

DOCUMENT SAMPLES

Included here are story areas, a synopsis and an outline sample. This is by no means meant to be exhaustive, because formatting varies room to room. But it should help you get a sense of how these documents are formatted while on a TV staff and why they're useful in the process of selling the story to the studio and network.

Thanks to Jeff Rake and Amanda Green from "The Mysteries of Laura" for allowing me to include our work from our Valentine's Day Serial Killer episode, "The Mystery of the Dark Heart"!

"The Good Wife" samples were created from a spec script I wrote in the CBS Writers Mentoring Program in 2010 and aren't reflective of their actual document formats.

- i. Mysteries of Laura Story Area
- ii. Mysteries of Laura Outline
- iii. Good Wife Spec Story Area
- iv. Good Wife Spec Synopsis

The Mystery of the Dark Heart

CHRISTOPHER STANTON, 25, sets a scene for romance in his stunning penthouse apartment with beautiful views of NYC... rose petals line the floor, a gas fire roars, Marvin Gaye plays on iTunes... then a GLOVED HAND appears behind him, driving a DOUBLE-EDGED DAGGER into his back.

As Laura and Jake arrive at the crime scene, he quips: It's Valentine's Day... and they get to spend it with a dead body. Laura, fresh off her break-up with Tony in 213, begins an episode-long mission: let Jake know she wants him back, a task complicated by the fact that he thinks she's still with Tony. Jake interviews Chris' NEIGHBOR... looked like Chris was expecting company. Does Neighbor know who? She mentions his new girlfriend, TRACY CONLEY. Laura's eagle eye detects a woman's glove behind the couch... overnight bag with Valentine lingerie hidden in a corner – Chris' date had already arrived! The team scours the city for Tracy, driving on the theory that a heated argument led to murder. Meredith, staring daggers at Billy, comments: Maybe Chris blew Valentine's Day and Tracy killed him for it. Laura shakes her head at the fledgling couple and announces: she's not convinced. As she re-examines the crime: the methodology, the timing... and bam! Something clicks for Laura. She pulls up an old case... St. Valentine... a notorious serial killer who struck five times in New York City from 1989 to 1993... his M.O.: kill the male half of a happy couple on Valentine's Day with a brutal knife strike, hold the female for 36 hours, then kill her and dump the body in a park. Jake sees the connections, but GLEN WILSON, aka St. Valentine, was shot and killed by the NYPD as he fled his last body dump in '93. The squad's working theory: it's a copycat killer. That means Tracy's got 30 hours left to live.

Laura wants to talk to the detective from the original case, but per Max, that officer is dead, and his partner's retired to a fishing boat in Puerto Rico. But a member of the citywide task force who hunted St. Valentine is within reach... former captain DAN HAUSER. Laura races to Wakefield Correctional as the squad retraces every step of Chris' life for clues. Hauser's initial thought: maybe they got the wrong guy back in '93. But Laura moves past that quickly... Wilson was seen with the last body. But the current murder is connected... details, like the knife used, a collector's blade with a center ridge, are too exact. A review of the original case leads Laura to a key fact... DNA collected from murders pre-1995 weren't tested unless a case was going to trial. In a case with a dead suspect? Never. A fast-track test confirms - DNA found at the new crime scene matches samples from the original murders... but it's from an additional suspect. Laura reaches a stunning conclusion: this wasn't a copycat. Wilson had a partner. The St. Valentine murders were the work of two people, a la the Hillside Strangler case.

Billy and Meredith score a partial license plate while canvassing Chris' neighborhood. It returns to a business - DCI SECURITY - but at a residential address. Instead of the killer, Laura encounters MINDY SIMON, 40s, a divorcee who lives alone. Mindy remembers the Valentine killings – that's why she got a home security system, and how she met her husband. Mindy fell for her alarm installer, WAYNE BURROUGHS, back in 1993. They were happily married for years but then hit a rough patch and broke up. Laura recognizes the name “Burroughs” from the old case file. Glen Wilson had a cousin named Burroughs who claimed his body. Laura's theory: Wayne was Glen's partner. He went dormant after Glen's death due to a happy marriage... but

was triggered again by divorce. The team has ID'ed the other St. Valentine killer but finding him could be impossible – the task force was never able to figure out where St. Valentine killed his female victims before they were dumped in the city's parks. Wayne could be anywhere in the city -- and Tracy is running out of time.

As the team brainstorms possible hideouts, an alarm on Billy's computer blares – it's a "Happy Valentine's Day" reminder set by Meredith, who's frustrated Billy hasn't mentioned the holiday once. The alarm keys Laura to a life-saving answer: Wayne works as an alarm installer. Clients alert his company – DCI - when they go out of town for security purposes... he has his pick of empty homes in proximity to the numerous parks – and one of those houses is where he's holding Tracy. Laura cleverly profiles Wayne's psyche to pinpoint a location near Riverside Park. In a dramatic showdown, Laura and the team rescue Tracy and end Wayne's reign of terror.

With Tracy safe and Wayne behind bars, Billy lures Meredith down to the holding cells and surprises her with a romantic Valentine's surprise complete with twinkling lights and dinner – he ignored her all day hoping to get her to admit that she wanted him to treat her like they're a real couple. Meredith accepts a sparkly R2-D2 necklace from her "boyfriend," and admits: yes, they're a couple. Laura, meanwhile, sits at her messy dining room table at home, stress eating conversation candy hearts as she waits for Jake to arrive. When he does, she realizes there's only one heart left, and she holds it up to Jake in an effort to finally tell him how she feels. Jake: "E-mail me"? Laura rolls her eyes and pulls him in for a kiss... mission complete.

[NOTE: the ending of this episode changed when we actually broke the episode, but this was our initial idea. Then of course, we made everything messier and more complicated by adding Jake's new girlfriend to the ending, which kept Laura from expressing her feelings. You'll see this reflected in the corresponding outline sample.]

