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thegoodwife

Episode #108

"Threesome"

Written By

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THE GOOD WIFE #108
"Threesome"
Cast List
10/27/09

ALICIA FLORRICK
WILL GARDNER
DIANE LOCKHART
CARY AGOS
KALINDA SHARMA

PETER FLORRICK
ZACH FLORRICK
GRACE FLORRICK
JACKIE FLORRICK

DANIEL GOLDEN
JONAS STERN
KYA POOLE (formerly "Kya Lake")
MATAN BRODY
AMBER MADISON
CHELSEA HANDLER
JUDGE CARMELLA ROMANO (formerly "Judge Maria Romano")
JUDGE FRANKLIN YEE (formerly "Judge Stanley Yee")
OFFICER SUTTON (COP)
RUSSELL TOLLIVER (formerly "Jay Tolliver")
JULIUS KREUTZER (formerly "Max Kreutzer")
COURTNEY WELLS
BECCA
BRENDA (formerly "Erin," Stern's assistant)
BAILIFF
NEWSCASTER (V.O. only)

Omitted

Jimmy Gallagher
Owen Starchevich
Bree
Tabloid Show Host
Sheriff's Deputy
Delivery Man
Receptionist
Reporters
Bailiff
ASA Matthew Kosicheck
Craig Ferguson

THE GOOD WIFE #108
"Threesome"
Set List
10/27/09

Interiors:

27TH FLOOR
ALICIA'S OFFICE
BULLPEN
HALLWAY
28TH FLOOR
LARGE CONFERENCE ROOM
HALLWAY
RECEPTION
STERN'S OFFICE
DIANE'S OFFICE
CRIMINAL COURT
COURTROOM #412
HALLWAYS
MISDEMEANOR COURTROOM
ALICIA'S APARTMENT
GRACE'S BEDROOM
ZACH'S BEDROOM
KITCHEN
LIVING ROOM
DINING ROOM
COURTHOUSE
HALLWAYS
JURY ROOM
COURTROOM
ALICIA'S APARTMENT BUILDING - LOBBY
ALICIA'S APARTMENT LEVEL - LANDING
UNDERGROUND GARAGE

Exteriors:

HIGH SCHOOL BUILDING

TEASER

1

INT. ALICIA'S APARTMENT - GRACE'S BEDROOM - MORNING

1

GRACE sleeping. A picture of innocence. Like something out of a children's book. When-- *plink*. A computer sound. Grace's eyes open. Early morning. She glances toward...

...her desktop. A blinking g-mail sign. She goes to it, hits a computer key. Her newest e-mail subject line reads... "*Web Alert for: news on Peter Florrick.*"

Okay, Grace clicks on the e-mail, blase, nothing surprising about this, when-- *plink*-- it opens, overflowing with links. Hundreds of them. No, more.

Uh-oh, Grace pauses, not what she expected. She hits the scroll button, and the page goes on and on and... on. Concerned now, she stops scrolling, reads one random link... "*Florrick wanted Threesome Insists Amber.*" Grace stares at it, as...

2

INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - MORNING

2

...ZACH, dressing, getting his homework together, keeps one eye on his computer playing "Chelsea Lately" with CHELSEA interviewing AMBER MADISON (28), high class call girl, sexy, young, loving the attention.

CHELSEA HANDLER
So this D.A., did he--?

AMBER
State's Attorney.

CHELSEA HANDLER
Right, so did this D.A. suck your toes all the time or was this just a one-time thing?

A laughing, encouraging audience. Amber laughs too.

AMBER
Well, a... two-time thing.

CHELSEA HANDLER
Of course, because you do a shrimping once, you have to a second time, that's just polite. And all this is in your book?

AMBER
Yeah, when I finish it.

CHELSEA HANDLER
Oh, well, don't finish it. Books are hard.

(MORE)

(CONTINUED)

CHELSEA HANDLER (CONT'D)
*And what's the worst thing he asked
you to do? The most disgusting?
Come on, not just routine
disgusting. Really disgusting.*

AMBER
*Well, it wasn't the most
disgusting, but he--*

The screen freezes-- "Rebuffering." Zach sighs, waits, as a computer gear icon turns. A yell comes from off:

ALICIA (O.S.)
Kids! Breakfast!

3 **INT. ALICIA'S APARTMENT - KITCHEN - MORNING** 3

Zach and Grace stand at the butcher block, eyeing a very happy ALICIA doling out food:

ALICIA
*This is a new thing I found at the
market. It's called fruit. I
thought we'd give it a try this
morning.*

Zach and Grace trade a look. Both surprisingly quiet.

ALICIA (CONT'D)
And how is school?

ZACH
Good.

GRACE
You're really happy this morning.

ALICIA
*Yes, I've started drinking earlier.
Work is going well. I feel like
I've turned some kind of corner.*

Zach and Grace trade a look. Alicia notices the look:

ALICIA (CONT'D)
Something is going on here?

Zach looks at Grace-- which way to go with this?

GRACE
We just have to get to school.

ZACH
Yep. Love you, Mom.

ALICIA
Love you.

(CONTINUED)

Alicia kisses them both on the forehead as...

4 **INT. COURTHOUSE - HALLWAYS - DAY** 4

...KYA POOLE, the Reputation Management Consultant, moves briskly and suavely down the hallways, on her cell, men constantly opening doors for her...

KYA
Look, Amber Madison is yesterday's news.
(to a door opener)
Thank you. --She'd say anything to try to sell a book. It doesn't warrant a comment.

A friendly BAILIFF motions to Kya...

BAILIFF
Miss Poole. He's not in court. I put him in the jury room.

5 **INT. COURTHOUSE - JURY ROOM - DAY** 5

The jury room. More refined than "12 Angry Men". Kya thanks the Bailiff as he lets her in. She finds a tense PETER and DANIEL GOLDEN. She offers:

KYA
I don't think we'll need damage control. It's just gossip page fodder. I'm not getting political calls.

But Peter turns away and we see he's waiting on a cellphone. Out of ear shot. Kya nods toward him...

KYA (CONT'D)
Who?

GOLDEN
He's trying his wife.

KYA
(nods: ahh)
I usually don't ask this: but how much is true?

GOLDEN
From what I can tell: Not much.

KYA
So what are we dealing with? A call-girl stretching her 15 minutes to 20, or...?
(Golden looks up: or?)
(MORE)

(CONTINUED)

5

CONTINUED:

5

KYA (CONT'D)

I had a married client who had a girlfriend who wouldn't go away, kept making trouble at inopportune times. We offered her money, a singing contract, everything. It turns out she wanted something we couldn't offer. Our client. She was in love, and she was bitter. Is that a... possibility here?

GOLDEN

Why don't you ask him.

A bit of spikiness from Golden. Tension between these two? Peter finally gets somebody on the line:

PETER

This is her husband. Have her phone me as quickly as possible.

Peter hangs up, upset. Hands the cell back to Golden. It surprises Kyia. She hasn't seen this level of concern before.

KYA

Are you okay?

PETER

No.

KYA

Good. The genuine is important right now. You need--

PETER

Kya. Unless you can **get me in touch with my wife, I think you should shut up.**

*
*
*

Kya nods, quickly gets on her cell, dialing, as...

6

INT. 27TH FLOOR - BULLPEN - DAY

6

...a smiling Alicia starts toward her office, feels her cellphone buzz, takes it out, checks the number: "Unknown Caller." No, she puts it away again, passes her assistant's desk, COURTNEY.

COURTNEY

Your husband phoned.

ALICIA

My--? Did he say what it was about?

Courtney pauses only a second, clearly up-to-date on the newest Amber business, but sees Alicia is not.

(CONTINUED)

6

COURTNEY
No, but I think he thought you'd
know what it was about.

Alicia nods, continues toward her office as Courtney follows.

7

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

7

COURTNEY
And someone from *Page Six*. He
phoned wanting comment.

ALICIA
On?

COURTNEY
(still circumspect)
He didn't say. I don't think it
was about a case.

Alicia looks up, sees she knows something. CARY calls from
his office:

CARY
Courtney. Do you have a minute?

Courtney pauses there, still staring at Alicia.

ALICIA
What's going on?

CARY
Courtney.

Courtney considers it, raises a finger toward Cary: one
second. She enters Alicia's office, closes the door, crosses
to her laptop, quickly hits some keys, and...

8

INT. 27TH FLOOR - BULLPEN - DAY

8

...time cut-- Courtney is back at her desk. Looking in at
Alicia in her fishbowl, watching her computer. Trying not to
look, but looking. She sees Alicia visibly affected. Pale.
As an impatient Cary comes up to her desk...

CARY
Courtney, I needed you 5 minutes ago.

