

THE GOOD WIFE
"On Her Terms"

By

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PREVIOUSLY:

Following a year long battle of politics, Alicia has just won the States Attorney position for Cook County. One of the winning strategies was leveraging the Florrick power couple image. But that didn't stop Alicia falling for her campaign manager, Johnny Elfman. Kalinda has been feeling guilty over the illegal computer hack she did to ensure Cary's freedom. She's also been helping Lemond Bishop, Chicago's biggest drug dealer, with some personal business matters. Cary and Diane have been running the firm while Alicia focused on the election, with David Lee brought on as a new partner without Alicia's consent.

NOW ON:

With the election won, Alicia must face the consequences personally and professionally. And that means giving up the law firm and giving up Johnny Elfman. But when her friend Carol, an ALS sufferer, wants Alicia to help her fight for her right to die, Alicia realizes the importance of living life on her terms. Kalinda's past actions are finally catching up with her but to live life on her terms, she has to beat the system, once again.

TEASER:**FADE IN:****INT. RECEPTION ROOM - NIGHT**

A large function room with GUESTS dressed in their best formal wear.

MUSIC. CHATTER.

On a raised stage, ALICIA stands in a red cocktail dress. PETER in a tuxedo, stands beside her and lifts his champagne glass. The Guests smile and follow Peter's lead.

PETER

To my beautiful wife and Cook
County's new States Attorney.

CHEERS.

Alicia and Peter clink glasses. Streamers fall. Peter wraps his arm around Alicia's shoulders as they smile and pose for the photographers.

INT. RECEPTION ROOM - CORNER NEAR ELEVATOR - NIGHT

JOHNNY ELFMAN, Alicia's campaign manager, hovers near the corner of the room and watches her.

Alicia turns and locks eyes with Johnny. She smiles. A warm smile.

Johnny's view is blocked as Peter stands beside Alicia and infuses himself into her conversation. ELI GOLD stands beside Johnny.

ELI

Moving into the big leagues I hear.

JOHNNY

Governor's office.

ELI

She won't be happy.

JOHNNY

She won. My job is done.

ELI

I couldn't agree more.

Johnny catches one last glimpse of Alicia, a look of longing and sadness on his face as he leaves.

Eli shrugs. One less thing to worry about.

INT. TYLER RESIDENCE - MAIN BEDROOM - NIGHT

In a modest bedroom, SAM TYLER, 40, lies in bed next to CAROL TYLER, 40, thin, immobile. Carol chokes. Sam is instantly alert. He turns Carol to her side.

SAM
(yells)
Luke! Luke!

Her choking continues. He wraps a blanket around her and lifts her into a bridal hold as he heads out.

EXT. OLD HONDA CAR - NIGHT

He gently places her in the backseat of their car.

SAM
Hold on sweetie, I've got you.

LUKE TYLER, 7, rubs his eyes, holds a face mask connected to an oxygen canister.

INT. OLD HONDA CAR - NIGHT

Luke sits in the back seat while Sam places the oxygen mask gently over Carol's mouth.

SAM
Got it?

LUKE
Got it.

Luke holds the oxygen canister while Sam jumps into the driver's seat and Sam speeds off.

INT. RECEPTION ROOM - NIGHT

Alicia and Peter are still side by side as they are greeted by different guests. SENATOR JOHNSON, female, 50, shakes Alicia's hand.

SENATOR JOHNSON
I'm glad you won. We need more women in politics. Balance out the testosterone.

ALICIA
(laughs politely)
Thank you! I know what you mean.

SENATOR JOHNSON
When I first started, I was the
only...

Her voice trails off as Alicia looks sideways into the corner she last saw Johnny. Instead, MARISA GOLD, Alicia's assistant, now stands beside her father, Eli, in that same spot. Marisa smiles at Alicia.

Alicia looks back to Senator Johnson.

SENATOR JOHNSON
I look forward to exchanging views
on women's issues.

ALICIA
Yes, that would be great.

They shake hands as the Senator leaves and MAYOR ATWORTH, African-American, 40's, shakes Alicia's hand vigorously.

MAYOR ATWORTH
I told them not to underestimate
you!

ALICIA
Thank you.

PETER
That's what I always said.

ALICIA
Will you excuse me a moment?

Peter and Mayor Atworth continue their conversation as Alicia leaves.

INT. RECEPTION ROOM - CORNER NEAR ELEVATOR - NIGHT

Alicia stops by Marisa who is now alone in the corner.

ALICIA
(whispers)
Where's John?

MARISA
Gone.

ALICIA
Gone where?

MARISA
To lick his wounds.

Marisa eyes Peter and Alicia understands. Alicia heads down a corridor.

INT. RECEPTION ROOM - CORRIDOR - NIGHT

The bare walls lead Alicia to a quiet area where she makes a phone call.

INTERCUT

INT. ELFMAN'S APARTMENT - BEDROOM - NIGHT

Johnny Elfman has a suitcase open and fills it with neatly folded clothes. Beside his suitcase, his phone vibrates.

ON THE PHONE SCREEN, 'ALICIA FLORRICK'.

Johnny holds the phone and looks at it a moment before pressing 'ignore'.

ALICIA
(to voice mail)
John, I hope you're okay. You should be here celebrating. This is our victory.
(beat)
There's still a conversation we need to have. Please call me back. Tonight. Any time.

She hangs up and holds the phone. She walks back down the corridor, towards the elevator, with determination.

INT. RECEPTION ROOM - ELEVATORS - NIGHT

Alicia reaches the elevators and presses the down button. Eli touches her shoulder and smiles as she turns to him.

ELI
Going somewhere?

Marisa gives Alicia a knowing smile while Eli steers her towards the main room again, to Peter. Peter is in deep conversation with MR. LUDKIN, 60's, plump, old-school.

ELI (cont'd)
Mr. Ludkin, here she is.

PETER

Mr. Ludkin's the Secretary for the
State Democratic Party.

She shakes his hand and smiles.

ALICIA

Thank you for all your support. So
glad you could come.

LUDKIN

I've always been a big fan of
Peter's--

Mr. Ludkin's voice trails as Eli whispers in Alicia's ear.

ELI

Remember, you're a power couple.
You rise, he rises. He falls, you
fall.

She nods and smiles as she greets another Guest.

INT. ALICIA'S APARTMENT - NIGHT

Alicia enters her apartment, her smile gone, her shoes in
her hands. She throws her keys onto the kitchen table and
collapses onto the sofa. The house is quiet.

PHONE RINGS. Unknown number.

She hesitates and then answers it.

ALICIA

Yes. Beth Israel? When?

She sits up, alert.

ALICIA

I'm on my way.

She throws her shoes back on, grabs her keys and exits.

INT. HOSPITAL - WARD - NIGHT

HEART MONITOR BEEPS. The only other sound is Carol's raspy
breathing. Alicia sits by Carol's bed and strokes her hand.

CAROL

This wasn't supposed to happen. The
tracheotomy. It was meant to be
over.

ALICIA
But you got another chance to live.

CAROL
Who said I wanted to live?