The Mystery of the Dark Heart
Written by Amanda Green & Niceole R. Levy

ACT ONE

1.1) INT./EXT. LOFT – NIGHT

A beautiful balcony overlooking a sparkling view of NYC at night. PARKER HENSHAW, 25, shirtless, hot, puffs on a cigarette, then stubs it out, comes back inside. As he turns to lock the sliding door, his body JOLTS, as if he's been hit from behind. Pain and confusion on his face. Parker drops to his knees. He tries to spin around, but a LARGE KNIFE BLADE swings downward, wielded by AN UNSEEN ATTACKER. The knife drives through Parker's back, exits his chest, heart pierced by the blade. As he falls out of frame, we PULL UP to that stunning view and TIME LAPSE to sunrise. SMASH TO:

1.2) INT. LAURA'S HOUSE – DAY

Laura filling Dixie Cups with Valentine CONVERSATION HEARTS, then wrapping them in Saran Wrap tied with Christmas ribbon. Epic mom crafting fail. Alicia enters, offers to takeover. As Super Nanny salvages the boys' Valentines, she quips: the twins have their party today. What's Laura got on the V-Day agenda with Tony? If it requires a babysitter, Laura's leaving it pretty last minute. Laura's not in the mood to celebrate in the wake of Santiani's death. And, she admits, she and Tony broke up. Alicia teasingly asks for Tony's number... but then, seriously: Does this mean Laura might give it another go with her ex-husband?

Laura: Yes. No. Maybe... We establish that Laura hasn't told Jake about her newly available status. And would he even want her back after she recently kicked him to the curb all over again? Her indecision is interrupted by her ringing CELL. Speak of the devil... it's Jake. Laura listens, then says she'll see him soon. Alicia: Date? Laura: Dead body.

1.3) INT. LOFT – DAY

Laura joins Jake, who comments: Some way to spend Valentine's Day, right? Working a murder. At least they get to do it together. Laura tries to gauge Jake... what does that "together" mean? She opens a box of conversation hearts swiped from home, pops one – stress eating her feelings. But her attention is quickly drawn to the crime scene... she clocks VINTAGE MUSIC POSTERS, asks how old their victim was. Jake: 25. Laura doesn't get why he was listening to music made 20 years before he was born. As they walk, she spots SCUFFMARKS on the expensive hardwood floors. Laura: Seriously, you get these floors, you should treat them like a newborn baby. They join REYNALDO over the body, and he downloads: Parker was found by his housekeeper at 7 a.m. She's at the hospital with heart palpitations. Cause of death: multiple stab wounds to the back, the fatal blow pierced the heart and exited the chest. Time of death: six to eight hours ago. Jake clocks the scene: looks like the victim fought back, but lost. Laura notices evidence indicating a female was in the apartment... wine glasses on the counter, one with lipstick, rumpled sheets on the bed, long hairs on one of the pillows... but no woman to be found. Laura suddenly crouches down by the body, gloves up and opens the corpse's mouth,

looking inside. Jake: Little late for CPR. Eye roll... Man stabbed the night before Valentine's, lady love missing... ring a bell? Clearly not. Laura explains: St. Valentine, a SERIAL KILLER who struck every year from 1989 to 1993. Only killed couples; men at the initial scene on Feb. 13th, then the female victims were found murdered in Central Park by midnight on the 14th. Laura was in college then, refused to go on a date on Valentine's Day. Jake: Didn't they catch the guy? They did, just this case is eerily similar... but the killer's signature is missing. He used to leave the GROOM from a wedding cake topper inside the mouth of his male victims. There isn't one in Parker's mouth, so Laura dismisses her own hunch and suspicion turns to the missing mystery woman. As Reynaldo finishes with the body, Laura and Jake scan the loft.

Whoever the woman was, she doesn't live here... no female clothes or toiletries. Jake finds a BOX OF VALENTINE CANDY in Parker's nightstand, opens it... in the middle of the chocolates is a PLASTIC TOY RAT. Jake has a theory: Maybe this guy blew Valentine's Day, and our mystery girl lost it and killed him. They've investigated heat-of-passion murders triggered by less. Laura sees: A FOIL CANDY WRAPPER on the floor beside the bed. Doesn't match the candies in the box Jake found. Laura tells CSU to dust it for prints... maybe their mystery lady is a chocoholic. Meanwhile, she and Jake will dive into the data on Parker's cell phone. Laura: As much as 20-somethings like to over share every detail of their lives on social media, it can't be hard to find out who he's been spending time with...

1.4) INT. 2nd PRECINCT -- BULLPEN -- DAY

...Except Meredith's got bad news for Laura and Jake: there's no evidence in Parker's text messages, social media posts, or e-mails, that he was dating anyone. Billy's still canvassing the neighbors, but so far, only a few vague descriptions of a woman seen with Parker recently: petite, brunette. Laura's stunned they can't find anything on the cell phone, but Meredith explains Parker was a big user of anonymizing ----- tools that allow apps like SnapChat to be used without leaving a digital footprint. All of Parker's messages have been erased. Jake: Maybe by Parker's mysterious date; she could be a con artist or a catfish... Parker found out, so she killed him and ran. Their brainstorming is interrupted by the CHIEF OF DETECTIVES, who motions for Jake to join him in Santiani's office... the mourning crepe marking her death still hanging over the doorway. As Jake peels off, Meredith suggests that whoever this girl is, she might have a non-criminal reason for keeping her relationship with Parker quiet – a topic Meredith suggests she and Laura know well.

Meredith: Me and Billy, you and Tony, though now you guys are official, you don't have to sneak around anymore. Big plans tonight? Laura: Why the hell is everyone so interested in my plans? Deflecting, Laura downs a few more candy hearts and turns the conversation to Billy... she knows what a romantic he is. What big surprise did he drop on Meredith this morning? Meredith: Nothing. Laura: Nothing? At all? Meredith thinks it's great that Billy gets it: Valentine's Day just isn't her... he even skipped making her Café Con Leche this morning to downplay it all. Laura thinks Meredith is reading the situation wrong, and doubts Billy will be able to let the whole day pass without playing Romeo. Anxious to change the subject, Meredith motions to Jake and the Chief in the Captain's office. Meredith wonders about the conversation happening inside: does Laura think Jake might take the Captain's job back.

1.5) INT. 2nd PRECINCT -- SANTIANI'S OFFICE – DAY

“No, thank you,” Jake offers as we join him and the chief mid-conversation. He likes being back out on the streets – and though he doesn't say it, partnering with Laura. He's not interested in being Captain of the 2nd again. Chief: Neither is anyone else. Based on what's happened to the last three captains ----- one in prison for murder, two shot, one fatally – people aren't exactly lining up for this post. The Chief asks Jake to temporarily take the lead, make sure everything runs according to plan. And how's the current murder case? Jake tells the Chief the mystery girlfriend is still the prime suspect. They're hoping Parker's co-workers might be able to ID her.