COURTNEY
Yes, sorry.

He follows her gaze to Alicia. Realizes...

CARY
Oh, is that about all that crap?

(CONTINUED)

8

COURTNEY

Yeah.

CARY

Tell her not to worry. It's old news. No one cares about it anymore.

COURTNEY

I think she does.

9

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

9

Alicia stares at her computer screen again, watching the "Chelsea Lately" footage...

CHELSEA HANDLER

See, now we're getting to a comfortable place. So what kind of code are we talking about here?

AMBER

I'd phone Peter's house, hang up after one ring, then he'd know the next call was from me...

Alicia stares at the screen. Can't drag her eyes from it. A nightmare returned.

CHELSEA HANDLER

Aren't you a call girl? That's like something a 14-year-old would do? So about this threesome...

The audience laughs at Chelsea steering it back...

AMBER

It was nothing. He just said that's why he came to me in the first place; his wife wouldn't agree to a threesome. I think he thought she was a bit...

CHELSEA HANDLER

Frigid? Come on, say it, that's the word. Hey, I think she looked it.

Laughter. Alicia's eyes close for a second. She sees Courtney outside signaling to her, pointing to a phone.

CHELSEA HANDLER (CONT'D)

See, now there's a lesson here. When your spouse asks you for a threesome...

(laughter, to Amber)

(MORE)

(CONTINUED)

CHELSEA HANDLER (CONT'D)

And he offered you a job, is that right? Or am I making that up?

AMBER

No, on his campaign. He said he was gonna divorce his wife, and I was gonna be part of his outreach to at-risk kids.

CHELSEA HANDLER

And you believed him?

Courtney lightly taps at the door. Alicia looks up. An embarrassed Courtney peers in...

COURTNEY

I'm sorry, Will and Diane need you upstairs.

Alicia nods-- got it-- Courtney retreats, closes the door.

AMBER

I don't usually compare clients, but Peter was a really good lover. Very considerate. Very loving--

Alicia stands, swallows the depth of emotion she's feeling right now and starts out. We follow her toward...

10 **INT. 27TH FLOOR - BULLPEN - DAY** 10

...the stairs. She sees two PARALEGALS laughing, then shooting a look toward her. Then a LAWYER nodding as he passes. Something in the nod? Alicia isn't sure. This could just be the way people act. She continues up the stairs, and...

11 **INT. 28TH FLOOR - HALLWAY - DAY** 11

...edges toward Diane's office, the door open...

DIANE

We have to do damage control.

WILL

This is beyond damage control.

Alicia pauses, sees Diane's assistant looking up at her, nods her in.

12 **INT. 28TH FLOOR - DIANE'S OFFICE - DAY** 12

DIANE

Let's not get into that, please.

WILL

What? We can't just let this sit.

(CONTINUED)

Will, remote in his hand, fast-forwards something on the monitor...

DIANE

You're like Fletcher Christian just itching to throw Bligh overboard.

WILL

Yes, and Mr. Christian was the hero. Here.

Will waves Alicia over so she can see the monitor. A news report..."FAMED LOCAL LAWYER JONAS STERN ARRESTED FOR DUI." A street scene. A wrecked car, rammed into a lightpost.

NEWSCASTER (V.O.)

...although it appears no one was hurt in the single car accident, Attorneys at Stern, Lockhart and Gardner were unavailable for comment.

Alicia stares at it, exhaling slightly: other people's troubles are always a distraction.

NEWSCASTER (CONT'D)

Jonas Stern first gained notoriety crusading against police brutality in the 1970's, and catapulted to fame by pursuing causes in the name of constitutional freedoms. But he was often known as much for his sometimes messy private life...

WILL

Unbelievable. He's barely set foot in this office for a year...

DIANE

I talked to Stern's ex-wife--

WILL

Which one?

DIANE

Cassandra. She said spending so much time away 'mellowed' him.

WILL

Yep, like a rotting fruit.

Alicia shifts slightly: what am I doing here? Will looks toward her:

(CONTINUED)

WILL (CONT'D)
Remember, he spoke at school?
Filled Hart auditorium on... what
was it?

ALICIA
Universal jurisdiction.

Will laughs at her clear memory as Diane shoots a look toward
Alicia: oh, right, they have that connection.

WILL
Stern used a glass of water and a
hammer to demonstrate... what was
it?

ALICIA
Erga omnes and *jus cogens*.

WILL
Right. You were really into him.

ALICIA
I thought he was... inspiring.

Diane studies Alicia, clearly holding the same opinion.

WILL
He wanted to thank you.

ALICIA
Me?

WILL
Yeah, for the slip-and-fall: his
daughter's defense. I guess she
spoke highly of you. He's on his
way over.

Alicia considers this. Too many mental balls to keep
juggling. As an assistant walks in, hands Diane a note.

DIANE
Good, Julius Kreutzer agreed to
handle the DUI.

WILL
Kreutzer? Great, we'll have to
enlarge the conference room. He's
the only lawyer with a ego bigger
than Stern's.

DIANE
We need this to go away quietly.

WILL
Diane? Have you ever known Stern
to do anything quietly?

And...

13 INT. 28TH FLOOR - RECEPTION/HALLWAY - DAY 13

...Bing! The elevator opens, and out charges JONAS STERN.

STERN
Jeanette!

JEANETTE, the receptionist, literally squeals, throws down her headset, runs out from behind the desk to give a hug to a laughing JONAS STERN (60s). Alan Dershowitz meets Ted Kennedy. Large in every sense: emotionally, intellectually, vocally. A brilliant mind and a lion's heart to match, but this lion has appetites.

STERN (CONT'D)
Mike. Arnold. Are you gonna say
hello?!

Other LAWYERS and SUPPORT STAFF pass by, all greeting him.

STERN (CONT'D)
Where'd the hell we get that? That's
the ugliest thing I've ever seen.

The modern art on the wall. He reaches up, takes it down.

14 INT. 28TH FLOOR - HALLWAY - DAY 14

Stern has two more paintings in his hand as he starts down the hall, a trail of lawyers and partners behind him.

STERN
You have not lived until you
horseback ride on the Motu Pitiaau
at midnight. My god, who's buying
this stuff?

Another painting. He dumps it on the floor. Then sees Diane and Will in their office door, Alicia behind them.

STERN (CONT'D)
So have you two bankrupted us yet?

WILL
Nope, you're doing that all on your
own.

Stern smiles, likes Will despite himself-- or he likes the idea of Will. Alicia eyes him. The great man in person. Stern reaches into a bag, flings a small present at Will:

(CONTINUED)

14

STERN

Worry beads. Carved by a 70-year-old Balinese woman. Wear them and you'll never lose in court.

Will opens the gift. Yep, worry beads. Kind of ugly.

WILL

Thanks.

Stern more carefully tosses Diane something...

STERN

A Chinese perfume jar. It contains the soul of a Ming dynasty poet.

DIANE

Funny, I was looking for a Ming poet at Barneys.

WILL

(introducing Alicia)
Jonas, this is--

STERN

So where is this jackass, Kreutzer?
(Will and Diane surprised)
That's who you hired to represent me, isn't it? Julius Kreutzer?
Where is he?

Will and Diane exchange a look, and...

15

OMITTED

15

16 INT. 28TH FLOOR - HALLWAY - DAY - TEN MINUTES LATER 16

...through the glass we see Stern and Kreutzer talking, Stern smiling, Kreutzer gesticulating. Diane and Will watch--

WILL
It's over, you know that.

Alicia, for the moment overlooked, and not minding being overlooked, eyes Will and Diane. Something going on.

DIANE
I don't know anything.

WILL
His clients are going to mutiny.

DIANE
Stern's clients understand his...
proclivities.

WILL
It's a new economy, Diane.

DIANE
He's a managing partner, Will. It
would take a vote of the general
partnership to oust him--

WILL
Which half are itching to do. This
DUI is giving them cause.

DIANE
Have some respect--

But at that moment, the conference room doors open. Kreutzer starts out, crosses to Will.

JULIUS KREUTZER
Mr. Stern would like to speak to
you two.

WILL
He's fired you?

JULIUS KREUTZER
I'll bill you for an hour.

Will looks toward Diane: what'd I say?

17

INT. 28TH FLOOR - LARGE CONFERENCE ROOM - DAY

17

Stern. He's taking down another modern art piece. Tossing it aside like old socks.

WILL
So you fired him?

STERN
I'm thinking of defending myself.

Will shoots a look to Diane: see.

DIANE
Jonas, you're not going to defend yourself.

STERN
This is trumped up, you know that. All that time I spent on the Police Review Board? Chicago cops will do anything to knock me down a peg--

DIANE
It's your second offense--

STERN
So worst case scenario, I lose my license for a year.