Alicia sees the vacant, pained look in Carol's eyes.

ALICIA
What can I do?

CAROL
Will said you would know. He said
you would know it was important for
a woman to own her choices.

Alicia hangs her head in thought.

CAROL (cont'd)
He really loved you, you know.

ALICIA
I know.

CAROL
Love can make you do crazy things.
Like hold on when you should let
go.

ALICIA
You can't blame Sam for saving your
life.

CAROL
He knew. Sam and I signed the form
together. He knew when it got to
this stage, it was over.

ALICIA
You signed a directive?

CAROL
That's it, a directive.

Carol starts to wheeze.

ALICIA
Nurse!

CAROL
(gasping)
Press the green button to lift the
bed.

Alicia presses the button to elevate the top of Carol's bed and the wheezing stops.

CAROL

I want to sue the hospital for ignoring it. For the pain and damage it will now cause me and my family from here until the end.

ALICIA

Carol, this sort of case could take months and suing doctors who saved your life is not a great idea.

CAROL

(with tears)

This is my body. We knew ALS would lead to this. I was prepared. What I want counts, doesn't it?

INT. HOSPITAL - WAITING ROOM - NIGHT

Alicia enters the waiting room to see Sam sit dejected.

ALICIA

She's sleeping.

SAM

It was close tonight, so close. I thought I'd lost her.

ALICIA

(sits beside him)

Sam, did you and Carol speak about a Directive - the treatment she wanted to have or not have if something happened to her?

SAM

Yeah. Two years ago. But no one really pays attention to those do they?

ALICIA

Carol does. The hospital should.

SAM

It's different when you're standing there. She's gasping for breath and you're supposed to do nothing? And who knows if that's what she would really want once the pain is over. I had to do what I could to help her. I had to.

Alicia hugs him, a look of concern on her face.

INT. LAW OFFICE - FOYER AND BULLPEN - DAY

Kalinda meets Alicia as she steps out of the elevator.

ALICIA

Beth Israel hospital - does it have a history of ignoring patient's directives and if so, has anyone sued them before?

KALINDA

I'll see what I can find. And congratulations by the way.

ALICIA

Thank you Kalinda. Maybe you would consider joining me.

KALINDA

It would never pay enough.

Alicia nods as Kalinda continues into the bullpen.

INT. LAW FIRM - ALICIA'S OFFICE - DAY

Marisa walks around Alicia's office and looks through various gifts - a vase, champagne bottle, a painting. Alicia enters, indifferent to the items around her.

MARISA

Welcome to the new world.

ALICIA

Any messages?

MARISA

He didn't call.

Alicia pretends it doesn't bother her as she takes off her jacket and sits at her desk.

ALICIA

So what's on for today?

MARISA

We have the Mayor at ten, Chief of Police at twelve, Women's Council at two--

Eli bursts into the room and leans on the desk.

ELI

Are you trying to torture me?

ALICIA

The campaign's over. What could possibly be wrong?

Eli thrusts some photos at Alicia. Marisa looks over Alicia's shoulder at two photos, close-ups of Alicia and Johnny Elfman as they gaze at each other and smile. Romantic but not damning.

ALICIA (cont'd)

There's nothing here. It's me and Elfman talking, blown-up and modified to imply something else.

ELI

I need you to speak to reporters today. Clear things up.

ALICIA

There's nothing to clear up.

MARISA

She's booked up today.

Eli glares at Marisa.

MARISA (cont'd)

I'm her personal assistant.

ELI

Then assist.

Alicia's phone rings and Marisa answers it.

MARISA

Alicia Florrick's office, how may I help you?

ELI

(to Alicia)

And after you and Peter speak to the reporter, you also need to make a thank you speech at the Women's Business Network Dinner tonight at the Governor's House.

MARISA

Can I take a message Mayor Atworth?

ALICIA
(to Eli)
Is that for me or for Peter?

ELI
What does it matter?

ALICIA
Eli, I can't just drop everything
anytime Peter needs me at his
events.

Marisa takes another call.

ELI
Power couple remember? This next
week will determine the next four
years.

ALICIA
Shouldn't John be taking care of
this? It's probably not a good idea
for you to look after me and Peter.

ELI
Under the circumstances, I don't
think we should add fuel to the
fire.

ALICIA
Will you ask John to come back?

ELI
Me? Like he listens to me.

MARISA
I think Johnny's better for Alicia
too.

Eli responds to her with a look of annoyance.

DIANE LOCKHART walks briskly into the room.

DIANE
Sorry to interrupt but I've got Mr.
Greggs on the phone. Can we do a
conference call?

CARY AGOS enters on the tail end of that conversation.

MARISA
Actually she has to meet the Mayor
right now.

CARY
Is this about Paul Greggs? I can
talk to him--

Kalinda knocks and enters.

KALINDA
(to the partners)
Diane, Cary, there's an
investigator snooping around the
office today.

CARY
From the SA's Office? Why?

David enters, takes artwork from the walls and leaves.

KALINDA
It's me. They're investigating me.

ALICIA
Why?

KALINDA
Over the Brody Breach.

Alicia steps from behind her desk to speak to Kalinda.

ALICIA
I can't believe they haven't let
that go yet! Let me call Castro.

Eli steps in between all of them and shoos them away.

ELI
She's not part of this law firm
anymore. Be gone with all of you.

They all stare at him.

ALICIA
Eli, we're discussing something
serious.

ELI
Does it have anything to do with
you being States Attorney?

ALICIA
Not exactly.

KALINDA

Let me know what you can do.

Kalinda turns to leave.

DIANE

(to Cary and Alicia)

Maybe all the partners meet to discuss the transition. Maybe at five?

Diane glances at Marisa dubiously. Cary follows Kalinda and grabs her elbow.

CARY

He can't do that. Castro, he can't keep hounding you.

ELI

(to Alicia)

What about the Head of the Democratic Party - she put in a lot of support for you. Dinner at her house with Peter tonight.

DIANE

(to Cary and Kalinda)

Why is Geneva still asking about Cary's case?

KALINDA

(to Alicia)

What should I tell the investigator?

MARISA

We need to leave for our ten o'clock.

ALICIA

Alright, everyone, stop.

Silence.

ALICIA (cont'd)

Diane, yes, we need to talk about client transition. Kalinda, I will speak to Castro as soon as I can. Eli, can you speak to reporters for me, ensure them the photos are as innocent as they look.

ELI

But you--

ALICIA

I have a legal case. A personal case that can't wait.

They all talk back at her, overlapping in conversation.

DIANE

Surely, Cary and I can deal with--

CARY

We've dealt with all the other cases over the last couple of months--

KALINDA

What about Castro?

ALICIA

No. This is... was one of Will's clients. A friend of ours from Georgetown. It's urgent.

ELI

Alicia, you can't--

ALICIA

Make an appointment with Marisa.

Marisa smiles smugly at Eli. The others continue to talk over each other, increasing in volume to be heard. Alicia takes her keys and leaves.