1.6) INT. QUARK -- DAY

Trendy, hipster environment. Jake and Laura with ANDREA CHAMBERS, the president of – this cutting-edge branding company. Andrea tells us Parker was a gifted creative... he just helped a sneaker company rejuvenate a 20-year-old line as “the new retro chic.” She also comments on how down to earth he was, how everyone at work loved him. She can't believe he's dead. Laura inquires about Parker's love life, but as far as Andrea knew, he wasn't dating anyone. Laura clocks a nearby cubicle with a PLUSH TOY RAT on the ledge.

She wanders over, notes the name tacked up in the cube: RAQUEL ANN TOMAS. “R.A.T.” “RAT” could be a nickname, explaining the toy rat in the candy box at Parker's apartment. Could Parker be seeing Raquel? Andrea: If he was, he'd never tell me. Raquel was Parker's intern, a clear violation of HR rules. Where is the intern? Raquel hasn't shown up for work today... they had to get someone else to make the Starbucks run this morning. Laura searches Raquel's desk, finds a MIXTAPE and a PLAYLIST with a note attached: “Happy V, P.” The songs are by the same bands whose posters we saw at the loft. For Laura and Jake, that's confirmation -- Raquel was Parker's girlfriend. But where is she now? Raquel is Brazilian – meaning she could be on her way out of the country. As the cops exit, they're interrupted by a call from Reynaldo... he needs Laura at the morgue ASAP. Jake will head back to the precinct, put a TSA alert out on Raquel and set up surveillance on her apartment. Laura peels off to Reynaldo...

1.7) INT. MORGUE – DAY

Laura backs in carefully. Is it safe for her to turn around? She isn't in the mood for any open bodies today. Reynaldo tells her the coast is clear... Parker's body is in the cooler, but he did want to show Laura his stomach contents. Laura grimaces. Reynaldo: Trust me. You want to see this. Laura turns, prepared for the ultimate gross-out, but instead Reynaldo reveals: A GROOM FROM A WEDDING CAKE TOPPER. Because Parker was alive for several minutes after the attack, he struggled and aspirated, swallowing the murderous memento – that's why it wasn't in his mouth when Laura checked earlier. But her hunch was right... the killer used the signature from the original St. Valentine Murders. Laura: Oh my God... we have a copycat serial killer... and chances are, he's got Raquel.

ACT TWO

2.1) INT. 2nd PRECINCT -- BULLPEN -- DAY

Jake, Billy, and Meredith spitball. Could Raquel herself be the copycat? Meredith points out that per Reynaldo, the wounds came from a high angle and petite Raquel would've had to stand on a footstool to match Parker's height. She didn't murder him... ergo she was kidnapped by their St. Valentine copycat. So what happens next? Jake: All the female victims were found OD'd on heroin in the park by midnight on Valentine's Day. If this killer holds to the original pattern, we've got twelve hours to find Raquel or she's dead. So what more do they know about the old case? Jake has sent Max to pull the old case files, but here's the basic outline: The cops never figured out where St. V held his female victims or how he targeted the couples... but they knew one thing: He'd dump the woman's body in Central Park. They staked out the park, and in '93, they got lucky... caught GLEN WILSON running from the body dump. Shot him when he pulled a knife – the one used in the killings----- while trying to flee.

Max enters, pushing a dolly stacked with file boxes. Billy: This is all St. Valentine? Max: This is just the first of the five double homicides. UNIs enter the bullpen with four identical dollies. Meredith opens a box labeled "database," excited... and finds: tons of outdated 5 1/4 –inch floppy disks. The technology to read them isn't even in use anymore – but she'll do what she can. The sheer volume of information is daunting; Raquel may be dead before they even come up to speed. They need a shortcut – someone who worked the original case. Max explains that the lead detective died years ago, his partner retired to Mexico, and most of the other task force officers are dead or unreachable. Jake scans the roster of every cop who worked the St. Valentine task force and realizes there's someone who might be able to help. He just needs to make a call. As Jake rushes off, he tasks Meredith with rebuilding the ancient database. ON the dusty files...
MATCH CUT TO:

2.2) INT. CONFERENCE ROOM -- DAY

The boxes now empty, the space transformed into a makeshift war room ----- white boards rolled in as Laura, Billy and Meredith post old images and evidence to look for similarities between the original killings and the new case. One thing they know for sure – Parker doesn't necessarily fit the "type" for the male victims in the original St. V murders. So the copycat is making his victim selections based on his needs, not a direct parallel of the old killings. Right away, Billy notices that the current crime scene is much sloppier than the originals. Laura: this victim fought back, resulting in the swallowed cake topper. Meredith: wonders if the original male victims were drugged so they couldn't fight back. A man's voice replies: Impossible. None of them had drugs in their system. Laura looks up: former captain DAN HAUSER in the doorway, orange jumpsuit and shackles, a Corrections' Officer escort and Jake. Laura can't believe her eyes. Jake explains that when he saw Hauser's name on the original task force roster, he called a friend in the DA's office, got a writ, and wrangled a helicopter transport, no big deal. But it is. Hauser, happy for the day pass and the opportunity to help, tells Jake to stop bragging so they can get to work. And they do.

At Laura's prompting, Hauser quickly downloads the most pertinent details. He discusses the dread the cops felt after the 1990 murders, when it became clear they had a serial killer in the city. After Glen was killed in '93, they searched his house and found souvenirs from the original crimes, and it was clear he had an obsession with horror movies and the methodology of killing.

Laura asks if they ever had a profile on the killer... maybe the insights reached will help them now. Hauser bitterly recounts how they got two reports from two different shrinks. One said the killer was full of rage at men; the other shrink said the killer was remorseful and fixated on the idealized woman. The inconsistent findings led the task force to disregard the profiles entirely. Hauser notices something in the photos from Parker's loft: the scuff marks. Hauser tells Laura that he noticed the same scuff marks on the floors of the original crime scenes back in the day. Billy: Not uncommon in places without carpet. Hauser explains why it matters. He always thought the killer moved the female victim in a suitcase, but the lead detective discounted the idea. And then the kicker: the theory was only in Hauser's case notes – never typed into the official report. Laura, catching on: Meaning their copycat killer must have had access to inside information. Could the killer be a cop?

