sweeney?

ALICIA
Offer him ten years and we don't
have to go to trial.

Pine considers it. Collects her papers.

ASA PINE
Then let me talk to my boss.

And they exit leaving Julius and Alicia behind...

ALICIA
Why isn't Diane here?

JULIUS CAIN
Chinese wall. Criminal and
acquisitions.

ALICIA
The merger?

JULIUS CAIN

(nods)

My guess is it's more... lucrative
if Sweeney's out of the picture.

ALICIA

"Removal for cause"?

JULIUS CAIN

Yes. Again my guess: but if
Sweeney takes a plea he can be
removed as CEO.

ALICIA

Does Mr. Sweeney know this?

JULIUS CAIN

He knows we represent his financial
and criminal interests. Yes.

Alicia turns to Julius, studies him.

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

40

Alicia starts toward her office, seeing Kalinda...

ALICIA

If it's bad news, can it wait? We've
got a 24 hour clock on a plea bargain.

KALINDA

Feighin, Victor?

ALICIA

The murderer?

KALINDA

On death row. Sheila corresponded
with him.

Alicia stops, stares at her.

ALICIA

Before Sweeney?

KALINDA

(nods)

I thought I recognized those
entries in her diary: the ones
Sweeney said were fiction. They
came from Feighen's trial.

(CONTINUED)

ALICIA
She was the court reporter?

KALINDA
Yes. I'm checking all her trials
now. See what other killers she
was corresponding with. She seemed
to have it out for women killers.
Some kind of avenging angel.

Alicia reverses direction.

KALINDA (CONT'D)
Where you going?

ALICIA
To tell Julius. This could get
them down from ten years.

41 INT. 28TH FLOOR - SECRETARIAL SUBSTATION - DAY

41

Alicia starts toward "Julius's office" when she pauses,
stops, sees him in with Will. Sees a file change hands:
photos, xeroxes. Sweeney evidence? Or something else?

Julius nods something to Will, then exits. Surprised to see
Alicia.

JULIUS CAIN
Hey.

ALICIA
Hey. How's that Chinese Wall?

Julius pauses, stares at her.

JULIUS CAIN
Mrs. Florrick, as much I like to
keep our working relationship
collegial, don't forget you are a
Junior Associate, and I'm an Equity
Partner. Watch your tone.

ALICIA
I will, sir. I think we should
reconsider the plea bargain.
Kalinda found new evidence.

JULIUS CAIN
What evidence?

(CONTINUED)

ALICIA
Sheila Warburg stalked other
killers.

Julius considers it. Reconsiders his harsh tone.

JULIUS CAIN
So you think he's innocent?

ALICIA
No.
(takes a second)
I think he's innocent of this.

END OF ACT THREE

ACT FOUR

42 INT. HOLDING CELL - DAY

42

SWEENEY

So you would advise taking this?

Sweeney sitting across from Alicia and Julius.

JULIUS CAIN

It's the best bargain we could make. Eight years. And this is after they started at what I would consider an adamant 45.

Sweeney looks toward a stiff Alicia. What am I missing here?

SWEENEY

Mrs. Florrick?

Julius turns to Alicia.

ALICIA

It's true they started at 45 years.

SWEENEY

(odd)

And why not court?

JULIUS CAIN

It's coming down to perceptions, Mr. Sweeney. We would petition for a change of venue, but...

SWEENEY

I'm famous everywhere?

JULIUS CAIN

Yes.

SWEENEY

They like me in here. Prison. I'm like the king of kings.

(smiles at Alicia)

It's not too different from getting the best table at Schwa actually. Same jockeying for position.

JULIUS CAIN

We have until six to take the plea.

*

(CONTINUED)

SWEENEY
Okay, thank you, Julius. I'd like to
talk to Mrs. Florrick now-- for a second.

JULIUS CAIN
We're working together.

SWEENEY
I understand. But I just have a
piece of gossip to share. Please.

Julius nods, stands, exits. Alicia exhales, readies herself.

SWEENEY (CONT'D)
It's about the merger?

ALICIA
Yes.

SWEENEY
The company means more with me out
of the picture?

ALICIA
Yes.

SWEENEY
Can I get better than eight years?

ALICIA
No.

SWEENEY
And if we go to trial?

Alicia hesitates. Her only hesitatiopn.

ALICIA
I don't know. Sheila Warburg stalked
other women killers, but I don't know if
that's enough to overcome... your
baggage.

SWEENEY
Yes. That's what I was afraid of.

Sweeney pauses. Almost seems on the verge of tears. Stops
himself. Smiles. Returning to his old self.

(CONTINUED)

SWEENEY (CONT'D)
Well, I did kill my wife. So I
guess the universe is having a nice
little joke at my expense.

ALICIA
You killed her?

Sweeney smiles.

SWEENEY
Thank you for being honest.

ALICIA
You're welcome.

SWEENEY
Well, off I go.

And Sweeney nods to a GUARD who lets him exit. The prison
door clanging behind him.

43 INT. CRIMINAL COURT - DAY

43

JUDGE GRAHAM SCHICKEL
I'm ready to hear Mrs. Kozko's
testimony, Miss Tascioni.

Back in motions court. The usual suspects. Mrs. Kozko on
the stand. Elsbeth with her laptop at the defense table.
Eli in the gallery.

ELSBETH
Yes, just one last objection, your
honor. The Peterson law-- as
atrocious as it may be--

GLENN CHILDS
Objection.