WILL
Were you drinking, Jonas?

A second of silence. Jonas turns to Will, considers it.

STERN
The road was slick. I lost control. I hit a lamppost.

WILL
Were you drinking?

STERN
Four scotch and sodas. I was blitzed. *After* the accident. I crashed, I was shook up. I walked into the Westport Tavern, and drank down four scotch and sodas.

WILL
Oh god.

(CONTINUED)

STERN

The police are going to have a hard
time discerning the drinking I did
before and the drinking I did after.

WILL

You're like an eighteen-year-old.

STERN

Is that her?

Stern points toward Alicia, still in Diane's office.

(CONTINUED)

STERN (CONT'D)

That's the State's Attorney's wife,
right? The one who defended my
daughter?

WILL

Yes.

STERN

I want her. I want her as a front.
I'll defend myself. *Through* her.

DIANE

This is a bad idea, Jonas.

STERN

Not according to the *Li* trigram.

Will rolls his eyes as Stern studies the *i ching* coins he's
thrown onto the table. He looks up, points at Alicia.

STERN (CONT'D)

I want her to represent me.

END OF TEASER

ACT ONE

18

INT. ALICIA'S APARTMENT - LIVING ROOM - DAY

18

An uncomfortable Zach and Grace staring at their mom.

ALICIA

This will only take a minute.

ZACH

It's okay, mom, really.

GRACE

No one's saying anything.

ALICIA

Then listen for my sake. I want you to know what's true and what's not. I don't know what your dad said to this woman, but I do know what I said to your dad. And none of this is true.

Zach and Grace trade a look, truly uncomfortable.

ALICIA (CONT'D)

I can't stop her from saying what she's saying, but I can always tell you the truth.

Zach and Grace nod: actually that's not bad.

ZACH

Thanks, mom.

GRACE

What does dad say is true?

ALICIA

I don't know.

GRACE

He hasn't talked to you?

ALICIA

He...

(trying to be honest)

He's tried to, but I... I haven't returned his call.

ZACH

(very interested)

Why?

ALICIA

I-- I don't know. I've been angry.

(CONTINUED)

ZACH
But if it's untrue.

GRACE
It's still true that he slept with
her.

ZACH
But Dad's already apologized for
that.

GRACE
It doesn't make it any less wrong.

ALICIA
(enough of this)
Okay, look, I will admit to being
inconsistent here. I will talk to
your dad.

ZACH
Maybe we should talk to him. Ask
him everything.

GRACE
What? If he had a three-way?

ALICIA
Okay-- okay--

ZACH
It's not a three-way; it's a
threesome--

GRACE
Yeah, but you can say three-way--

ZACH
No, you can't--

ALICIA
Family meeting over. Thank you.

And...

19

INT. CRIMINAL COURTS - MISDEMEANOR COURTROOM - DAY

19

Bang-- we slam through doors entering a courtroom. Smaller, more pedestrian. DEFENDANTS, some in prison jumpsuits, await hearings. As we find in the front gallery row Stern staring at Alicia sorting nervously through paperwork...

STERN

It's a plea, that's all.

Alicia nods, continues to sort through the paperwork until Stern reaches over, takes it. Takes her briefcase. Crams the papers in. Fastens the briefcase again. Looks at her.

STERN (CONT'D)

You'll be fine, Mrs. Florrick. I'll tell you exactly what to say.

ALICIA

Can you just tell me now?

STERN

Nope, the best arguments are spontaneous. Know who told me that?

ALICIA

Justice Powell-- the oral arguments for *Ricardo vs. Ohio*?
(off Stern's look)
I did my law review on *Ricardo*.

STERN

I was brilliant on *Ricardo*, wasn't I?

ALICIA

You were.

STERN

It's harder to be great these days.
Fewer opportunities.

Alicia smiles as Stern studies her.

(CONTINUED)

STERN (CONT'D)
I've chased you out of the gossip
columns, haven't I?

ALICIA
Yes, thank you.

Stern grins. Likes that.

STERN
The first time a DUI has trumped a
threesome. Your husband said some
mean things about me: "a scourge on
the legal profession." "A
throwback to 60s radicalism." I
think it got him elected twice.

ALICIA
It wasn't bad for you either.

STERN
I still cried into my pillow at night.

Alicia smiles, looks up, sees Deputy States Attorney MATAN
BRODY making his way to the bench.

STERN (CONT'D)
What?

ALICIA
The Deputy States Attorney. What's
he doing down here?

Stern watches as Matan approaches JUDGE FRANKLIN YEE (40s,
wooden as a deck chair), finishing up a case.

MATAN
Your Honor, Matan Brody for the
State's Attorney's Office.

JUDGE YEE
(surprised)
Mr. Stern, you may want in on this.

MATAN
The People have added a charge to
the complaint, Your Honor.

JUDGE YEE
(reading)
'Aggravated Battery to a Police
Officer.'

STERN
That's ridiculous-- you're tacking
it on as payback.

(CONTINUED)

MATAN

Mr. Stern, are you representing
yourself here?

Stern shoots a look toward Alicia who jumps in:

ALICIA

Your honor, this is *payback*. It's
clearly unorthodox, clearly--

STERN

(quietly feeding)
--selective prosecution--

ALICIA

(she was going there)
--selective prosecution in direct--

STERN

--contradiction of the 14th amendment--

ALICIA

(talking over him)
--of the 14th Amendment right
guaranteeing *equal* protection.

MATAN

You hit a cop, Mr. Stern. You
can't hit a cop.

ALICIA

Speak to me, not my client, sir--

But it sounds weak as Matan continues with the Judge:

MATAN

Aggravated Battery is a felony,
your honor, carrying a prison term
of two to five years. As such,
both this charge and the DUI now
have to be heard in felony court.

JUDGE YEE

That's too bad, Mr. Stern. I was
looking forward to this. Next.

A gavel bang. Alicia shoots a look toward Stern. Oh shit.

20 **OMITTED** 20

21 **OMITTED** 21

22 **INT. 28TH FLOOR - STERN'S OFFICE - DAY** 22

The discovery packet from the prosecutor's office. It sits
on Stern's desk.

(CONTINUED)

His office is grand, eccentric, yet not unstylish. This is someone with an eye, or someone whose third wife has an eye. Stern enters, reaches for his jeans folded over a chair...

STERN
Thank you, Mrs. Florrick. I can take it from here.

Alicia nods, starts to go, pauses at the door...

ALICIA
Is that the discovery packet?

STERN
It is.

Alicia nods, clearly still dismissed. And yet she pauses, sees Stern is starting to take off his suit pants, put on his jeans. Oy. Alicia turns away slightly.

ALICIA
Sir, if I'm representing you, I think I should look at the discovery too.

Stern doesn't reply, still changing, yelling out:

STERN
Brenda, dinner at Gibson's.

BRENDA (O.S.)
Got it.

Alicia still feels like she shouldn't go as Stern sits down at the desk, starts looking at the packet.

ALICIA
Mr. Stern, I heard you speak at Georgetown once. You said even the best legal mind requires the Socratic method to keep itself sharp. So... here I am.

Stern reads, doesn't look up. Alicia starts to turn to go when Stern reaches a hand out, slides half the packet across his desk toward her. Nothing sentimental about it. All in silence. Alicia nods, goes to the chair across the desk, starts to read.

23 INT. 28TH FLOOR - STERN'S OFFICE - THIRTY MINUTES LATER - DAY 23

A legal pad in front of Alicia. She takes notes:

ALICIA
So you had a few drinks at the party *before* the accident--?

(CONTINUED)

STERN
One drink and they don't know that.

ALICIA
Because after the accident, you had
a few more.

STERN
That's perfectly legal.

Alicia picks up a document: the results of the breathalyzer.

(CONTINUED)

ALICIA

You blew a .15 on the breathalyzer at the police station: that's almost twice the legal limit. They're going to argue--

STERN

"--three drinks wouldn't be enough to get me there." And you argue traumatic experience-- I was in an accident. That can increase the effects of alcohol dramatically.

ALICIA

And the battery against the officer?

STERN

There's no mention in the police report--

ALICIA

(reads)

"At this point suspect became highly agitated and abusive..."

STERN

And in a police state, yes, that might be considered battery.

(a new thought)

Police cars have video cameras on their dash. Recordings are saved up to six days. Subpoena the recordings before they can erase them.

Alicia nods, writes it down.

STERN (CONT'D)

And get the dispatch tape. Ten to one my name's on it. They knew it was my car-- they couldn't wait to arrest me--

(looks off)

Let the plotting begin.

Alicia follows Stern's gaze to a parade of PARTNERS emerging from a meeting. Will, Diane, a dozen equity partners. Will sees Cary passing by, stops to speak with him...