EXT. CHICAGO STREET NEAR JOHNNY ELFMAN'S APARTMENT - NIGHT

Alicia rushes down the pavement, her phone against her ear. No answer. She hangs up and calls again. She looks up to see Johnny step into a cab just ahead, the trunk of the cab closing over his suitcase. She walks quicker, waving at the cab.

ALICIA

John!

It's too late - the cab pulls out just as she reaches it. She looks defeated, sad. A photographer snaps a photo and runs off.

END OF TEASER

ACT 1**INT. HOSPITAL - HALLWAY - DAY**

LOUIS CANNING, briefcase in hand, catches up with Alicia.

LOUIS
Mrs. Florrick, what an honor.

ALICIA
Mr. Canning.

LOUIS
Congratulations on a startling
victory.

ALICIA
Thank you.

LOUIS
Imagine my surprise when I found
out we'd be in court together
again.

ALICIA
We?

LOUIS
The hospital is my client.

ALICIA
Of course it is.

LOUIS
One of the few you left me.

ALICIA
Is there something I can help you
with?

LOUIS
Drop the case. Save your client
money and heartache. Let her live
her life in peace.

ALICIA
That's what she's trying to do.

She stops walking and turns to face him.

ALICIA (cont'd)
Of all people, I never thought you
would argue against following a
directive.

LOUIS

In my directive, I said to let my wife make all the decisions.

ALICIA

I find that hard to believe.

LOUIS

(shrugs)

Besides, your client's doctor, Dr. Rivali, is my doctor too - can't have her suspended now, can I?

He smiles smugly and continues to walk out ahead of her.

INT. LAW OFFICE - ALICIA'S OFFICE - DAY

The walls and the entire office have been stripped bare. All her personal items are in boxes. Alicia says nothing as Eli barges in, followed by Marisa.

MARISA

He wouldn't listen to me.

ELI

(to Alicia)

We can't stall on the press anymore.

Eli tosses the photo of her outside Johnny Elfman's apartment onto the desk.

ELI (cont'd)

Need I remind you how your husband left office?

MARISA

I don't think she's going to be sleeping with prostitutes.

ALICIA

There's nothing there. It's me standing outside a building.

ELI

Your job is to make people think you're good and caring...and faithful.

ALICIA

I did. I told all the right lies, played all the right games. That's why we won wasn't it?

ELI

Then stop fooling around with cases
and Elfman and start doing your
job!

Alicia takes a breath, composes herself.

ALICIA

What can I do, Eli?

ELI

Let's start with the Women's
Business Dinner tonight with Peter.

ALICIA

Fine. I will be there.

ELI

Thank you.
(as he leaves)
And settle the case. Quickly.

INT. STATES ATTORNEY'S OFFICE - INTERVIEW ROOM - DAY

Kalinda sits calmly opposite the Assistant States Attorney
GENEVA PINE. Cary sits by Kalinda.

KALINDA

Regardless of what you think you've
found, you do realize you've just
wasted six months deliberately
prosecuting an innocent person
without real evidence.

GENEVA

The Brody Breach was false. That's
serious.

KALINDA

So you didn't falsify the
confession transcript?

Geneva clasps her hands and continues.

GENEVA

Our investigator knows that it was
you or your IT expert that changed
the metadata on Detective Prima's
computer.

CARY

You can prove this?

GENEVA

A week ago, two men were murdered.
The connection was you, Kalinda.

Geneva places the photos of the men in front of Kalinda. The bodies are splayed on the road, blood dripping from the bullets in their head.

KALINDA

(unaffected)

I don't know these men.

GENEVA

We are investigating witness tampering for the Chum Ho law suit, witness intimidation--

KALINDA

I have no idea what you're talking about.

GENEVA

Basically, we're looking through every suspicious case involving you.

CARY

(stands, incredulous)

That's malicious prosecution of the firm. You couldn't get Bishop through me so you're trying to get him through Kalinda?

KALINDA

I'm surprised Geneva. You're throwing your career away on an SA who's leaving.

GENEVA

I still have a job to do.

Kalinda stands also.

KALINDA

I would be more concerned about my investigation of all the cases you and Prima won against the firm while having your illicit affair.

INT. PARKING LOT - CARY'S CAR - DAY

Kalinda and Cary sit in silence, eyes ahead.

CARY
Kalinda, did you--

KALINDA
The confession transcript was manipulated. I found the second arresting officer who could verify it. You would have been cleared anyway.

CARY
And the computer?

KALINDA
I did change the metadata but I didn't use it. Diane picked it up from my computer before I got to court.

CARY
Who else knows?

KALINDA
No one.

INT. COURTHOUSE - COURTROOM - DAY

JUDGE ARNOLD, 60's, grumpy, presides. Alicia faces him behind one bench. Carol, wheelchair and ventilator, is beside her and Sam sits beside Carol.

On the witness stand, DR. RIVALI, female, 50s, weary. Louis stands before her.

LOUIS
And what was the prognosis for Mrs. Tyler?

DR. RIVALI
Like all ALS sufferers, over time, she will lose control of all voluntary muscle movement. Eventually that will include vital muscles such as her swallowing and breathing muscles.

LOUIS
Is there a time estimate for these symptoms?

DR. RIVALI
No. Most people with ALS live two to five years but it's very specific to a patient. Look at Stephen Hawking.

INT. COURTHOUSE - COURTROOM - DAY - LATER

Alicia approaches the witness stand, a piece of paper in her hand.

ALICIA
Dr. Rivali, as Mrs. Tyler's physician, were you aware her directive states that she didn't want artificial breathing mechanisms?

DR. RIVALI
Yes.

ALICIA
So why did you proceed with the tracheotomy?

DR. RIVALI
As Mrs. Tyler was unconscious, her husband and medical power of attorney, made that decision.

ALICIA
So you and Mr. Tyler, made this decision for Mrs. Tyler, even though she had clearly asked for something different on her directive.

DR. RIVALI
Yes. I made a difficult call based on the circumstances at the time.

ALICIA
Aren't directives written to specifically avoid this? To avoid decisions being made by family members at these stressful times?

LOUIS
I object. Asking the witness to make sweeping statements.

JUDGE

Sustained. Keep it to the case at hand.

ALICIA

So, you have now extended her life and her suffering, by forcing her to live and breathe on machines. A brief or long life of complete 24 hour dependence that she didn't want.

DR. RIVALI

I gave her a chance to see her son grow up, to be with her family.

ALICIA

But denied her her rights. And now she has further pain and suffering.

LOUIS

Objection. Statement not a question.

JUDGE

Sustained.

Alicia walks back to the table to see Sam place water droplets into his wife's mouth.

Kalinda comes into the courthouse.

ALICIA

Can we take a recess your Honor?

JUDGE

Ten minute recess.

The judge bangs the gavel as Alicia meets Kalinda at the back of the courtroom.

KALINDA

Dr. Rivali has a history of following family members' requests instead of directives but no patient has ever sued. Most were happy to be alive.

ALICIA

Thank you Kalinda.

Kalinda nods and leaves. Alicia looks around her at the smug face of Louis Canning, the weariness of Dr. Rivali and the unhappiness on Carol's face. Her face lights up - she has an idea.