JUDGE GRAHAM SCHICKEL
Sustained.

ELSBETH
--It requires that Mr. Florrick not
only profit from a murder, but be
the instrument of that murder.
Correct?

JUDGE GRAHAM SCHICKEL
Are you asking me, Miss Tascioni?

(CONTINUED)

ELSBETH

No, but you can answer.

JUDGE GRAHAM SCHICKEL

And you can get to the point.

ELSBETH

Well, for Mr. Kozko to be murdered one key thing is required that we overlooked.

JUDGE GRAHAM SCHICKEL

And what is that, Miss Tascioni?

ELSBETH

That he be dead.

And Elsbeth hits two keys on her computer. A picture appearing there. Thrilled it worked:

ELSBETH (CONT'D)

I did it.

And there is an immediate stir in court as the image pops up on a Powerpoint screen. An ATM photo of a man.

ELSBETH (CONT'D)

This is an ATM photo taken a week ago at STL Bank and Trust in Savannah, Cayman Islands.

Eli grins as...

ELSBETH (CONT'D)

Your honor, Mrs. Kozko's hearsay testimony is inadmissible, and Mr. Kozko's video proffer is likewise inadmissible for the very simple reason that Mr. Kozko is still alive.

The court stirs, startled. Bang-- the judge bangs his gavel as Eli gets up, pulls out his cellphone.

44 **INT. ALICIA'S APARTMENT - DAY**

44

Peter sits in a chair, hanging up his cell. He pauses a second, alone, in the living room. And he... smiles. Wider, wider. He pumps his fist in the air. As...

45 **EXT. CRIMINAL COURT - DUSK**

45

Kalinda starts toward her car when...

(CONTINUED)

LANA

Kalinda.

Kalinda turns, finds Lana getting out of a sedan, starting toward her.

LANA (CONT'D)

So your boy is free.

KALINDA

My boy?

LANA

Florrick. He just won.

KALINDA

Really? Wow.

LANA

So I hear there are some tapes.

Kalinda smiles.

KALINDA

There are always some tapes.

LANA

I heard they hurt Florrick *and* Childs so neither wanted to use them: Mutually Assured Destruction.

KALINDA

Sounds like a fairy tale.

LANA

Funny how fairy tales turn out to be true. Here's the thing, Kalinda. This isn't about Childs *or* Florrick. It's about Childs *and* Florrick. We're investigating both of them, and I just don't want you to get hurt.

KALINDA

Thank you for your concern.

Lana studies Kalinda. Is that genuine or not?

LANA

I'm your friend here.

(CONTINUED)

KALINDA
Good to know.

And Kalinda starts off. As...

46 **INT. ALICIA'S APARTMENT - NIGHT** 46

...YEAH!!! The foyer is jammed with people, a cacophony of conversation, people with champagne in hand. Peter is in the doorway-- free-- raising his ANKLET transmitter over his head to the cheer of party-goers. A spontaneous crowd. Court types, politicians, aides, supports, all rushing up to Peter, hugging him, laughing.

The overflow spills onto the landing. Clearly the party of the week. Champagne everywhere. We find...

...a few Sheriffs wrapping up the HMS console. Taking it away. Guests slapping them on the back. No one's unfriendly here. In the kitchen...

...Alicia stands, leaning in a corner, a lawyer shaking her hand, smiling. Grace comes up to her, leans against her...

GRACE
It's over, isn't it?

ALICIA
Looks like it.

GRACE
Zach's drinking champagne.

ALICIA
Zach.

ZACH
It's soda.

Okay, Alicia nods. Zach goes to lean beside them. The three in a row.

ZACH (CONT'D)
Do you know all these people?

ALICIA
Some.

GRACE
What're we gonna do?

(CONTINUED)

ALICIA
Well, clean up.

GRACE
No, after that.

ALICIA
I don't know. What do you want to do?

GRACE
Buy a big house.

Alicia laughs...

ZACH
Go to Europe.

And Alicia pauses, sees three suited men greeting Peter in the dining room. Hugging him. Familiar Chicago look. Powerful men. Kissing the metaphoric ring. And...

...Alicia has a sinking feeling. Things going right back to where they were.

JACKIE
He couldn't have done it without you.

JACKIE coming up beside Alicia, eyeing her.

ALICIA
I don't think that's true.

JACKIE
It is. We women stay in the shadows. We smile, we comfort, we nurse, but we're always there.

Alicia studies her. It sounds like a curse.

JACKIE (CONT'D)
You are a good woman, Alicia.

Alicia doesn't smile, staring at her until...

PETER
Alicia.

It's Peter calling to her. Waving to her: come on.

JACKIE
He needs you.

(CONTINUED)

Alicia turns from Jackie and starts through the party toward Peter. A lot of people patting her on the back, smiling at her. Alicia doesn't smile back as she gets closer and closer to...

...a grinning Peter. Still with the powerful man.

PETER

I'm not the lawyer here. You want my wife.

Oh. Not what Alicia expected. This is new. The Powerful Man smiles.

PETER (CONT'D)

Alicia, this is Michael from the AFL-CIO. He wants to talk about a good Chicago law firm. Alicia is a lawyer at Lockhart/ Gardner. One of their best lawyers. You should talk.

Alicia looks toward Peter, sees the pride on his face. And she shakes the union man's hand:

ALICIA

Hi.

END OF SHOW