STERN (CONT'D)

There was something refreshingly honest about the Borgias, murdering their enemies. Here we just plot "no confidence" votes.

24 **INT. 28TH FLOOR - HALLWAY - DAY - CONTINUOUS** 24

Will huddles with Cary in the hallway, speaking low.

(CONTINUED)

WILL

We're concerned a disgruntled client might sue us for malpractice, on the theory he had a drinking problem...

CARY

You want me to go over Stern's cases?

WILL

Just for the last two years.

Cary nods, seeing where Will's going with this--

CARY

I'll get on it.

(before Will can leave)

Mr. Gardner... I just want to say: thanks for the opportunity. It's important for me to show you what I can do.

WILL

Okay.

And Cary starts off. Will smiles. He was probably that way in his first few months. As he starts to move off...

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

We move down the quiet hallway of Alicia's apartment, pushing in on Zach's door. It's closed. And...

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

...we're inside now. Zach sitting on the floor, reading a library book, studying. Two book bags on his bed. One masculine, one feminine.

BECCA

Here it is. Look.

Sitting at Zach's computer is BECCA (16), an older classmate: pretty, fast-talking, edgy, knowing. She dresses like a good girl-- and easily cons adults into thinking she's a good girl-- but she's an interesting mix of alternative rock, cheerleading, and Suicide Girls. She's not a villain.

ZACH

I thought we were studying Martin Luther King.

BECCA

You were studying Martin Luther King. See, there's your mother.

(CONTINUED)

A graph of some kind on the screen. A poll.

ZACH
I don't get it.

BECCA
It's a web site you can bet on. You know, celebrity stuff-- "What Disney star will die first?" Things like that.

ZACH
They're betting on my mom?

BECCA
If she'll get a divorce.

ZACH
That's... awful.

Becca laughs, likes Zach, thinks he's impossibly innocent.

BECCA
So, what should I bet?

ZACH
You wanna know whether they're gonna divorce?

BECCA
Yeah, it's like insider information. Like having somebody inside Exxon. See--
(pointing at the screen)
--after this threesome thing, the betting is moving 75% "for" divorce. And I got \$50. So?

Zach studies Becca. Intimidated by her, and yet she's pretty great just sitting there.

ZACH
She's not gonna divorce.

BECCA
You're sure?

ZACH
I'm sure.

Becca types on his computer while talking:

BECCA
So is it true, your dad asked her for a threesome?

ZACH
(that's crazy)
No.

BECCA
But they wouldn't tell you if he
did, right?

Zach considers it, shrugs. Becca turns in Zach's chair
toward him sitting on the bed.

BECCA (CONT'D)
'Cuz I think it's pretty cool. Did
you hear what she said to Howard
Stern?

ZACH
Who?

BECCA
Your dad's hooker. She said they
had sex in your bed.

ZACH
She did not!

BECCA
She did! That's what somebody said
in Chemistry. Just think about
it... right there.

The bed. Becca stares at it, then at him. Quiet for a second.

BECCA (CONT'D)
That bed.

She puts her feet up on it. Her left foot on one side of Zach.
Then... after a second, her right foot the other side of Zach.

BECCA (CONT'D)
Pretty cool.

ZACH
This isn't the same bed. I had a
different one.

Zach finds his heart beating. Very fast. Face blushing.
Becca just keeps smiling at him.

BECCA
So you're what, fourteen?

ZACH
Yeah.

BECCA
I'm sixteen.

Zach nods: he knows. Becca looks toward the bedroom door. Closed. Zach looks toward it too. Intimidated, but...

JACKIE (O.S.)
I'm back, kids. Hello.

Shit. Zach jumps up from the bed, shoves Becca's foot aside, goes to the door, opens it, as Becca doesn't move, eyes him, loves his nervousness.

ZACH
I'd better... help my grandma.

He winces. Sounds like he's eight. Becca smiles, reaches into her bookbag.

BECCA
I'm gonna give you something. If you're having problems with your parents, and you want something-- some space, a car-- play this.

A CD. Becca pops open his stereo, pops it in.

ZACH
What is it, rap?

BECCA
Better. It makes parents do whatever you want. You need a little rebellion in your life.

And with that, Becca grabs her backpack, starts out the door, passing...

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

27

...JACKIE in the kitchen, unloading groceries. Becca puts on her best good girl smile...

BECCA
Nice to meet you, Mrs. Florrick.
Zachary and I were just studying.

Jackie looks up, startled. But Becca is already out the front door. Jackie stands there with her mouth open, carton of milk in her hand. She looks toward Zach's closed door, and hears...

...an Islamic call to prayer start up. The Adhan. Jackie turns to the sound, appalled.

END OF ACT ONE

ACT TWO

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

28

A DVD is dropped onto Alicia's desk by Kalinda.

KALINDA
The video from the dashboard camera.

ALICIA
Thanks. Good or bad?

KALINDA
You should watch. So is Stern
still treating you like a puppet?

ALICIA
(shows her a memo)
Here's my script. With explanations
on how to throw the *i ching* coins.

Kalinda smiles when-- *knock-knock*-- Courtney at the door...

COURTNEY
Alicia, it's...
(nervously eyes Kalinda)

ALICIA
Who?

COURTNEY
Amber Madison.

Alicia pauses, startled at the name. Kalinda turns to
Alicia: what the fuck?

COURTNEY (CONT'D)
She says she-- she has a question
for you.

ALICIA
Take a message.

Courtney nods, leaves. Kalinda eyes Alicia.

KALINDA
Why's she phoning?

ALICIA
I don't know. She's trying to cause a
scene. For attention. I don't know...

Alicia shrugs, at wit's end. Kalinda eyes her, takes a
second. Goes to Alicia's door. Closes it.

KALINDA
Want me to talk to her?

(CONTINUED)

28

Alicia looks up at Kalinda...

ALICIA
Talk to her?
(Kalinda nods)
What would that... entail?

KALINDA
Talk.

Alicia eyes Kalinda. Kalinda's eyes firm.

ALICIA
No, I'm fine. Really.

KALINDA
Contact me if that changes.

ALICIA
Okay.

Kalinda nods, leaves. Alicia watches her go, looks down at the DVD, and...

29

INT. CRIMINAL COURT - COURTROOM 412 - DAY

29

...the video now plays on a monitor, grainy in that police footage way: voices obscured, but with helpful subtitles:

COP (ON SCREEN)
Sir, you need to calm down. Don't make me put the cuffs back on you--

STERN (ON SCREEN)
Dammit, let go of me--

The Cop tries to cuff him, but Stern takes a wild swing, landing a glancing blow on the officer's shoulder, as...

...Alicia sighs, watching, looks over at Stern, confident as always. Both are at the defense table. Mid-hearing. She leans over, whispers:

ALICIA
Why did we subpoena this again?

STERN
Don't worry about it.

But Alicia eyes him, definitely worrying, as Matan stops the video, turns to the cop, on the stand: OFFICER NEIL SUTTON. 30's, soft-spoken, quietly competent.

MATAN
Is this an accurate depiction of the events, Officer Sutton?

(CONTINUED)

OFFICER SUTTON

Yes it is.

MATAN

Your Honor, as you can see the video is clearly relevant--

ALICIA

It may be relevant, but it's unnecessary when they have the Officer's testimony. And given...

Alicia hesitates, distracted by the fact that JUDGE CARMELLA ROMANO doesn't seem to be paying attention, jotting something down with a pencil. Taking notes? Sketching?

JUDGE ROMANO

Yes, Ms. Florrick?

STERN

Given the Illinois Supreme Court--

Alicia frowns, irritated by Stern's help behind her...

ALICIA

The Illinois Court's ruling in *People vs. Harriman*, we believe--

JUDGE ROMANO

(ignoring her)

Harriman was one of your cases, wasn't it, Mr. Stern?

STERN

Yes, your Honor, it was.

JUDGE ROMANO

That case dealt with a video from an outside source. This is video from the officer's dashboard--

STERN

We would argue the underlying principle is the same, your Honor--

Alicia stares: who's litigating this case, anyway?

JUDGE ROMANO

That might work with the Illinois Supreme Court, Mr. Stern, but not here. Anything else?

With no answer, she nods--

(CONTINUED)

29

JUDGE ROMANO (CONT'D)
Very well. We'll reconvene after
lunch.

All rise as Judge Romano exits the bench. Stern turns to
Alicia, annoyed, whispering:

STERN
What was that? You're hesitating.

ALICIA
(now wait a minute)
I don't have time to be hesitating.
You're interrupting.

STERN
Maybe this was a mistake.

And Stern starts out. Alicia watches him go, frustrated.