INT. COURTHOUSE - COURTOOM - DAY - LATER

Alicia is back behind her bench. She watches Sam wipe the sweat from Carol's brow before excusing himself a minute.

CAROL

He doesn't understand that his love imprisons us both.

Alicia gently squeezes Carol's shoulder and heads back to the witness stand where Dr. Rivali sits.

ALICIA

Dr. Rivali, did you consider the impact of your actions on Mrs. Tyler's mental state? Her soul?

LOUIS

(stands)

I object. Dr. Rivali is here only to testify to Mrs. Tyler's medical treatment on the day in question. She can't attest to her 'soul'?

ALICIA

Let me rephrase. Do you take into account anything besides survival when making suggestions about treatment?

DR. RIVALI

Of course I did. But I'm a doctor. My goal is to preserve life as best I can.

ALICIA

Even when a patient requests otherwise?

DR. RIVALI

Most patients in pain believe death is the only relief. It passes and they're grateful for another chance at life.

ALICIA

But it won't ever pass for Mrs. Tyler will it?

LOUIS
(stands)
Objection. Requesting the witness
to speculate into the future.

JUDGE
Sustained.

Alicia sits satisfied she had the answer she needed.

INT. LAW OFFICE - DAVID'S OFFICE - DAY

Kalinda enters and closes the door behind her. David looks
up.

DAVID
I'm busy.

KALINDA
Even for a new client?

She has his attention.

KALINDA (cont'd)
I need you to move money for me
overseas. Somewhere untraceable.

DAVID
How much money are we talking?

She takes a piece of paper and scribbles a number on it.
David looks at the paper and arches his eyebrows.

DAVID (cont'd)
We've been paying you too much.

KALINDA
So can you do it?

DAVID
For you, I'll cut the fee to only
ten percent.

She doesn't react.

DAVID (cont'd)
Alright fine, five percent.

KALINDA
No one can know.

INT. COURTHOUSE COURTROOM - DAY - LATER

Dr. Rivali is still on the witness stand but Louis now stands before her.

LOUIS

Dr. Rivali, if you hadn't performed the tracheotomy, what would have happened?

DR. RIVALI

Mrs. Tyler would have died and Mr. Tyler would be suing me for that.

ALICIA

Objection!

JUDGE

Dr. Rivali, please keep our statements to the facts.

INT. COURTROOM - DAY - LATER

Alicia now stands before Dr. Rivali.

ALICIA

Isn't Mrs. Tyler going to die anyway?

DR. RIVALI

We all are.

ALICIA

So all you've done is painfully postpone her natural death?

DR. RIVALI

No one knows how it feels in those last few seconds until they have them. Why would I refuse to give her another chance?

ALICIA

That would then be a 'yes'?

LOUIS

Side bench your honor?

JUDGE

Approach.

Louis and Alicia stand directly in front of the Judge's bench and speak in low voices.

LOUIS

It's clear this isn't about the directive but about Mrs. Tyler's desire to die.

ALICIA

Last time I checked the law, as Mrs. Tyler is mentally capable, she still has the right to make that call.

LOUIS

Then sue her Medical Power of Attorney.

Louis and Alicia both turn to look at Sam as he hangs his head.

INT. ALICIA'S CAR - DAY

Alicia grips the steering wheel of her parked car and breathes. She takes her hands off and reaches for her phone.

INTERCUT WITH

INT. CAMPAIGN OFFICE - CALIFORNIA - DAY

An office full of PEOPLE, a Republican banner in the background. Johnny Elfman stands inches from GOVERNOR, a middle aged, pompous man, whose face looks like it will implode.

GOVERNOR

I'm sick of your excuses. Just make the damn thing go away!

The Governor storms off while Johnny seethes quietly. Johnny's phone rings and he answers it without looking.

JOHNNY

(snaps)

Johnny Elfman.

ALICIA

Hi.

JOHNNY

(warm)

Hi.

ALICIA

You never said goodbye.

JOHNNY
Had to start straight away.

ALICIA
(joking)
How could you leave me in Eli's
hands?

JOHNNY
He knows what he's doing. Besides..

ALICIA
The photos?

JOHNNY
Yeah.

ALICIA
They don't show anything. They're
just gossip.

Johnny looks out towards the street.

JOHNNY
You'll be okay. I know you will.

Alicia looks around the parking lot, tears pressing against
her eyes.

ALICIA
I miss you.

Johnny rakes his hand through his hair.

JOHNNY
I can't be the guy who ruins your
career. I can't. I care about you
too much.

ALICIA
I know. This was my choice, right?

JOHNNY
I have to go, Alicia.

ALICIA
Okay.

JOHNNY
Bye.

Alicia looks at her phone before placing it face down on the
passenger seat. She turns back to the steering wheel with a
steely look of determination.

INT. LAW FIRM - DIANE'S OFFICE - DAY

Diane, Cary and David stand in Diane's office.

CARY
(to David)
Yes, you can have Alicia's office.

DAVID
I was thinking more on the lines of
named partner.

DIANE
It hadn't crossed my mind.

DAVID
Really?

CARY
We need to think about it. We
hadn't planned on adding a named
partner.

DAVID
Well, think fast. The last thing
you need is to lose me. Again.

He exits, smug.

DIANE
We should have seen that coming.

CARY
I guess we hoped Alica would stay.

DIANE
There would be no controlling him.

Diane and Cary look at each other and grimace.

INT. TYLER RESIDENCE - MAIN BEDROOM - DAY

Alicia waits by the door as Sam finishes Carol's bed bath.

SAM
There you go, almost done.

Sam steps back as Alicia sits on the chair beside Carol.

ALICIA
Carol, I know this is important to
you. But I want to make sure this
is what you want.

CAROL

I had a good life. A husband that loved me, a son, a career. I'm tired of fighting to exist. I'm ready to go.

ALICIA

They're going to put Sam on the witness stand. No one is going to deny he did the right thing.

Beat.

CAROL

Alicia, I have signs of early dementia. Soon, I won't be able to decide this for myself either.

ALICIA

Your family loves you. Don't give up because you feel you're a burden.

CAROL

I'm 40 and I can't eat or breathe on my own. Soon, I won't be able to speak or think clearly. Let me go with some dignity.

A tear falls down Carol's face. Alicia grips Carol's arm.

CAROL (cont'd)

Everyone thinks they know what's best for me. But they deny me the greatest gift of all - freedom of will.

Alicia's phone rings.

ON THE SCREEN, 'Johnny Elfman'.

She stares at it, her fingers hovering over the 'Accept' and 'Ignore' buttons. She presses 'Ignore' and puts it away unanswered.

END OF ACT 1

ACT 2**INT. LAW OFFICE - ALICIA'S OFFICE - NIGHT**

Alicia straightens her jacket, stands and extends her hand as States Attorney JAMES CASTRO enters.

ALICIA

Thank you for coming Mr. Castro.

CASTRO

I'm assuming this is to discuss the transition?

