EXECUTIVE PRODUCER: Ridley Scott, Tony Scott
EXECUTIVE PRODUCER: Robert King & Michelle King
EXECUTIVE PRODUCER: David W. Zucker
EXECUTIVE PRODUCER: Brooke Kennedy
CO-EXECUTIVE PRODUCER: Todd Ellis Kessler
CO-EXECUTIVE PRODUCER: Ted Humphrey
CONSULTING PRODUCER: Frank Pierson
PRODUCER: Courtney Kemp Agboh
PRODUCER: Amanda Segel
CO-PRODUCER: Corinne Brinkerhoff

thegoodwife

Episode #121
"Hybristophilia"

Written By
Frank Pierson

Directed By
Fred Toye

PRODUCTION DRAFT
WHITE: April 5, 2010
BLUE PAGES: April 12, 2010; p. 13-14, 18, 35, 39-40, 41-41B, 46, 51

Copyright 2010 CBS Broadcasting Inc. All Rights Reserved.

This script is the property of CBS Productions, a business unit of CBS Broadcasting Inc., and may not be copied or distributed without the expressed written permission of CBS Productions, a business unit of CBS Broadcasting Inc.

This copy of the script remains the property of CBS Productions, a business unit of CBS Broadcasting Inc. It may not be sold or transferred and it must be returned to CBS Productions, a business unit of CBS Broadcasting Inc., promptly upon demand.

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH THE TELEVISION LEGAL DEPARTMENT.
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 CAIN
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
"Hybriostophilia"
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
   FPI 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

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

...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)
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...

INT. 28TH FLOOR - RECEPTION - NIGHT

...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)
(raises her keys)

Let’s go.

Alicia stares at her. Takes a second.

ALICIA
Let me get my coat.

INT. HOTEL BAR – NIGHT

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?

INT. ALICIA’S APARTMENT – NIGHT

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...
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...

INT. HOTEL BAR - NIGHT

...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.
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...

INT. 28TH FLOOR - SECRETARIAL SUBSTATION - NIGHT

WILL
Hi. It’s me.

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

INT. HOTEL BAR - NIGHT

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 layoffs.

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)
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.

EXT. SWEENEY’S TOWNHOUSE – NIGHT
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.

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

INT. SWEENEY’S TOWNHOUSE – NIGHT
...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?
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...

INT. SWEENEY’S TOWNHOUSE - STUDY - NIGHT

...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
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. Sweeney. Stop.

(into the cell)
Kalinda. There’s been a...

(MORE)

(CONTINUED)
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...

INT. SWEENEY’S TOWNHOUSE - NIGHT
...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?
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.

INT. SWEENEY’S TOWNHOUSE - STUDY - 30 MINUTES LATER - NIGHT

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.
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...

INT. CRIMINAL COURT - DAY

...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.
ELI
Childs has given up prosecuting
Florrick in court. Now he’s all
about prosecuting him in the press.
(see 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--
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...

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

...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.

**INT. HOLDING CELL - LAWYER’S INTERVIEW ROOM - DAY**

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?

INT. 28TH FLOOR - CONFERENCE ROOM - DAY
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?

INT. 28TH FLOOR - WILL’S OFFICE - DAY
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.

INT. 28TH FLOOR - SECRETARIAL SUBSTATION - DAY

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.
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.

INT. 27TH FLOOR - BULLPEN - DAY

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.

INT. ALICIA’S APARTMENT - NIGHT

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.

INT. 28TH FLOOR - CONFERENCE ROOM - NIGHT

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.
(read)
“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)
"I want to kill that idiot deponent." "I hate the Rule 30 slut."
(to Alicia)
It’s like someone in the business.

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

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?

EXT. SHEILA’S DUPLEX - NIGHT


KALINDA
Sheila?

Nothing. Kalinda opens the mail box, over stuffed 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.
INT. SHEILA’S DUPLEX – NIGHT

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...

INT. SHEILA’S DUPLEX – BEDROOM – NIGHT

...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...

EXT. SHEILA’S DUPLEX – NIGHT

...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

INT. CRIMINAL COURT – DAY

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.

INT. STATE’S ATTORNEY’S OFFICE - DAY

DIANE
Hybristophilic.

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.
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?
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.

INT. CRIMINAL COURT - HALLWAY - DAY

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.
INT. HOLDING CELL - DAY

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...

**INT. HARPER & GREENE - DAY**

...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!


**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)


**CARY**

About what?
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...

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

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.

INT. FBI CHICAGO DIVISION - HALLWAY - DAY

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...

INT. FBI CHICAGO DIVISION - LANAS OFFICE - DAY

...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.
END OF ACT TWO
ACT THREE

INT. 27TH FLOOR - BULLPEN - DAY

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.

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

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?


INT. HOLDING CELL – DAY

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...
INT. BRANDOS - DAY

...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.
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.
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.

INT. ELI’S OFFICE – DAY

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?
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.

INT. STATE’S ATTORNEY’S OFFICE - DAY
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.

INT. 27TH FLOOR - BULLPEN - DAY

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
(throws)
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.

INT. 28TH FLOOR - SECRETARIAL SUBSTATION - DAY

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?
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

INT. HOLDING CELL - DAY

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

We’re working together.

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

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

It’s about the merger?

Yes.

The company means more with me out of the picture?

Yes.

Can I get better than eight years?

No.

And if we go to trial?

Alicia hesitates. Her only hesitatiopn.

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

Yes. That’s what I was afraid of.

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.

INT. CRIMINAL COURT - DAY

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


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

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

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...

INT. ALICIA’S APARTMENT – NIGHT

...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