2.3) INT. 2nd PRECINCT – BULLPEN -- VIDEO AREA – DAY

Maybe, says Meredith, at her computer with Laura. But after 20 years, information leaks. The crime scene photos from the St. Valentine case were never posted online... but they were for sale. On 'Murderabilia.com,' a website where people buy serial killer swag, including the Son of Sam's letters, the handle from Jeffrey Dahmer's fridge... Photos of sold items are still posted – including from the St. Valentine case. While Meredith searches out the owner of this eerie business, she notices a deliveryman moving through the squad room with flowers. She groans... anticipating that this is Billy's grand gesture. But the roses go right past her... to Max. Laura instantly interrogates Max ----- who are those from? Max: No one. Laura presses but he's unusually silent. She warns Max: I will find out. Meredith gets a hit ---- the owner of the murderabilia site has a brick-and-mortar antique shop. Laura can't wait to see what kind of a sick person would deal in serial killer memorabilia. HARD CUT TO:

2.4) INT. ANTIQUE SHOP – DAY

POLLY DELVECCIO, 70s, unassuming grandma, behind the counter of an overstuffed East Village antique shop. Polly explains that her storefront business selling clocks and vases can't pay the bills. The only thing keeping the lights on is the online store her nephew helped her set up. She ushers the detectives into her back room where she shows off her wares: John Wayne Gacy's high school report card, Ted Bundy's undies. Turns out people will pay a fortune for anything associated with a serial killer. Laura wants to know where Polly got the St. Valentine crime scene photos and paperwork. Polly won't reveal her source – but pressed, she admits she's sold a ton of St. Valentine merchandise to a man obsessed with the case. Name: Kevin Williams. Polly liked having a fellow "fan" to talk to and was generous enough to show him her personal collection. The bastard stole one of her treasures: Glen Wilson's – aka St. Valentine's ----- baby tooth, given to Polly by Glen's mother herself. Polly: "Some people just have no decency..." Laura, sotto to Jake: Sounds obsessed enough to pick up where St. Valentine left off... Does Polly have Kevin's address? She does, and Laura tells Jake to call his D.A. friend. They need a warrant. PRELAP: Hard knocking on a door.

2.5) INT. HALLWAY/KEVIN WILLIAMS' APARTMENT – DAY

No answer. Meredith gestures to a SUPER, who unlocks the front door. Billy and Meredith, enter. No sign of Raquel or the killer, but the apartment is unnerving: dim, hazy light. Bare bulbs. Stacks of newspapers on the floor. And on one wall... a display of photos, clippings, maps, and case files, all relating to St. Valentine. At the center of this bizarre shrine, Billy spots it: a baby tooth. Who is this creep? Suddenly, the sound of a key in the lock. Billy and Meredith take positions on either side of the door as KEVIN WILLIAMS, 40s, enters and is immediately taken down. Pinning Kevin, Billy asks where the girl is. Kevin says he doesn't know what Billy's talking about, but Billy pushes: "You're St. Valentine. Don't bullshit us! Where is she!?" Kevin grins. "I *knew* it. I knew he'd be back." Off Billy and Meredith, more than a little creeped out. *Back???*

ACT THREE

3.1) INT. 2nd PRECINCT – INTERROGATION ROOM – DAY

Kevin, cuffed to the table, as Laura challenges him: Of course St. Valentine is back. You're his copycat! Kevin denies it, demands to be let go. He's done nothing wrong. Laura: You stole a tooth valued at \$5000. That's grand theft. Why should she believe he's not a thief and a killer? But Kevin's got an alibi for Parker's murder... he was out all night with an expert on self-publishing he met at a book fair. Kevin explains: he's an author, collecting all this memorabilia for a book on the St. Valentine's murders. And the tooth? A little financial speculation. When his book finally comes out, that tooth will be worth its weight in gold.

Polly had a few; he only took one. Laura, almost afraid to ask, probes about the book, and Kevin is eager to expound. This book will exonerate Glen Williams once and for all. According to Kevin, the cops got the wrong guy in '93, and rattles off his "proof": the same red-headed man appears in three crime scene photos, but he doesn't match the descriptions of anyone on the NYPD roster; chocolate wrappers were found by two bodies in Central Park, but Glen was allergic to chocolate – they couldn't have been his; a boot print found by the third female victim's corpse was two sizes too small for Glen; and, most damning of all, there was no DNA evidence linking Glen to the murders.

3.2) INT. 2nd PRECINCT – CONFERENCE ROOM – DAY

With Laura and Meredith, an incredulous Hauser rebuts each of Kevin's claims. The red-headed man in the photos was an M.E. technician. Not every tech wore a windbreaker back in the day. The chocolate wrappers at the crime scene were meaningless, like the boot print. It was Central Park. Trash and footprints could've been left there by anyone at anytime. Meredith brings up the lack of DNA evidence – she hates to say it, but obsessive Kevin has a point. Hauser rolls his eyes. Of course the cops didn't test Glen's DNA – they didn't need forensics when they had evidentiary links and a dead killer. The cops saw Glen in the park near the last female victim's body, found the knife that killed the five male victims on him. And, oh yeah, after he died, the

murders stopped. Meredith isn't quite sold. Didn't they want to test the DNA just to be certain? Hauser reminds the young detective that DNA testing wasn't common at the time. There was no CODIS to test against, it took months, and it was prohibitively expensive. Unless the test was for a trial and you had a suspect to compare samples to, it just wasn't done. Laura is frustrated – Raquel has so few hours left to live – did Meredith find anything in the old St. Valentine's Killer database?

Meredith confirms that she tracked down a floppy drive, managing to port and restore the old databases – but the NYPD's systems of cataloguing evidence and data back in the day left much to be desired. Info, suspects, tips – it's a gigantic haystack, and they don't know what needle to look for. Hauser counters: that was cutting edge back then – they brought in a special expert to code all that information. Laura knows what their next step should be: they need to run Glen's baby tooth for DNA. Hauser's taken aback: is she on Kevin's side – does she think they got the wrong guy? Laura: Not for a second. But like Hauser said... none of the DNA evidence from the old crimes was ever run through CODIS because CODIS didn't exist. Now they can run it per regular procedure – maybe something shakes loose that helps with their new murder. And bonus, once Glen's tooth DNA comes back a match, the NYPD will have a ready defense when crackpot Kevin accuses the police of getting it wrong to promote his book. PRELAP Reynaldo: I hate to say it...