Alicia indicates for him to sit.

ALICIA

To some extent.

CASTRO

I only request you'll do me the courtesy I afforded my predecessor and not look to destroy my reputation.

ALICIA

You mean calling you out for trumped up charges against lawyers to get to drug dealers?

CASTRO

(stands)

So this is a warning?

ALICIA

Don't you think you're a little biased in the way you have pursued the people in my firm? First Cary, now Kalinda.

CASTRO

The FBI is also investigating Kalinda. Now tell me you believe she's really innocent?

He turns to leave and stops.

CASTRO (cont'd)

If I were you I would be careful that you and this entire firm don't go down with her.

ALICIA

Thankfully, you won't be in office long enough for that to happen.

CASTRO

Good to see you're just as corrupt as your husband.

Alicia flinches slightly at the insult, her face giving away nothing.

INT. LAW FIRM - CARY'S OFFICE - DAY

Cary and Kalinda sit in armchairs opposite each other.

CARY

We need to make a plan.

KALINDA

I am making a plan.

CARY

If they go through all our cases, we'll be ruined.

KALINDA

That will only happen if we go to trial. I have other ideas.

CARY

When I was facing prison, you told me not to give up.

KALINDA

Actually, I told you to go to Spain.

EXT. COURTHOUSE - FRONT STEPS - DAY

A crowd of REPORTERS wait outside the courthouse. As Alicia steps onto the stairs they surround her and shove microphones in her face.

REPORTER 1

Are you planning to overlook murder cases if they look like assisted suicide?

ALICIA

As States Attorney, I would look at each case on its merit. I don't make the laws.

REPORTER 2

Is it true you're having an affair
with your campaign manager to get
back at Peter?

Alicia fights to keep her calm.

ALICIA

Our private lives are private.

REPORTER 1

Do you think all disabled people
should die?

ALICIA

(horrified)

Of course I don't think that.

They scramble to throw out more questions "*Are hospitals going to stop saving lives?*", "*How many men did you sleep with to get there?*", "*How can you condone suicide?*"

Alicia continues into the courthouse as the reporters hurl accusatory questions at her.

INT. COURTHOUSE - FOYER - DAY

Alicia walks into the courthouse and sits at the nearest available bench. Louis slides in beside her.

LOUIS

I see you brought your fan club
with you.

ALICIA

(shows him papers)

Why did you send me these?

LOUIS

I want you to be my medical power
of attorney.

ALICIA

I thought your wife made all your
decisions.

LOUIS

I think we've proven she's never
going to say no and doctors just
don't seem to follow directives.

ALICIA
Is this a stunt?

LOUIS
Actually, no. When the time comes,
I know you won't have a problem
letting me die.

Alicia looks back at him horrified.

ALICIA
You think I want you dead?

LOUIS
No. Maybe sometimes. But I know
you'll follow my directive no
matter what. I'm counting on it.

Alicia is still uncertain if he is serious. She puts the papers back into her briefcase.

INT. COURTROOM - DAY

Louis Canning sits behind his bench while Alicia stands before the witness, Sam Tyler. Judge Arnold presides.

SAM
They said the only way she could
survive was to have this
tracheotomy surgery.

ALICIA
And did you understand what that
meant?

SAM
She would need a machine to breathe
but otherwise, she would be fine.

ALICIA
So you knew she would be breathing
artificially?

SAM
Yes.

ALICIA
Mr. Tyler, were you there when Mrs.
Tyler signed the directive saying
she did not want artificial
maintenance?

SAM
 (hesitates)
 Yes, but--

ALICIA
 No more questions.

Alicia sits and Louis stands before Sam.

LOUIS
 Is it true that Mrs. Tyler requires
 food and water through a tube?

SAM
 Yes.

LOUIS
 According to the directive, isn't
 this something she also claimed she
 didn't want?

SAM
 Yes.

LOUIS
 So it seems to me that sometimes
 Mrs. Tyler follows her directive
 and sometimes she doesn't.

ALICIA
 Objection. Making statements for
 the witness.

JUDGE
 Sustained. Mr. Canning, save it for
 closing argument.

Louis smiles smugly at Alicia as he walks back to his bench.

INT. BISHOP'S HOUSE - KITCHEN - NIGHT

Kalinda stands business-like across from LEMOND BISHOP. He
 eyes Kalinda but pours them both a drink.

KALINDA
 There's a strong chance I might be
 arrested.

He stops mid-motion, about to hand the glass to Kalinda. His
 muscles tense as if ready to pounce.

LEMOND

Let me guess. They want you to turn on me.

KALINDA

I'm sure they will but that's not why I'm here.

He stares at her chest, suspiciously. She lifts her shirt and turns around to show there is nothing there. With her back to him, she pulls her shirt down her shoulders. She turns to face him again and hands her phone to him. He nods, satisfied.

KALINDA

Your overseas ventures. Need an investigator?

LEMOND

You want to work for me?

KALINDA

I think I've proven myself over the last few weeks. And I can't risk the firm.

He takes a sip of his drink, his eyes on Kalinda.

LEMOND

You understand that if you work for me, there will need to be unwavering loyalty.

KALINDA

Of course.

LEMOND

I also don't like to share. You would work only for me and you will not question me or my methods.

KALINDA

Can you guarantee my safety?

LEMOND

As much as I can guarantee mine.

Kalinda nods confidently. But as she leaves her frown shows uncertainty. She knows she's making a deal with the devil.

INT. COURTHOUSE - COURTROOM - DAY - LATER

Alicia once again takes the floor as Mr. Tyler remains on the witness stand.

ALICIA

Mr. Tyler, do you feel you know Carol better than she does?

SAM

We've been together twenty years.

ALICIA

Isn't it correct that you had an affair recently?

LOUIS

I object! Mrs. Florrick should know better than to bring personal matters into this.

JUDGE

Bench. both of you.

Louis and Alicia approach the bench and the judge covers the microphone with his hand.

JUDGE

Where is this going?

ALICIA

Proving to the court that their marriage is not perfect. That his judgment is clouded.

LOUIS

You would know.

JUDGE

Careful, Mr. Canning. Mrs. Florrick, proceed with caution.

Louis returns to his seat while Alicia stands before Sam Tyler, once again.

ALICIA

Answer the question please Mr. Tyler.

SAM

Yes, I did. I just..I didn't. I'm sorry. I'm so sorry.

ALICIA

I think we all understand but it makes your wife's reliance on a man who is ready to move on, even more painful.

Carol produces a gurgling sound as she coughs. Both Sam and Alicia move to go to her.

CAROL

(raspy voice)

I'm okay.

Sam sits back down on the witness stand.

ALICIA

Mr. Tyler, would you say your wife can communicate and think clearly?

SAM

(chuckle)

She definitely wasn't one to keep opinions to herself.

ALICIA

So, let her decide. Let her choose her treatment. When to stop fighting.

SAM

It's not just about her.

ALICIA

Nothing further Mr. Tyler.

Alicia turns to walk back to the bench but stops when Sam continues to speak.