30

OMITTED

30

31 INT. COURTHOUSE - JURY ROOM - DAY 31

Alicia, still frustrated, waits in the jury room. Just her and Kya. Kya smiles. Alicia offers a smile back.

KYA
They should be out in a minute.
They're finishing up pre-trial motions.

Alicia eyes Kya. She's smooth, professional. Not uncomfortable.

ALICIA
How many clients do you have?

KYA
Currently? Two.

ALICIA
Who pays you?

KYA
A committee of interested advisors.

ALICIA
How long are they paying you?

KYA
It's month to month, but I imagine
until... Actually, I don't know how
long they'll pay me.

ALICIA
"Until...?"

KYA
It's not my business to look into
the future, Mrs. Florrick.

ALICIA
Are there designs to put Peter back
in office?

(CONTINUED)

KYA

Yes. Your husband is missed. He was a very effective State's Attorney. People want him back.

The door opens. Peter and Golden being led in by the Bailiff. Peter is overwhelmed seeing Alicia, goes to her...

A32 **INT. JURY ROOM - FIVE MINUTES LATER - DAY** A32

Peter and Alicia in a corner, away from Kya, Golden...

PETER

It's insane. That I would offer a call-girl a job on my campaign. Think about it.

ALICIA

She was talking about your "Kids at-risk" program.

PETER

Yes, and anyone who read the news would know that. She's out there saying anything she wants, and there's nothing we can do about it. The libel laws are against us.

Alicia considers it. Looks toward Kya.

ALICIA

She's phoning my work.

PETER

Who?

ALICIA

Your... *prostitute*. She's calling my work.

Peter stares at Alicia. Can't believe it. A glimpse into his wife's nightmare.

ALICIA (CONT'D)

I told the kids I'd come here, Peter, I'd talk to you. But, I... I don't know what's right or wrong anymore, what's a lie, what's the truth... I just... I can't take this.

Peter reaches out for her. But Alicia backs away.

ALICIA (CONT'D)

No. I want it to stop. It's your family. I don't care about libel laws. Make it stop. Make her stop.

(CONTINUED)

PETER
What're you saying?

ALICIA
I don't know. *

Alicia turns, goes, passing Kya and Golden. But we stay on Peter. Anger. Determination. Growing.

PETER
Daniel.

32 **OMITTED** 32

33 **INT. ALICIA'S APARTMENT - DAY** 33

Jackie. She stands in the hall. Staring at Zach's door. Closed. She looks behind her. The apartment empty. She reaches for the knob, opens the door.

34 **INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY** 34

Jackie looks at the room. A normal kid's room. She exits. Comes back with a laundry hamper. Clearly an excuse. She puts it on the bed. Grabs a few pieces of Zach's clothing, throws it in. Looks toward...

...his side table. Goes to it. Opens the drawer. Homework inside. "A" on a test on top. She flips to the next one. "A." Another "A-" Jackie smiles-- what a good kid. What am I doing? She flips one more and finds...

...a health pamphlet. "You and Your Sexuality." Jackie stares at it. Takes it. Reaches for his garbage pail. Drops it in. Checks his...

...other drawers. Pulling one out after another. Homework. Papers. Nothing much more. She crosses toward the door with the pail when she pauses, sees...

...a manila envelope peering out from under one of the paintings. She studies it. Reaches out. Peels the large manila envelope and its masking tape from behind the painting.

Clearly some kind of secret stash.

She opens the envelope. Pulls out... PHOTOS. A naked woman. Jackie frowns when she...

...pauses. Sees the man she's with. It's her son. Peter. She gasps, startled. Jackie pauses for a second. Her mind grinding. No idea how this could get here. She reaches deeper into the envelope, pulls out...

...a DVD too. Studies it. She grabs her pail. Drops the whole lot in. The photos. The DVD. And...

35 INT. ALICIA'S APARTMENT BUILDING - LOBBY - DAY 35

...Jackie goes to a garbage chute in the building lobby.
Opens it. Pauses a second over the photos, the DVD, and...

...dumps it all into the chute. Gone. Feels better already
as she starts away from the chute.

A36 OMITTED A36

36 INT. CRIMINAL COURT - COURTROOM 412 - DAY 36

Alicia. She sits at defense table beside Stern, frustrated.
Flipping through photos from the cop dashboard video.

She stops on a photo of: Officer Sutton, reaching out to cuff
Stern. She studies it. Stares closer. Considering. As...

Stern rises, along with everyone else. Judge Romano taking
the bench. Officer Sutton already back on the stand.

Alicia stands, a growing determination on her face. She
remains standing, after Judge Romano and everyone else sit.

JUDGE ROMANO
Unless there is anything else, I
rule that the police dashboard tape
be considered--

ALICIA
Your honor.

Stern looks up at a standing Alicia: what are you doing?

JUDGE ROMANO
Yes, Mrs. Florrick?

ALICIA
I have one more thing.

STERN
No, you don't.

ALICIA
We move to disqualify the video on
the grounds that it was obtained as
the result of an illegal arrest.

Stern tugs her sleeve: "Sit." But Alicia ignores it.

MATAN
Your Honor, what could possibly be
illegal about the--

(CONTINUED)

JUDGE ROMANO
Mr. Stern, is it your understanding
that the officer--

(CONTINUED)

ALICIA

Your honor, I'm Mr. Stern's legal representative.

JUDGE ROMANO

Yes, ma'am, but I believe Mr. Stern has a difference of opinion--

STERN

I think Mrs. Florrick and I just need five minutes, your honor--

ALICIA

No, we're fine. Officer Sutton stated in his dashboard video: "Don't make me put the handcuffs back on you," implying he'd handcuffed him previously.

The Judge stops, looks at Alicia. Considers it.

JUDGE ROMANO

Did you, Officer Sutton?

OFFICER SUTTON

I... handcuffed him when I found him in the bar because he was belligerent, just as you see in the video-- but when I brought him outside I took the cuffs off so I could perform a sobriety test--

ALICIA

Was Mr. Stern armed?

Stern pauses in scribbling on his pad... interesting.

OFFICER SUTTON

No.

ALICIA

Did you fear for your life?

OFFICER SUTTON

No, but... I, um...

ALICIA

Then it was an arrest, your Honor. Mr. Stern was not free to go. And Officer Sutton had no probable cause-- the mere fact that there was an accident doesn't mean a crime had been committed. So everything that follows is tainted-- the sobriety tests, the video.

(CONTINUED)

Silence. Stern peers up, seeing Judge Romano considering it, seriously. Matan sees this too, and jumps up...

MATAN

Your Honor, the video captures the commission of a subsequent crime-- a battery upon a police officer.

STERN

Yes, except it--

ALICIA

Mr. Stern, please sit down.

Stern turns to Alicia, her authoritative tone. He nods, sits. Alicia now in control...

ALICIA (CONT'D)

Except it occurred during the sobriety tests. If the sobriety tests are disqualified, the video must be disqualified.

Judge Romano considers it for a moment. Then:

JUDGE ROMANO

Motion granted. The video is hereby excluded.

(before Matan can jump up)

I'll save you the time, Mr. Brody... No. We're adjourned until tomorrow.

She rises from the bench. As Alicia begins to gather her things, Stern turns to her, a whole different tone now.

STERN

Well, well, the best arguments really do sound spontaneous.

ALICIA

Mr. Stern.

STERN

Yes, Mrs. Florrick.

ALICIA

You can't backseat drive your own defense. You chose me to represent you. If that's what you want, then I'm your lawyer. You're my client.

Stern stares at her. Smiles.

STERN

Let's go.

(CONTINUED)

THE GOOD WIFE #108 "Threesome" GOLD COLLATED 10/27/09 34A.
36 CONTINUED: (4) 36

And he starts off. Alicia pauses, not sure if that was yes
or no.

37 **OMITTED** 37

END OF ACT TWO

ACT THREE38 **INT. ALICIA'S APARTMENT - DINING ROOM - NIGHT**

38

Photos of Stern's car rammed into a light post. Alicia studies them, sitting alone doing her paperwork at the dining room table, dinner over. Jackie sits down across from her. Waits. Alicia looks up at her: yes?

JACKIE

I think you should take the kids to church more.

Alicia just stares at Jackie: never sure what's going to pop out of her mouth next.

ALICIA

Because...?

JACKIE

Zach's listening to Muslim music.
(Alicia stares at her, smiles)
I'm serious. His girlfriend is Muslim.

Alicia looks up: news to her.

ALICIA

His girlfriend? Zach's girlfriend?

JACKIE

Yes. They were here yesterday in his room. And they were playing that music.

ALICIA

Where were you?

JACKIE

(don't blame me)
I was out getting groceries.

Alicia stares at her. Gets up.