3.3) INT. MORGUE – DAY

... But the DNA from the baby tooth does not match the DNA samples from the original killings. A stunned Jake hears Reynaldo's news. That can't be possible. Reynaldo: Are they positive the tooth is Glen's? Jake: The antique dealer proved she bought it from Glen's mother – provenance guaranteed. Jake counters: maybe the samples from the old cases were contaminated. But Reynaldo says they were pristine, despite years in storage. So maybe the cops really did get the wrong guy. But Jake doesn't buy it. Hauser's positive Glen was St. Valentine. In which case, whose DNA is this??? Jake: We're missing something – we need to go back to square one.

3.4) INT. LOFT (CRIME SCENE) – DAY

Armed with autopsy reports and crime scene photos, Laura, Jake, Reynaldo, and Hauser compare the original murders to the current homicide. The attackers' heights are the same, as is the type of knife. And both killers are right-handed. The scuff marks on the loft's floors match those at the old crimes, off which Reynaldo seconds Hauser's suitcase theory... the female victims had tendon tears consistent with being folded into odd positions. But that's where the similarities end. The stab wounds on the original male victims were precise, almost surgical. Parker's wounds were messy, and there were hesitation marks – this killer wasn't as comfortable with a knife as the original St. Valentine. Another key difference: the original male victims had deep bruises on their necks. The current victim had none, even though Parker fought for his life. Struck by an idea, Laura grabs Hauser and re-enacts Parker's murder, taking on the role of killer. Even cuffed, Hauser easily pulls a spin move and escapes. Laura pulls him to his feet, grabs his throat from the side, then tries the stabbing motion again. And again, Hauser's able to pull away. Not a foolproof restraint, so why did the original killer use it? Reynaldo: the original Medical Examiner attributed the bruising to the men being choked unconscious, then stabbed. But Laura

recalls the “angry, rageful man” psych profile... that guy wanted to see his victims suffer. The gentle kills were for the women.

Wheels turning, Laura tells Jake to stand in front of Hauser and grab him by the throat. Hauser is stunned by the movement long enough for Laura to pull off the stabbing motion from behind. Laura: Taking into account the seeming copycat mechanics of the crime, the insider knowledge of scuff marks, and the mystery DNA, there’s only one explanation: “Crazy Kevin is half right, and Hauser, you’re not wrong. Glen was the killer, but he didn’t act alone... he had a partner. The copycat is really the second St. Valentine Killer. And he’s only hours away from killing Raquel.”

ACT FOUR

4.1) INT. 2nd PRECINCT -- BULLPEN – DAY

Tensions are high, the team keenly aware that Raquel’s time is running out. The makeshift war room has spilled into the bullpen as the squad races to identify the second St. Valentine killer. Who was he, what was his connection to Glen, and where the hell was he for the past 22 years? The detectives spitball theories – maybe he was killing in another city? Or he was locked up in a psych ward... or imprisoned for a separate offense and only recently released. While Max runs the M.O. against the ViCAP database of serial killers and checks prison records, Laura goes back to the two original psych profiles. What seemed contradictory makes perfect sense now that we know there were *two* killers. One profile painted a picture of a violent offender who was jealous of the male victims, stabbing them brutally and violating their bodies with the cake topper. The other suggested a killer who idolized the female victims, killing them “gently” with an overdose of heroin and delicately staging the bodies in a wedding dress. Based on the clinical sadism of the original 5 stabbings, it’s likely the first psych profile was Glen, while the second is our present-day killer. While Laura continues to flesh out the new profile, Hauser, trailed by his guard, quietly excuses himself to the break room. Sensing something is amiss, Jake follows—

4.2) INT. 2nd PRECINCT -- BREAK ROOM – CONTINUOUS

Jake finds a sullen Hauser getting coffee. Jake understands instantly, says this isn't Hauser’s fault. Back in the day, they did the best job they could with the evidence available. But Hauser isn’t hearing it. Parker would be alive; Raquel would not be in danger if they'd truly closed the case 20 years ago. Jake stops him ----- none of that matters. What’s important now is finding Raquel in time. Looking for an opportunity to change the subject, Hauser asks Jake about Laura. Has she forgiven Jake yet? Jake dodges: “We’re moving past it.” Hauser nods as he finishes his coffee – he knew they would. After all, if Laura forgave Hauser, she could forgive Jake too. Not wanting to correct Hauser’s impression with the more accurate depressing details, Jake leaves it be.

4.3) INT. 2nd PRECINCT -- BULLPEN – DAY

Laura digs through original crime scene photos, looking for any detail she might have missed. Something grabs her eye – the candy wrappers found at the 1992 Central Park body finds.

They're not just any chocolate – they're Mallo-Hearts, Laura's absolute favorite seasonal treat! Her then boyfriend, Brad Smith, got them for her first real Valentine's Day back in 8th grade. Jake hates to interrupt her trip down memory lane, but what does that have to do with anything? Laura explains: the wrappers in the crime scene photos are the outer red cellophane, but Mallo Hearts have a silver inner foil wrapper – just like the one they found at Parker's loft. Crazy Kevin's theories might be off the wall, but he was right about one thing – Glen really was allergic to chocolate. His medical records confirm it. Meaning those wrappers belonged to our second killer. Jake isn't convinced – why leave chocolate wrappers behind? Laura: He probably didn't mean to. She proves her point by drawing her hand from her pocket... gum wrappers and stray receipts spill out onto the floor. There's one problem, though: they stopped selling Mallo-Hearts a decade ago. Is our guy eating 10-year-old chocolates? Max, already typing at his computer, says no. As it turns out, the Mallo-Heart brand was recently revived by a specialty candy distributor and can be purchased online by special order. Laura lights up: "If these are such a rare item, maybe we can see exactly who ordered them."