SAM

You make it sound like I'm a monster, lording over my wife. I gave up my job to take care of her. We've lost the house, our friends, just to keep her alive and she resents me for it?

ALICIA

You can't live for her.

SAM

What about my choice? Did I choose for Carol to get ALS? Lose body control? Did my son choose to lose

SAM
 his mother's embrace? What about
 us? It might be her body but it
 affects all of us.

ALICIA
 Wouldn't it be better for her to go
on her terms and enjoy her last
 days, than fight for every last
 breath till there's nothing left of
 her?

Sam breaks down, tears pouring down his face.

SAM
 Don't make me kill her. Please,
 don't make me kill her.

Alicia turns to see Carol's tears as she struggles to
 contain her own.

INT. LAW FIRM - FOYER - DAY

Alicia steps out of the elevator to find her name coming off
 the wall.

INT. LAW FIRM - ALICIA'S OFFICE - DAY

As Alicia puts her bag down, Peter enters and shuts the door
 behind him.

PETER
 What are you doing? In two weeks,
 you've caused more sensation than
 through your entire campaign.

ALICIA
 Is this about the case?

PETER
 The case, the photos with Elfman,
 Polmar as ASA.

ALICIA
 The photos are innocent.

PETER
 Then why aren't you defending them?

ALICIA
 Because I have more important--

PETER
And why Polmar for ASA?

ALICIA
The same reason you endorsed him
for States Attorney last year -
he's good.

PETER
That was before I thought he was
sleeping with my wife.

Alicia rolls her eyes.

PETER
Were you sleeping with him?

ALICIA
None of your business.

PETER
(slams table)
It is my business when I gave up
Ramona for your campaign. We agreed
separate but discrete.

Alicia and Peter glare at each other.

A moment passes and Peter looks remorseful. His demeanor
softens.

PETER (cont'd)
I know it's not always easy but it
works. You and me, it works.

ALICIA
You're right. I haven't come this
far to throw it all away. I will
speak with Eli about a press
conference.

PETER
Thank you. I'm only trying to help.

He turns to leave and then stops.

PETER (cont'd)
For the record, I know if it was
you in that wheelchair, I would
fight to keep you alive too.

ALICIA
Even if it's not what I wanted?

INT. ALICIA'S APARTMENT - FOYER - NIGHT

Alicia opens the door to find Johnny Elfman in front of her. They stare at each other a moment - should they, shouldn't they? He rushes forward, lifts her in his arms and kisses her. She wraps her legs around his waist as he carries her to his bedroom.

INT. ALICIA'S HOME - BEDROOM - NIGHT

Alicia and Johnny lie in bed, side by side, naked beneath the sheets. Alicia turns to him.

ALICIA
Why'd you come back?

JOHNNY
I wanted to make sure you were okay.

Alicia rests her head against his chest.

ALICIA
This can still work. I know it doesn't make sense politically but I'm going to divorce Peter.

JOHNNY
(he strokes her face)
As a new States Attorney, you need at least one term to prove yourself.

ALICIA
Only one term?

JOHNNY
(kissing her neck)
If you prove yourself, it won't matter so much if you're with Peter.

ALICIA
(pushes him off)
Are you saying that on my own, I'm not worthy of the job?

JOHNNY
(laughs)
I might be biased, but I think you'd be the best States Attorney

JOHNNY
there ever was! But the public
wants the fairy tale.

ALICIA
I just don't know if I can keep up
the pretense. All my life, I've
played a role - the perfect
daughter, the good wife, the
dedicated lawyer, the clean States
Attorney. I wanted it to end some
time. To be Alicia.

JOHNNY
It will be. But Alicia as States
Attorney is pretty special.

He kisses her gently.

JOHNNY (cont'd)
That's why this has to be goodbye.

She buries her head in his shoulder and says nothing.

END OF ACT 2

ACT 3**INT. CHICAGO STREETS - NIGHT**

Alicia walks the sidewalk in downtown Chicago, lost in the crowds, deep in thought. She passes a small Italian restaurant with a large glass window and sees FINN POLMAR with a YOUNG WOMAN, smiling, flirting. A missed opportunity.

INT. ALICIA'S APARTMENT - NIGHT

Alicia enters her apartment. It's empty. She switches on the TV and pours herself a glass of wine. On TV, Peter smiles as he shakes hands with the Governor of California on an interstate deal. She sees Johnny Elfman in the background, standing near his client. She sighs and heads towards the bedroom.

INT. ALICIA'S APARTMENT - BEDROOM - NIGHT

She looks at her unmade bed.

FLASHBACK

Johnny, in the same bed, his bare chest showing above the sheet, as he leans over and strokes her face.

END FLASHBACK

She walks towards her side table and pulls out a photo of her and Will from her drawer. She holds the photo against her chest.

ALICIA (PRE-LAP)
Did I give up too soon?

FLASHBACK

INT. LAW OFFICE - WILL'S OFFICE - NIGHT

Alicia and Will are in his office alone, inches from each other.

ALICIA
This thing we have.

WILL
Yes?

ALICIA
It needs to stop. Me and Peter.
We're going to give it another try.

His face drops and tears spring to Alicia's eyes.

WILL
If that's what you want.

It's clear it's not what he wants.

END FLASHBACK

INT. ALICIA'S APARTMENT - LIVING AREA - NIGHT

Alicia sits at the dining room table and pulls out Carol's file. The pen in her hand already has Lockhart, Agos and Lee. She opens the file and sees a bookmark.

ON THE BOOKMARK, To Alicia, To thine own self be true, Love Carol.'

Alicia checks her phone messages

ELI (O.S.)
Thank God, you've come to your senses. There's a press conference tomorrow night. You need to attend with Peter. Then you need to start sucking up to all the people you've ignored--

She hangs up before the end of the message and makes another call.

ALICIA
Hi Peter.

INTERCUT WITH

INT. RESTAURANT - NIGHT

Peter sits opposite two MEN in what seems like a social business meeting. His phone vibrates.

ON THE PHONE, 'Alicia Florrick'.

He answers and moves to a quiet area.

PETER
Alicia, hi.

ALICIA
Aren't you tired of it all? The lies? The public humiliation? The judgment?

PETER
That's politics.

ALICIA
Is it? I mean so what if I'm
divorced or not pro-choice or wore
a red dress yesterday? Does that
really matter? Does that make me a
worse person? A worse States
Attorney?

PETER
The people have to--

ALICIA
Did you love Ramona?

Peter hesitates.

PETER
What?

ALICIA
The truth.

He rubs his forehead in thought.

PETER
Not as much as I love you.

Alicia sits back a moment.

ALICIA
I loved Will. I really loved Will
and I gave him up and now Jo...I
want a divorce.

Peter places the phone on the other ear.

PETER
You know we need each other
politically. A divorce would ruin
us both.

ALICIA
But if we don't, we'll be ruined
anyway.

Beat.

PETER
You know there's another option.

ALICIA

What?

PETER

We could actually try to be a proper married couple again.

ALICIA

Peter, I don't think--

PETER

A compromise. One more election, me and you a proper couple and then we can discuss it again if you want to. What do you say?