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

39

Zach surfs a web site. "*Will the Florricks divorce this year?*" Below it: "Yes-- 63.5% No-- 36.5%." When...

ALICIA

You have a girlfriend?

Alicia opening his bedroom door. Zach turns off his computer.

ZACH

No.

(CONTINUED)

ALICIA
Who was here yesterday?

ZACH
Becca.

ALICIA
And Becca isn't a girlfriend?

ZACH
She's a girl who's a friend.

ALICIA
You were both in here working
yesterday?

ZACH
Yes. She's helping me with Social
Studies.

GRACE (O.S.)
She's a junior!

Grace shouting from the other room. Zach shouts back:

ZACH
Shut up! No one asked you!

ALICIA
Don't say "shut up." She's helping
a freshman?

ZACH
I'm-- Mom, she's nice. You'd like her.

ALICIA
I'm sure I would. And she's
welcome to come here to study
anytime, *but...* only when Jackie's
here, and only in the living room.

ZACH
But the computer's in here.

ALICIA
You're right.

Alicia goes over to the computer, unplugs it. Unplugs the
separate screen. As Zach watches stunned...

ZACH
Mom?! Mom, what are you doing?

ALICIA
Here. Carry this.

40

INT. ALICIA'S APARTMENT - LIVING ROOM - DAY

40

Alicia clears some space on the desk in the living room...

ZACH

But, Mom-- I--

ALICIA

Here we go. Lots of light. Lots of room.

ZACH

But this is-- I want my privacy.

ALICIA

And you'll get your privacy. When you're eighteen. Here.

Zach frowns, watches as Alicia sets the computer on the desk. Jackie watches from the kitchen.

ZACH

This is--! *Nothing happened.*

ALICIA

Good, do you want my desk light?

ZACH

You don't trust me.

ALICIA

Zach. You are fourteen years old. You are a freshman in high school. A junior was in your room yesterday with the door closed. This is called parenting. That's all. Now go get the printer.

ZACH

No, you trusted dad. And he did that. And now you think I'm going to do the same.

Alicia studies Zach.

ALICIA

I love you, Zach. I love you and Grace so much. But your computer is staying here.

Zach stares at her. Goes to his room. And slams the door. Alicia sighs. Sees Jackie. And... Jackie meets Alicia's eye. Approving, connecting. The unspoken understanding of parents. After a second...

...music starts up in Zach's room. The Islamic call to prayer. Alicia sighs. Here we go. Teenaged rebellion.

41 **INT. CRIMINAL COURT - COURTROOM 412 - DAY** 41

On the stand: RUSSELL TOLLIVER. 45, well-dressed, snobbish air.

MATAN
How long did you stay at the
cocktail party, Mr. Tolliver?

TOLLIVER
About two hours. I left around 10
p.m., just after Mr. Stern left.

MATAN
And can you tell us what you
witnessed in that time?

TOLLIVER
I saw Mr. Stern consume at least
six drinks--

MATAN
Six? What kind of drinks-- are we
talking white wine spritzers here?

TOLLIVER
Scotch. Neat.

Alicia and Stern sitting side-by-side. Not thrilled. She
leans toward him, whispers:

ALICIA
Do you know him?

Stern shrugs, but stares, isn't sure. And...

42 **INT. 28TH FLOOR - STERN'S OFFICE - DAY** 42

...Stern paces, thinking, Alicia clicking on her laptop...

ALICIA
Tolliver is an investment banker
working with Tolin & Howard. Any
fights with Tolin & Howard?

As Stern snaps open his briefcase, pulls a pill bottle from a
compartment inside-- pops a couple--

STERN
The problem is... at one point or
another, I've pissed off everyone.
(re: the pills)
Tibetan Ginseng.
(then, suddenly)
Tolliver-- Tolliver Industries. It
was a family business. I sued them
for civil rights violations.
(MORE)

(CONTINUED)

42

CONTINUED:

42

STERN (CONT'D)

(yells)

Brenda, get me the file on Tolliver Industries!

Alicia pauses, studies Stern, closes her laptop.

STERN (CONT'D)

No.

ALICIA

What?

STERN

I've represented enough guilty clients to know that look. I had one scotch and soda before the accident. One. I could win the Indy 500 on one scotch and soda.

ALICIA

And yet...
(stops herself)

STERN

Go ahead.

ALICIA

Yet you had no memory of striking Officer Sutton.

STERN

Because I drank *after* the accident.

A sexy assistant, BRENDA, knocks on the door, peers in:

BRENDA

Jonas, I checked on your case work. The files weren't there.

STERN

They weren't-- Why?

BRENDA

A Cary Agos signed them out, on Will Gardner's authorization.

Stern looks at Brenda. Then gets it. Starts out of the office.

43

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

43

Furious, Stern lays into Will and Diane--

STERN

Sneaking through my files? Looking for little slip-ups, is that it?

(CONTINUED)

WILL

It's an issue of firm liability,
Jonas. Somebody has to stay on top
of these things--

DIANE

Oh, come on, Will.

WILL

What? You certainly don't seem
inclined to do it!

DIANE

You know, you talk a good game about
liability-- but we both know it's
about control. Jonas votes with me
90% of the time. You push him out--

STERN

Both of you, honestly-- you call
yourselves lawyers? I was winning cases
when you were still in little league!
(to Diane)
And you-- my "protegé." The only reason
I hired you is because it looked good to
have a woman in the office.

Diane's stung, but holds her tongue, as Jonas rails on:

STERN (CONT'D)

You two, you treat the practice of law
like used cars! Well, you
try to get rid of me, it'll cost you
every cent of that golden parachute,
and that's *after* a lawsuit! I will
bankrupt this firm before I let you
push me out!

And with that, he storms out, passing Alicia.

44 **OMITTED**

44

45 **INT. COURTHOUSE - COURTROOM - DAY**

45

Empty except for two men at the defense table, waiting.
Golden and Peter. Golden nervous. Peter not. Determined.
A Bailiff in the background, out of earshot. The gallery
door opens. The men stand as a woman enters...

...AMBER MADISON. In the flesh, a knowing grin on her face.
She approaches the men, unintimidated. Sits. Golden sits.
Peter sits.

GOLDEN

Miss Madison, I am Daniel Golden.
We spoke on the phone.

(CONTINUED)

AMBER
(ignoring Golden)
You look good, Peter. I always
liked you in a suit.

Peter just stares at her.

GOLDEN
We have... an issue we have to deal
with, Miss Madison. This "book."
And your... appearances.

AMBER
Yes, still a lot of pillow talk to
talk about.

PETER
You phoned my wife.

Golden reaches over to stop Peter. But Amber smiles:

AMBER
That's always what it comes down to.
Men and their wives. I want to speak
to Peter alone.

GOLDEN
No.

AMBER
(nods)
You have an offer?

GOLDEN
You stop writing your book. You stop
doing interviews, spreading stories
about my client.

AMBER
How much?

Golden opens his briefcase, slides a black and white photo
towards her. A stone-faced, grey-haired Russian Man--

GOLDEN
You recognize this man?

Amber looks sharply up at Peter. The first chink in her
knowingness.

GOLDEN (CONT'D)
Prior to your... relationship with
my client, you had a similar
relationship with him.

(CONTINUED)

AMBER

Peter...

GOLDEN

The FBI believes he is responsible
for ordering the 24th ward murders.
And three other slayings.

Amber stares at them, appalled. A 180 degree turn.

AMBER

He owns a car dealership, he's a
businessman...

GOLDEN

He also wouldn't look kindly on
your book touching on his...
business.

AMBER

(careful)

My book doesn't... touch on his
business.

GOLDEN

Unfortunately he doesn't know that.
He also doesn't know certain
personal things you mentioned to my
client about him.

Amber looks toward Peter, stunned.

AMBER

That was just between us.

GOLDEN

And it will stay between you.

AMBER

(pleading)

I... Peter... you wouldn't.

Peter leans across the table...

PETER

You threaten my family, you phone my
wife, you make things up. To protect
my family, you don't know what I'd do.

Golden was about to interrupt, decides to let it go. Shoots a
look toward the Bailiff, but he's clearly out of earshot. Amber
stands, rattled, backs up, starts out of court. Golden exhales,
reaches over, offers Peter a comforting squeeze of the arm.

A46 INT. CRIMINAL COURT - HALLWAY - DAY A46

Alicia rounds a corner... finds Stern seated, staring into space. She approaches, sits. He looks at her, sheepishly.

STERN

I suppose you heard that tirade back there. I imagine people on Lakeshore Avenue heard it.

Alicia nods. Stern says nothing, just stares ahead.

ALICIA

We'd better go in.

STERN

Did you find anything on Tolliver?