We TIMECUT as Max reports: He called the candy shop, but unfortunately, they had two hundred online orders in the Tri-State area in the last month alone. There's no way they'll have time to run down all the buyers before midnight. On the positive side, Meredith thinks Max's info is a needle to search for in the old St. Valentine database haystack. She takes the list of Mallo Heart buyers and cross-references them against all the data input from the original cases – and, lo and behold, they get a match. Back in 1993, the cops were searching for a white van with a broken taillight spotted near the site of the '93 male victim's murder. Someone called in an anonymous tip was that a guy who lived at 233 Bowery St. drove a similar white van. But the police caught Glen Wilson that night and thought the case was closed, so the tip was never followed up. But there's a Mallo-Heart order addressed to W. Burroughs *at 233 Bowery*. Records show a Wayne Burroughs owned the house back in 1993, and he still owns it now. Could this be the second St. Valentine killer?

4.4) INT. 233 BOWERY ST. – DAY

Vests on, guns out, ESU in the lead, Laura and Jake breach the door and our detectives spill in hot – only to find a terrified WOMAN, 40s, afraid and confused about why the police just burst into her house. Jake shouts: Where's Wayne!? The woman says he doesn't live there anymore. Who is she? MINDY BURROUGHS — Wayne's ex-wife. Laura stops in her tracks. Stares at Mindy, wheels turning. She pulls out a photo of Raquel and holds it up to Mindy – Raquel is the spitting image of Mindy, only twenty years younger. Holy shit! Mindy turns to Laura, pleading. Mindy: Please, I don't know what's going on here. Looking up from the photo, Laura responds: I'm beginning to think I do.

ACT FIVE

5.1) INT. 2nd PRECINCT – CONFERENCE ROOM

Jake with a shocked Mindy, who explains that she and Wayne met because of St. Valentine. In '93, she was afraid of St Valentine like every other young, single girl in the city. Mindy got a security system for her apartment and fell for the quietly romantic man who came to install it... Wayne Burroughs. He made her feel safe, idealized her, put her on a pedestal. But time wore on, and Mindy couldn't live with his expectations anymore. She started noticing other men. She didn't want to cheat on him, so a few months ago, Mindy told Wayne she wanted a divorce. How did Wayne take it? Mindy: At first, he came around all the time, trying to convince her to change her mind. But recently, he seemed to accept it. Mindy breaks down, stunned at the realization of her husband's true nature. She can't believe the man she slept next to for all those years was the monster from her nightmares.

5.2) INT. 2nd PRECINCT – CAPTAIN'S OFFICE -- DAY – INTERCUT

Laura and Hauser exchange a quiet look, both knowing what it's like to have a marriage turn disastrous. The story prompts Laura to crunch a few more candy conversation hearts as Hauser notes that Mindy solves the puzzle of Wayne's dormant period. He stopped killing after he met her because he found what he was seeking: a woman who needed him. But when their relationship ended, he returned to his old ways. Laura agrees, saying that Wayne is a white knight who wants to be the hero, the rescuer. Wayne is trying to replicate that same situation again. Twenty years ago, a scared Mindy turned to him for security. Maybe in Wayne's mind, if Mindy once again feels threatened by St. Valentine—the abductor/murderer of a woman matching Mindy's own description, she'll turn to him for safety once more. We INTERCUT—

Back in the interview Jake, presses on. Did Wayne ever mention Glen Wilson? Mindy doesn't recall the name from anything but press. But Wayne did allude to a friend having died just before they met. She explains Wayne's job history—over the years, he transitioned from installing phone lines to alarms, now fiber optic cables. Mindy doesn't know where Wayne is living, but it seems to be someplace impermanent. He still comes by the house once a week to pick up his mail – that's why the Mallo-Heart order came to her house. As far as she knows, all of his stuff is still in storage. She got tired of Wayne's procrastination and moved it there herself a month ago, gave Wayne the key.

In the next room, Laura spitballs: a storage unit would be a perfect place to stash Raquel. They need to get to that locker, and fast.

5.3) INT. WAYNE'S STORAGE LOCKER – NIGHT

Laura, Jake, and Billy burst in... but no sign of Raquel. There is a camp bed and a kerosene lamp... and, ominously, *the bride's side of six cake toppers*. It seems that Wayne has been living here – and revisiting his trophies from his crimes. But where is he now? Meredith enters, having pulled the security footage. On her tablet, she displays footage of Wayne exiting his unit carrying a suitcase in one hand. Jake notes that Wayne lifts the suitcase easily; can't be a body in it. Meredith confirms that this footage is from yesterday afternoon, before the murder/abduction. Unfortunately, it's also the last time Wayne was here. Laura takes a closer look at the tape... Wayne is wearing his work jumpsuit... she can see the patch with the company's logo on his chest. Billy chimes in: he checked with Wayne's employers and Wayne's not scheduled to work

this weekend. So why's he in his uniform? Laura has an idea. She calls Max and asks where Wayne's current assignment is. It's at COMPUTEK, installing and connecting their new servers. But Monday is President's Day, so the whole building is closed for the long weekend. Laura, wheels spinning, thinks Wayne might be there now, with Raquel. The building has decent proximity to Central Park, his preferred body dumping ground. And in his uniform, Wayne would have unquestioned access—if anyone is even around to see him given the building closure. She checks her watch—they're running out of time to save Raquel. Off the team, racing out...

5.4) EXT. COMPUTEK -- NIGHT

BINOCULAR P.O.V: The CompuTek building – thick walls, windowless. Jake (O.S.): It's a fortress. Pull back to reveal: Jake, with binoculars and Billy with an ESU SERGEANT, surveilling the building from a tactically safe distance. Plans of the CompuTek building unrolled on the hood of a car. The ESU Sergeant confirms there's only one-way in, no way to make a forced entry without detection. Aviation did a flyover in a helo equipped with FLIR (Forward Looking Infra-Red), and found two heat signatures on the top floor, the northwest corner of the building. Looking at the FLIR on a tablet, Jake and Billy see that while one of the heat signatures is a vibrant red orange, moving around, the other is fading out, yellow into greenish blur. Raquel is losing body heat – she's dying. ESU Sergeant: We have a tactical team on the roof, trying to drill in for camera placement. Jake: We're running out of time. We have to get in there, now. Prelap: We've got fiber optics online!