Alicia considers it then frowns. She goes to speak and then stops herself - she doesn't know what to say.

INT. OLD APARTMENT BUILDING - KITCHEN - NIGHT

OSCAR, 40, half-bald, sits at a kitchen table, a small table light focuses on his hands, using tweezers to attach a photo to a passport. Passports and paper waste lie across the table.

Kalinda stands and watches him paste the photo before handing him a roll of bills.

KALINDA

Three days enough?

He glances up at her and takes the money.

OSCAR

Any name preferences?

Kalinda considers it.

KALINDA

Aditi. It means freedom.

INT. LAW FIRM - ALICIA'S OFFICE - DAY

Alicia and Marisa talk at her desk when Eli barges in.

ELI

Are you sure you're on board now?
Or do we need to find another candidate?

ALICIA

Press conference tonight, I got the message.

ELI

Do you know how hard it is to set up press conferences with journalists who still like you?

ALICIA

But I haven't--

ELI

And Polmar as ASA? Can't happen.

ALICIA

I did not sleep with Polmar.

ELI

And you need to get rid of this silly case.

ALICIA

I can't do that.

ELI

You've got disability groups, pro-life protesters, half the city taking sides and you're silent.

ALICIA

I will do the press conference after the case closes. It's her life we're talking about.

ELI

And this is your career. Make a choice.

INT. COURTHOUSE - COURTROOM - DAY

Alicia and Louis stand behind their respective benches within the courtroom. Carol's hand lies limp in Sam's.

Judge Arnold takes a seat behind his bench.

JUDGE

In regards to the hospital, I deemed it followed the Medical Power of Attorney, present at the time. As Mrs. Tyler was unconscious and her husband was present, the power of attorney superseded the directive.

Louis shakes hands with the Hospital Director.

JUDGE (cont'd)

However, Mrs. Tyler has the right to choose which treatment she may or may not have. As such, if she no longer wishes to have the ventilator, she may remove it.

Sam nods, a look of defeat. He kisses Carol on the cheek.

JUDGE (cont'd)

This is only subject to the condition that she must undergo psychiatric evaluation for 90 days and be able to remove assistance herself.

ALICIA

But Your Honor, that's impossible.

JUDGE

Even in the state of Washington, a patient must be their own undoing. If she is unable to physically undertake the removal of her treatment, it's then up to the Medical Power of attorney, which she can change at any time.

ALICIA

Your Honor, you've removed the hospital from culpability and also left Carol to fix their mistake.

JUDGE

The alternative is that a physician, who is willing, may also assist in removing her life sustaining devices. However, I cannot compel any person or physician to do this.

He bangs the gavel.

JUDGE (cont'd)

Case closed.

Alicia sits back down and looks at Sam.

SAM

I'm thankful I have her a little bit longer. I know she's right but

SAM
there's no way I can remove her
food or oxygen.

Alicia is disappointed and relieved.

INT. BISHOP'S HOUSE - FOYER - NIGHT

Kalinda stands before Bishop as he puts his coat on.

LEMOND
Have you made a decision?

KALINDA
Yes. No.

LEMOND
What?

KALINDA
My decision is 'no' to your offer.
I don't think I can be as dedicated
as you want me to be. It's not in
my DNA.

LEMOND
I can't protect you otherwise.

KALINDA
I know. I can take care of myself.
But thank you.

LEMOND
I still owe you a favor for
protecting my son so any time you
need it...

KALINDA
Thank you, sir but it's probably
best we don't stay in touch.

INT. TYLER RESIDENCE - MAIN BEDROOM - DAY

Alicia sits by Carol's side, stroking Carol's arm.

ALICIA
I'm so sorry.

CAROL
No doctor will pull out the
ventilator. They want me to think
positive. They believe I'll come
out of my depression.

Carol almost laughs.

CAROL (cont'd)
I'm a statue who can barely speak
but I'm not stupid. Not yet.

ALICIA
The dementia could be really slow.

Silence.

CAROL
Alicia, Sam won't take out the
ventilator but you can.

ALICIA
What? I don't think so. It should
be a private moment. A farewell.

CAROL
I agree but no one else sees that.

ALICIA
But doesn't a doctor need to ensure
it's smooth? That there's no
complications?

CAROL
But it's so simple. Just switch off
the machine. I can't breathe
without it.

Alicia stands and paces. She looks at the machine and at
Carol. She hesitates, her hand hovering over the machine.

ALICIA
I can't.

CAROL
Of course you can't. What would
people think, right?

END OF ACT 3

ACT 4**INT. LAW OFFICE - ALICIA'S OFFICE**

Alicia is at her computer in her office. Castro bursts into the room and leans over the table.

CASTRO

You threatened my staff?

ALICIA

I have no idea what you're talking about.

CASTRO

Geneva said you threatened her if she pursued Kalinda.

ALICIA

I haven't even spoken to her.

CASTRO

We'll expect Kalinda to be arrested in the next few days even if I have to make up the charges myself.

ALICIA

That wouldn't be the first time would it?

CASTRO

Do I need to remind you that your husband was the most corrupt States Attorney ever and he's now Governor.

ALICIA

Are you admitting to being corrupt?

CASTRO

I'm saying that Kalinda will be in prison and your old law firm will be broke before you ever step foot in the SA's office.

He storms out passing a startled Kalinda at the door. Alicia and Kalinda look at each other - this is bad.

INT. PETER'S OFFICE - DAY

Eli and Peter are in the office and stand when Alicia enters.

ALICIA
Eli, Peter.

PETER
What's wrong?

ALICIA
You may want to sit for this Eli.

He sits, with a look of dread.

ALICIA (cont'd)
I believe I've done everything
you've asked over the last few
years. The campaigns, the media,
the smiles, the humiliation.

ELI
Tell me this is not about that
stupid case.

ALICIA
It's about me. It's about me
starting to create my own life away
from the power couple.

PETER
But we agreed to this. For both our
sakes.

ALICIA
I know. But there will always be
another election, another media
scandal.

ELI
They'll keep going after you.
Without Peter's backing...

ALICIA
I understand that. So I propose a
plan. A six month plan as to how
Peter and I will divorce.

ELI
No, no no! Out of the question.

ALICIA

It means you don't have to worry about who Peter's seeing and we can control the media.

ELI

I'll have to worry more!

PETER

This is not what I had in mind.

ALICIA

I know. But at some point, I want to be able to stop being Mrs. Florrick and start being Alicia. To have a new relationship that isn't shameful or tainted.

ELI

A new relationship that will be scrutinized and discredited--it's political suicide.

ALICIA

Only if you don't spin it well, Eli.

PETER

I can't stop you but I think it's a bad idea.

ALICIA

I know. But it has to start somewhere.

INT. LAW FIRM - ELEVATOR - NIGHT

Alicia stands inside the elevator with a box in her hands. In front of her 'Lockhart, Agos and Lee'. The doors close.