ALICIA

(confused)

Yes, Tolliver Industries?

Stern looks at her blankly. Nods.

STERN

Oh, right, Tolliver Industries. I sued them once. Civil rights violations. We should use that.

Alicia stares at him. Something off there...

46 INT. CRIMINAL COURT - COURTROOM 412 - DAY 46

Tolliver back on the stand.

ALICIA

Mr. Stern won an eight million dollar judgement against your family. So you have reason to hold a grudge?

TOLLIVER

I have reason, but I don't.

ALICIA

Are you aware that no one else at the reception recalls Mr. Stern appearing inebriated--?

MATAN

Objection. Not in evidence.

Just then Alicia sees: Kalinda, who's just come into the courtroom, some photographs in her hand--

(CONTINUED)

ALICIA

Withdrawn. Your Honor, may I have a moment to confer with my colleague?

JUDGE ROMANO

Make it snappy, Mrs. Florrick.

Alicia goes to Kalinda, who hands her the photograph.

KALINDA

You can thank me later.

Alicia registers a slight smile, before turning back to--

ALICIA

Mr. Tolliver, you testified you stayed at the party until 10 p.m., is that correct? That's when you saw Mr. Stern leaving?

TOLLIVER

Yes.

ALICIA

Then please explain this.

She hands a photo to Matan and another to the Judge--

ALICIA (CONT'D)

Defense Exhibit One, your honor. This is a photograph from a red-light camera at Fullerton and Pulaski, taken at 9:48 pm--

MATAN

This isn't on the exhibit list--

ALICIA

Your Honor, this literally just came to my attention.

Tolliver stares nervously at the photo-- it's him blowing through a red light in a Porsche 911.

ALICIA (CONT'D)

I'm curious, Mr. Tolliver. How could you have been at the party at 10 p.m. if you were running a red light four miles away at 9:48?

Tolliver is speechless. Alicia looks to Stern, but sees he's not even paying attention. Staring off. What's going on?

47 INT. 27TH FLOOR - ALICIA'S OFFICE - DAY 47

Alicia stares straight ahead, deep in thought when...

KALINDA

Yep.

Kalinda at her door.

ALICIA

I need more help.

KALINDA

What I live for.

48 OMITTED 48

49 INT. 28TH FLOOR - STERN'S OFFICE - DAY 49

Through the door, we see Brenda get up from her desk and move off. As soon as she's out of sight, Kalinda moves past Brenda's empty desk and enters the office.

She closes the door behind her, crosses calmly toward Stern's briefcase, on the floor by his desk. She lays it on the desk, tries the clasp. Locked. She takes a lock-pick kit from her pocket. Selects the proper pick, clenches it in her lips as she puts the kit away, kneels on the floor in front of the desk, looks toward...

...the door. No one there. She quickly picks the lock. Stands. Opens the briefcase. Finds a pill bottle inside. Checks the label, takes out her cellphone, snaps a picture of it, and...

50 INT. 28TH FLOOR - STERN'S OFFICE - ONE HOUR LATER- DAY 50

ALICIA

Donepezil.

Stern in his office, looks up at Alicia.

ALICIA (CONT'D)

That's the name of your medicine.
That's why you crashed. You didn't
drink at the party. And the street
wasn't wet.

STERN

What are you talking about?

(CONTINUED)

ALICIA

I saw them, Mr. Stern. They're not energy pills.

STERN

How did you...?

Stern grabs his briefcase, finds it locked.

ALICIA

Peter's father had dementia. Not Alzheimer's-- his was vascular-- I know what it looks like. The forgetfulness. The anger. Mood swings, I know how terrible it is--

STERN

You know nothing. Jonas Stern does not have... dementia.

ALICIA

Mr. Stern, you're facing jail time--

STERN

I know that.

ALICIA

Your condition is your defense. It wasn't a DUI; this is--

STERN

There is no condition! I'll be damned if people think Jonas Stern is losing his mind!

Stern looks out toward the hall. A few people looking. Quieter:

STERN (CONT'D)

There are three people who know what you know. One of them is my doctor, another is me, and the third is now covered by attorney-client privilege. As your client, I'm ordering you to not breathe a word of this. Not in my defense. Not to anyone. Do you understand?
(beat)
Do you understand?

Alicia takes a second.

ALICIA

I understand.

END OF ACT THREE

ACT FOUR51 **INT. 28TH FLOOR - LARGE CONFERENCE ROOM - DAY**

51

Early morning. Alicia and Kalinda, laptops open, files spread out. Alicia's been working for a while, and it shows.

KALINDA

Attack the breathalyzer test--

ALICIA

It's not enough. The machine was in working order, the certification up to date. I've got an hour until court-- and if I don't come up with something we're going to lose.

KALINDA

(recounting)

Okay. Stern gets into an accident-- not because he's drunk, but because he's confused. He doesn't want to admit it, so he goes and has four drinks-- trying to make it look like he's covering up a DUI. So what does the cop do?

ALICIA

Sobriety tests--

KALINDA

Which he fails because now he's had a few, or he's shaken up, or--

Kalinda stops, realizing... something's missing.

ALICIA

What?

KALINDA

The question isn't what did the cop do? It's: What *didn't* the cop do?

ALICIA

(thinks for a second)

He didn't do a preliminary breathalyzer at the scene-- but they don't always do those. Some officers do and some don't.

KALINDA

So what about Officer Sutton?

Kalinda looks at her watch, gets up--

ALICIA

Can you find out in an hour?

(CONTINUED)

KALINDA
I can try.

A52 INT. 27TH FLOOR - HALLWAY - DAY A52

Will catches up with Alicia as she heads to the stairs...

WILL
Alicia... where's Stern?

ALICIA
He's meeting me at court. Why?

WILL
We went through his casework.
Everything was great until a year ago. He started missing filing deadlines. Luckily they weren't important, but we could be vulnerable here. I'm not asking you to divulge any privileged communicate--

ALICIA
Good.

WILL
I just need to know where his head's at. Unless that blowup was his final word on the subject.
(off her stare)
Look-- all I want is for you to look after his best interests. The firm's best interests.

ALICIA
The firm assigned me to represent him. With all the confidentiality that entails. I can't... say anymore.

Will stares at her. A long pause. Then Will nods: okay. Alicia heads into the stairwell, leaving--

52 INT. ALICIA'S APARTMENT LEVEL - LANDING - DAY 52

Returning home with his book bag, Zach stops at the planter across from his door, takes his recording purple Nano from it. He...

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

...klump-- drops his book bag on his bed, starts toward his computer. Dammit. Forgot. It's not there. He starts back toward...

54 INT. ALICIA'S APARTMENT - LIVING ROOM - DAY 54

...the card table in the living room. Looks into the kitchen. Hears Jackie on the phone. He goes to his computer, turns the screen away from the kitchen, checks the poll again. "*Will the Florricks divorce this year?*" Below it: "*Yes-- 69.5% No-- 31.5%.*" He attaches the Nano, then...

55 INT. ALICIA'S APARTMENT - ZACH'S BEDROOM - DAY 55

...peers into his bedroom. Reaches behind the painting for the manila envelope. Stops. It's not there. He reaches again. What the hell? It takes him a second, then pissed, he...

56 INT. ALICIA'S APARTMENT - GRACE'S BEDROOM - DAY 56

...bangs into Grace's room:

ZACH
You gave it to Mom.

GRACE
What? Get out of here!

ZACH
The pictures of Dad. You gave it to Mom.

GRACE
I didn't give anything to Mom.

ZACH
It's gone.

GRACE
Grandma.

Zach pauses. Stares at her.

ZACH
Why-- How do you know?

GRACE
Zach. She goes through my room when I'm at school. Throwing things away she doesn't like. Candy and clothes. She never does it to you because you're the "good boy."

Zach stares at her. Angry.

ZACH
I hate this.

GRACE
Yeah. When'd you start paying attention?

(CONTINUED)

Zach frowns, starts out.

57 **INT. CRIMINAL COURT - COURTROOM 412 - DAY** 57

Officer Sutton is on the stand.

ALICIA
Officer, what sobriety tests did
you perform on Mr. Stern?

MATAN
Objection. Officer Sutton has
already testified in detail about
the tests he performed--

ALICIA
Yes, your honor, I'm more interested
in the one he didn't perform.

The Judge takes a second, as Stern peers up, interested now.

JUDGE ROMANO
Okay. Let's see where this is going.

ALICIA
I see no record of you performing a
preliminary breathalyzer on Mr.
Stern at the scene, Officer?

OFFICER SUTTON
I don't always do that, ma'am.

Alicia nods, takes a stack of documents from the defense table,
trades an appreciative nod with Kalinda in the gallery.