5.5) INT. MOBILE COMMAND POST – NIGHT

The NYPD's gacked-out RV, loaded with all the bells and whistles. Laura, Jake and the ESU Sergeant gather around a monitor, on which we see the inside of the server room, in grainy black and white. **ON SCREEN**, we see WAYNE BURROUGHS, 40s, antsy, pacing. On the floor is RAQUEL, already clothed in a white wedding gown. She's not moving, and barely breathing. ESU Sergeant: It's worse than we thought. They're in the server room. It's basically a vault – climate controlled, only one door, no windows. Laura: We have to get in there, now. What's the plan? They could use knockout gas, and make an entry once Wayne is unconscious. Laura: We can't risk it; in Raquel's weakened state, she might not wake up. Then the only option is a tactical breach – using brute force to make an entry through the server room's only door. Laura nixes that too – if Wayne hears them coming, he'll kill Raquel immediately. Jake wonders what other options they have – there's no other way to get inside. Laura: Then I'll get him to come out to us. Off Laura, eyes alight with a plan...

ACT SIX

6.1) INT. COMPUTEK – NIGHT

Dark, shadowy. FOOTSTEPS approach a heavy door, clearly marked "SERVER ROOM." Then from inside, WAYNE'S VOICE calls out, nervous: Who's there?

INTERCUT WITH:

6.2) INT. COMPUTEK – SERVER ROOM – NIGHT

As seen through the fish-eye lens of ESU's fiber optic camera: Wayne stands by the door. He looks jittery, amped and highly unpredictable. On the floor, Raquel lies unmoving in the wedding dress, barely breathing. From outside the room, a female voice replies: Wayne... it's me. Mindy. (We recognize the voice as in fact Mindy's.) The unexpected answer makes Wayne panic – he looks wildly from the door, to unconscious Raquel and back again, then replies: Mindy? What are you doing here? Mindy explains that she thought he might be at work. She needed to find him, tell him she made a mistake. She doesn't want a divorce. Mindy: "I don't want to be apart from you on Valentine's Day. Please, Wayne, let me in..." A beat, then on the fish eye, we see Wayne cross to the Server Room door. Wayne: Don't... don't come in here. I'll come out to you. He puts his hand on the doorknob –

6.3) INT. COMPUTEK – NIGHT – CONTINUOUS

Still pitch black. The door of the Server Room opens, casting a thin beam of light... which slowly widens. A long beat, then Wayne's shadowy silhouette. Wayne: Mindy? Where are you? He steps forward into the darkness... and is suddenly TACKLED BY ESU. As the men in body armor wrestle him to the ground, the lights go on, illuminating Laura, cell phone in hand. She thanks Mindy on the other end of the line as she rushes into –

6.4) INT. COMPUTEK – SERVER ROOM – NIGHT – CONTINUOUS

Laura beelines to Raquel's side. As she scoops the woman's limp body into her arms, Jake roughly interrogates Wayne, demanding to know if he gave Raquel heroin like he did his prior victims. Wayne admits it, and Jake signals to arriving EMTs, who rush in to administer the Naloxone shot. An EMT rips open the sleeve of the wedding dress, injects Raquel with a hypodermic. A beat. No reaction. Laura: Come on Raquel. Fight. Another long, agonizing beat – then Raquel coughs, sputters to life like a revived drowning victim. Laura tenderly hands Raquel over to the EMTs' care. Laura: It's over, Raquel. You're safe. A weak flutter of Raquel's eyes and a cough let us know she's going to make it. Off Laura, finally able to exhale. PRELAP Hauser: Proud of you, Hotshot.

6.5) INT. 2nd PRECINCT – BULLPEN – NIGHT

Where Hauser backslaps Laura – drained, but happy. Hauser comments that only Laura Diamond could finally close the St. Valentine case for good in just 24 hours. Laura shoots back: Actually, it was only 13 hours since the maid found Parker's body. A uniformed WAKEFIELD CORRECTIONS OFFICER steps up. The rattle of the leg irons and belly chains tells Hauser it's time to go. He and Laura say a professional goodbye under the C.O.'s watchful gaze. On a personal note, Hauser tells Laura that he's happy for her. Off Laura's look, he explains: You and Jake belong together. I'm glad you're both putting the past behind you. As Hauser exits, Laura's lost in thought – could it really be this easy to put her life back together? Her reverie is broken by an "Awww...is it on?" and she turns to see Max eavesdropping. "Valentine reunion, after all? Cause that would be uber-adorable." Laura calls for silence from the peanut gallery. Then her

gaze is caught by a BOX OF CANDY peeking out from an interoffice envelope on Max's desk. Eager to turn the tables, Laura announces that the box of chocolates is a bit much. She now knows Max sent it – and the flowers --- to himself so no one would know he's alone on Valentine's Day. Max guiltily admits that she caught him. Laura asks if he wants to hang with her tonight. They could watch rom-coms and crush that candy box. Max balks, taunts Laura: Is she really not going to carpe the diem with Jake? Could the stars not be more aligned? OFF Laura, tempted—

6.6) INT. 2nd PRECINCT – HOLDING CELLS – NIGHT

Passing Billy finds an exasperated Meredith laying in wait. She corners him up against the bars of a cell. Before he can say a word, Meredith makes sure the coast is clear, then lays into him: All day long and not the slightest, secret acknowledgement of Valentines? He responds deadpan: "I thought that's what you'd want." Meredith sighs, admits that what she thought, too. "But you're my man and I'm your woman! This is a relationship! Which means we celebrate Valentine's Day!" A beat, then Billy: So you finally admit it. We're a thing. Yup, Meredith replies... A good thing. And now Billy cracks a smile. Follow me. Meredith, perplexed, follows him to... a door. Billy opens it, revealing -----

6.7) INT. 2nd PRECINCT – COPIER/SUPPLY ROOM -- NIGHT

The usually dingy and disorganized space transformed by mood lighting, flowers, and a picnic blanket on the floor, on which are a bottle of wine, two glasses, a plate of decadent chocolate truffles. Meredith smiles, ruefully tells herself she should've known Billy the romantic couldn't resist... Billy smiles back, presses play on an iPhone in a docking station. A Marvin Gaye needle drop begins. The music carries us to –

6.8) INT. 2nd PRECINCT – LOCKER ROOM – NIGHT

The music continues as Laura stands at the open door of her locker, using a small mirror on the inside of the door to fix her hair, apply some fresh lipstick. She stares at her own reflection for a beat, then her gaze wanders to a family photo taped up beside the mirror: Laura, the boys and Jake, in younger, happier times. Automatically her hand strays to her pocket, ready to stress-eat more candy hearts. But there's only one left. She reads the message: "BE MINE." She places the now empty box in her locker, tenderly holds the candy heart, ready to let it speak for her. A deep breath, summoning her courage, then she closes the locker door. As it wipes frame, we are in—

6.9) INT. MEDICAL EXAMINER'S OFFICE – NIGHT

Still under the music cue, Reynaldo finds an INTER-OFFICE ENVELOPE on his desk. He opens it... and out slides the box of chocolates we last saw with Max. Reynaldo smiles. And just like that, Max's secret is revealed...