INT. HEATHROW AIRPORT - IMMIGRATION - NIGHT

Kalinda in a traditional Indian outfit, presents an English passport to immigration, with the name Aditi Krishnan. The IMMIGRATION OFFICER looks up at Kalinda, scans the passport and lets her through.

As she leaves immigration she makes a call.

INTERCUT

INT. CARY'S APARTMENT - NIGHT

Cary is lying in bed looking through files when his phone rings.

ON THE PHONE, 'Unknown number'.

CARY

Cary Agos.

KALINDA

Cary, it's me.

Cary pushes the files to the side, fully alert.

CARY

Where are you? I've been trying to reach you for two days.

KALINDA

I'm safe. They can't touch me and they can't investigate the firm without me.

Cary walks to his window.

CARY

You're not coming back are you?

KALINDA

No.

CARY

We could have fought this.

KALINDA

Not where I wanted to be. But I'm going to be okay.

Cary looks out his window at the city skyline and bites his lip.

CARY

Be safe.

KALINDA

Always. Bye.

Kalinda hangs up the phone. Cary looks defeated, sad.

CARY

Bye.

Kalinda walks on confident, fighting back tears.

INT. TYLER RESIDENCE - MAIN BEDROOM - NIGHT

Carol Tyler is in bed. Her husband Sam stands to leave.

SAM

I'm just going to grab some bread
and milk. I'll be back in ten.

CAROL

(raspy voice)

Okay.

INT. TYLER RESIDENCE - FRONT DOOR - NIGHT

Sam opens the door to find Alicia.

ALICIA

Sam! I was just dropping off some
forms to sign.

SAM

Go on in. I'll be back in ten
minutes.

Alicia enters as Sam leaves. She takes a phone call.

INT. TYLER RESIDENCE - MAIN BEDROOM - NIGHT

Luke enters and climbs onto the bed, holding up a
certificate.

Carol's voice is soft and raspy.

LUKE

I won, Mom. I got 'Most Improved'.

CAROL

That's wonderful, darling.

He stares at her.

LUKE

Are you going to die, mom?

CAROL

Yes darling. But you know you can
still talk to me, right?

LUKE

Yeah.

CAROL
And mommy won't be in pain anymore.

LUKE
I'll miss you.

CAROL
I'll miss you too. But it's okay if
you get a new mommy and love her
too.

LUKE
I wouldn't do that.

CAROL
Remember what I said about love?

LUKE
You can never love too many people.

CAROL
That's right. And I will always
love you. Always.

LUKE
I know.

CAROL
Now do me a favor and adjust my
ventilator while your dad is out.

He moves to the other side of the bed to the ventilator.

CAROL (cont'd)
See the plus and minus signs? Press
the minus lots okay?

He glances up at her, uncertain.

CAROL (cont'd)
It's okay, honey.

He presses the buttons.

CAROL (cont'd)
Now give me a kiss and then find me
your old photo album. It should be
in the attic somewhere. Look hard
okay?

He kisses her and goes to look for the album. Her eyes
follow him glistening with tears.

CAROL (cont'd)
Bye baby boy.

She gasps for breath.

FOOTSTEPS FROM THE ATTIC ABOVE.

INT. TYLER RESIDENCE - FRONT DOOR - NIGHT

Alicia is still on the phone.

THUMPING sounds from upstairs.

She looks up, uncertain

ALICIA
(into phone)
I'll call you back.

She hangs up the phone and heads upstairs.

INT. TYLER RESIDENCE - MAIN BEDROOM - NIGHT

Alicia knocks gently on the half-open bedroom door.

ALICIA
Carol?

GURGLING.

Alicia shoves the door open to see Carol convulsing. She rushes to the machine and searches for the right button.

ALICIA (cont'd)
What do I press?

CAROL
(gasping)
No!

Alicia calls 911.

911 CONSULTANT (V.O.)
What is your emergency?

ALICIA
Um, uh. She's on a venti--

Sam rushes in and moves Alicia out of the way as he adjusts the ventilator.

Carol gasps and then stops. Sam wrestles with the machine but he knows it's useless.

Alicia hangs up the phone and places a hand on his arm but he shakes it off, angry.

SAM
Did you do this? Did you do this
for her?

ALICIA
No! She was gasping as I walked in.
I don't know how she did it.

Sam sits on the bed a mixture of grief and relief.

Silence.

Luke enters with the photo album.

LUKE
I found--

His mother's face looks strange. He looks at Sam and knows something is wrong. He drops the album and runs into his Sam's arms.

LUKE (cont'd)
It's my fault. It's all my fault.

Sam looks up at Alicia heartbroken as he clings to his son.

SAM
Of course it's not, Luke. It was
just mommy's time. She's in heaven
now with grandma and grandpa.

ALICIA
I'm so sorry. If there's anything I
can do.

SAM
Yeah. Leave and never come back.

Alicia leaves as Sam cradles a sobbing Luke in his arms.

INT. FUNCTION CENTER - NIGHT

Peter, in a tuxedo, stands behind a lectern to speak to the GUESTS seated at round tables. Behind him a banner with 'Democratic Party Annual Meeting.'

PETER
And now I'd like to announce our
most recent winner, Alicia
Florrick, States Attorney, Cook
County.

Alicia crosses the stage in a stunning black cocktail dress, kisses Peter on the cheek and stands behind the lectern.

ALICIA

Ladies and gentlemen, thank you for your support to date. As you know, I've been a member of this party for a long time, supporting my husband, and now as a public figure myself.

She looks out at the Guests.

ALICIA (cont'd)

I know there has been media slander about my personal life and the choices I've made in regards to a recent legal case.

INTERCUT

INT. FUNCTION CENTER - MAIN DINNER TABLE - NIGHT

Eli places his head in his hands and groans. Marisa smiles.

ALICIA

Firstly, Peter and I, as any married couple, have our problems. I'm not in a relationship with any of the men suggested by the media. Frankly, I wouldn't have the time.

A murmur of laughter from the audience.

ALICIA (cont'd)

It seems as if the only way I could have won this race is if I slept with powerful people. Which is actually true.

Eli looks up at Peter, horrified.

ALICIA (cont'd)

I'm married to the Governor of Illinois of course!

Eli visibly relaxes as the crowd laughs.

ELI

(to Marisa)

Did you know about this?

MARISA
Of course. I'm her assistant.

Eli grumbles his annoyance.

ALICIA
As States Attorney there will be cases that are controversial. It's my job to make clear and fair decisions and not be swayed by every lobbyist or sponsor with their own agenda.

Alicia looks at Peter and smiles.

ALICIA (cont'd)
Not everyone will agree with my decisions but I will serve the people that voted for me and ensure both the party and the public are proud of my achievements.

A warm round of applause.

Peter stands, walks up to the stage and kisses her.

PETER
(into her ear)
Impressive.

He kisses her on the lips to an even bigger round of applause.

ALICIA
(audible only to Peter)
Six months Peter and then we live on my terms. I'm not waiting till it's too late.

He gently holds her face in his hands, up for the challenge. Alicia looks back at him with equal determination before she turns back to the Guests and smiles.

FADE OUT.

END OF EPISODE