ALICIA
These are reports from your last 37
DUIs. You performed a preliminary
breathalyzer on... would you like
to guess how many? 37.

Officer Sutton shifts in his chair, pauses. As Stern starts
to grin, sees where Alicia is going.

JUDGE ROMANO
Officer Sutton.

OFFICER SUTTON
Your honor-- it's perfectly innocent.
I voided the results because... the
machine was malfunctioning. It showed
Mr. Stern's blood alcohol level was
.03, but I could see he was drunk;
(MORE)

(CONTINUED)

57

OFFICER SUTTON (CONT'D)
he was stumbling around...

JUDGE ROMANO
So you neglected to put it in the
police report?

OFFICER SUTTON
I-- It wasn't accurate. We got
him to the station, he blew a .15--

ALICIA
An hour later, after the drinks
from the bar fully kicked in--

Judge Romano stares at Matan who's already in ass-covering mode--

MATAN
Your Honor, I just-- I had no idea--

JUDGE ROMANO
Mr. Brody, I'm dismissing the DUI.
And unless you want me to dismiss the
battery and levy sanctions, you better
come up with something fast.

Judge Romano starts out as Stern smiles, nods to Alicia.
Matan leans toward their table, whispers to Stern:

MATAN
Misdemeanor assault, six months
probation?

STERN
Ask her.

Matan sighs-- do we have to play this game? He asks Alicia:

MATAN
Misdemeanor assault, six months
probation?

ALICIA
Time served?

Matan nods, starts out. As Stern smiles over at Alicia:

STERN
You're pretty pleased with
yourself, aren't you?

(CONTINUED)

ALICIA
Nope.

STERN
Yes, you are.

Alicia looks at Stern--

ALICIA
You shouldn't be driving, Mr. Stern.
And unless you disclose your
condition... you shouldn't be
practicing law, either.

And Alicia starts out. Stern watches her go.

A58 **EXT. HIGH SCHOOL BUILDING - DAY** A58

Zach. An unhappy Zach. He comes down the steps of the school, onto the sidewalk, when... Honk-honk. Zach looks up, sees a dusty second-hand Mini-Coop pulling up. He goes over to it, leans down.

BECCA
Zachary.

Becca in the driver's seat.

ZACH
Hey.

BECCA
So how's Martin Luther King?

ZACH
He's good.

BECCA
Want to come over? My parents are
into compartmentalized living.

Zach shrugs, looks back toward school.

BECCA (CONT'D)
I got a cell-- if you wanna see if
it's alright.

ZACH
It's alright.

And Zach gets in the car. It takes off into traffic.

58 **INT. 28TH FLOOR - DIANE'S OFFICE - DAY** 58

Diane works at her desk, when Stern knocks, enters.

(CONTINUED)

DIANE

What are you-- The partnership meeting isn't until five--

STERN

Call it off. I'm not fighting you. I'm leaving, Diane.
(off a stunned Diane)
You can repay my equity over time. That way no one has to lose their job over it. The last thing I need is to waste time and energy here fighting people I love.

Stern pauses, struggling with this--

STERN (CONT'D)

And I do. What I said before-- I'm sorry. It wasn't true.

DIANE

I know. I was the best lawyer you had at that firm.

Stern smiles, pleased that Diane gives as good as she gets.

DIANE (CONT'D)

I have to admit, I never thought I'd see the day Jonas Stern retired.

Then he turns. Literally and figuratively.

STERN

Who said anything about retiring? I'm *leaving*. To start a new firm.

DIANE

What?

STERN

Last year, you billed over fifteen million dollars between Gentech Financial and Parthenon Systems alone. They're my clients. And I'm taking them with me. Along with Xenacorp, Marshak-Taylor--

DIANE

Jonas, if you take our clients, you forfeit your golden parachute.

STERN

My clients. And that's not all I'm taking, Diane. I'm taking a third of your business.

(MORE)

(CONTINUED)

STERN (CONT'D)

And then I'm coming for the rest.
But hey-- it'll be fun, right?

Diane's speechless, but she can't help but admire the sheer audacity of the man. Finally, faced with a fait accompli:

DIANE

Then let the best lawyer win.

The two of them share a look, then--

STERN

Goodbye, Diane.

Diane pauses, surprised. Then--

DIANE

Goodbye, Jonas.

Stern gives a slight nod. Goes. Diane watches him down the hall see a last bad painting on the wall. He takes it down, throws it to the ground, disgusted.

A59 **INT. 28TH FLOOR - STERN'S OFFICE - DAY**

A59

Stern's on the phone, as Alicia knocks-- he waves her in--

STERN

No, bigger-- I need twenty-five thousand square feet, at least.
(hangs up)

ALICIA

What are you doing?

STERN

Getting an office, staff, starting up.

ALICIA

We talked about this--

STERN

You talked about this. And I'm the only person you're ever going to talk to about this.

ALICIA

You have an ethical duty--

STERN

To zealously represent my clients. Which I will, with a team of young, hungry lawyers to back me up. And I want you to be one of them.

Alicia. Pulled up short. Dumbstruck. He nods. Serious.

(CONTINUED)

ALICIA

I... No, I can't. Thank you, but I can't.

STERN

Loyalty to your friend Will. I admire that. Just don't think he won't stab you in the back if it benefits him.

(phone rings)

I got that, Brenda!

(picks up, holds up a
finger: don't leave)

Jim, hold on. Five seconds

(covers the receiver)

Your husband was set up.

Alicia pauses. Out of nowhere.

ALICIA

What?

STERN

Forget the sex. Sex was just the Barker's tease. There are a lot of people who made the wrong bet. Now they're covering their ass.

ALICIA

I don't-- What does that mean?

STERN

The Olympics. They thought it was coming here.

(into the phone)

I want something in the Loop, Jim.

ALICIA

Mr. Stern.

STERN

(covers the receiver)

That's it, Alicia. I'm not your Deep Throat on this. Your husband was set up. And they're not going to let him out of prison. Ever.

(into the phone)

You're thinking too small, Jim. Go back to the well.

(to Alicia)

Good-bye. That's it. Take care.

Alicia stares at him, leaves.

AA59 INT. UNDERGROUND GARAGE - ALICIA'S CAR - NIGHT

AA59

Alicia slowly drifts toward her car. A few other employees heading home too, dispersing. Taking out her car keys, Alicia beeps her car lock when she sees...

...Amber Madison leaning against her driver's door, waiting.

AMBER
Don't worry. I just wanted to tell you I'm sorry.

Alicia takes a second, and, without saying a word, opens her backseat door, drops her laptop in.

AMBER (CONT'D)
I thought your husband was in love with me. He made me think he was in love with me. And now I just-- I wanted to warn you.

Alicia moves past Amber like she's not there, opens her car door.

AMBER (CONT'D)
Listen. Peter threatened me. If I didn't pull the book, if I didn't stop giving interviews, he would have me... hurt...

Alicia. We can see she absorbs this, but she climbs into her car, pulls on her seatbelt. Amber pissed by her indifference:

AMBER (CONT'D)
Would you listen? I don't know what he's capable of. If he knew I was here, I don't know what he'd do.

Bang-- Alicia closes her car door as if nobody were there. Amber yells in...

AMBER (CONT'D)
Oh, go to hell! You two deserve each other!

But Alicia starts the car, backs up, Amber still yelling...

AMBER (CONT'D)
You tell him if he does anything, I'll print it. I'll give an interview he won't believe! I'll talk about you! I'll talk about your kids-- About--

But Alicia is already driving away. Amber no longer audible.

(CONTINUED)

Alicia doesn't even give her the courtesy of looking in the rearview mirror, the sight of Amber getting smaller and smaller behind her.

AB59 **INT. COURTHOUSE - JURY ROOM - DUSK** AB59

Peter. He reads a law book in the jury room. Two knocks on the door. The Bailiff leaning in.

PETER
Time to go back?

But the Bailiff steps aside, lets a woman in. Alicia. Peter gets up, startled...

PETER (CONT'D)
Alicia? I...

Something about Alicia's face. The same look from earlier.

PETER (CONT'D)
What's wrong?

Alicia crosses the room toward him.

PETER (CONT'D)
Are the kids alright?

Alicia, a foot from him, reaches her hands up, grabs his head, and pulls Peter toward her, and...

...kisses him. Hard. Passionate. But a kiss she controls. Her hands pulling him to her. Then she lets go. Peter stares at her, startled. A second. Then...

*

...Alicia turns, starts out of the juror holding room. Leaves. Gone. Leaving Peter standing there, looking after her.

*

B59 **OMITTED** B59
C59 **OMITTED** C59
59 **OMITTED** 59
60 **OMITTED** 60

END OF SHOW