6.10) INT. 2nd PRECINCT – BULLPEN – NIGHT

And now it's Laura, at the door to the Bullpen. She takes a final glance at the "BE MINE" candy heart, ready to confess her love to Jake... She pushes open the door ... only to find Jake chatting with a STRIKING WOMAN, 40s, bathing in the full charm of Jake's baby blues. And there's no way Laura Diamond could miss the romantic tension crackling between them. She looks familiar, but before Laura can place her, Jake makes the introduction. This is Jennifer Lambert, his pal from the DA's office who helped with the warrant yesterday. Jen reaches out a hand. Laura shakes, relieved to discover this is a professional visit (though she's too collected to blurt it out). Laura tells Jen she thought she looked familiar. Have they had a case together? Jen laughs, tells Laura that they've met in a different context. She's Ethan's mom. From school. Laura's wheels start to spin [We flash to Jake's previous mentions of interacting with Ethan's parent in Ep. 212/213]. Jake cuts in – Jen's been so great on the case, he's taking her out for a bite. Both of them found themselves untethered on the worst of all days, so why not? Whatever Jake's saying, the message is clear to Laura: this is a date. He asks what she and Tony are up to – Laura is speechless, hems and haws a vague something or other. An awkward moment but Laura smiles through it, telling Jen it was great to see her. ON Laura, as Jake and Jen exit, happy laughter slowly fading away. She looks down at the candy heart in her hand, the "BE MINE" message now painful. We end on Laura, dateless, shell-shocked, out of her mind jealous, and not about to take this lying down.

END OF EPISODE

"The Good Wife" Spec Story Area -- *Puppet Dance*, Niceole Levy

A singer who survived a violent attack by a stalker years ago seeks out Peter, the man who put her assailant away, when her imprisoned attacker plans to publish a book of photos that she knows but can't prove are of her. Peter refers her to Lockhart, Gardner & Bond. Because Illinois has repealed their "Son of Sam" statute without replacing it, they have to fall back on a prior judgment in a civil suit to lay claim to the income from the book and hope it dissuades publication. But is money the motivating factor behind the book at all? And Alicia finds herself suspicious of Peter's connection to the female victim, opening old wounds. Meanwhile, after Diane is hurt in a hit-and-run DUI case, Cary is assigned as prosecutor, and the two negotiate a fine line between respect and mistrust as they try to find a good resolution to the case.

"The Good Wife" -- Puppet Dance
Spec Story Synopsis 11/25/10
Niceole Levy

LOGLINE: SYDNEY WALKER, a world-famous singer who survived a violent attack, turns to LOCKHART/GARDNER for help when her assailant tries to publish photos that she's certain are of her naked body... but she can't prove it. As the attorneys fight to protect their client from further victimization, the case puts pressure on ALICIA and PETER's tenuous relationship when she finds out he was involved in the prosecution of Sydney's attacker and spent time with her outside of business hours.

Meanwhile, DIANE is injured in a hit-and-run accident and the other driver, big shot political reporter VIVIAN TALLY, is arrested. New State's Attorney employee CARY is assigned the case, and he and Diane must find a way to work together after she fired him from Lockhart/Gardner because they have a common goal: keeping a serial drunk driver from getting back on the streets again.

And as KALINDA does her detective thing to assist on both cases, she finds herself once again stuck in the middle of the FLORRICK marriage as Alicia suspects there was more to Peter's relationship with Sydney than either is saying.

Themes: trust, privacy, victims' rights, alcoholism

A STORY (ALICIA/WILL/PETER/KALINDA)

It's early morning in Chicago. We see PETER climb out of his parked car wearing gym clothes, dark shades, a scarf. He doesn't look like he's hiding, but he doesn't look like the Peter Florrick, State's Attorney candidate, we're used to either. He walks into a neighborhood diner and approaches a woman who is hiding -- she's seated in the back, her hair in a ponytail, a baseball cap pulled low. This is SYDNEY WALKER, early 30s, and she's visibly upset and nervous. Peter sits down and after he orders coffee, Sydney apologizes for coming to him, but says she didn't know who else to go to. He takes her hand and tells her that everything will be okay. Sydney's response is that she finally has the life she always wanted, and now she's afraid what happened then is going to ruin everything. Peter looks on with concern.

Later, as DIANE LOCKHART drives her silver Mercedes through the city, her cell phone rings. She's stunned to learn it's Peter Florrick calling. He has an old friend who needs help. When he mentions Sydney by name, Diane recognizes it and asks if this is related to the prior incident? When Peter says yes, Diane tells him to have Sydney go straight to the office. Diane is barely off the phone when a car runs a red light and broadsides her... but more on this later.

At the LOCKHART/GARDNER/BOND offices, Alicia arrives at work and sees Will in the conference room with Sydney, who has shed her ball cap and let her hair down. Will waves Alicia over and explains that Diane was supposed to meet with their new client, but she's in the E.R. after a hit-and-run accident, so he's taking over, and since Derrick is in D.C., he could use Alicia's help in the meeting.

Will and Alicia join Sydney, and their discussion reveals her history. Not long after she scored her fifth number one on the R&B charts, a man named JEFF CRAWFORD, who had been stalking her, turned violent. He kidnapped and tortured her for three days before police rescued her. He was arrested a week later. After eight years of surgery, physical therapy and shrinks, she reclaimed her career, and has been back in the limelight for two years, is even planning her wedding. But now Crawford has struck again... he's acquired a book deal to publish his photography as "a collection of artistic photos in a study of the human body," only the photos are all of Sydney from his days stalking her and her imprisonment. Sydney hopes they can find some way to stop Crawford from exploiting her. When Alicia casually wonders why Sydney decided to come to their firm for help, Sydney replies that Peter sent her. Alicia can't hide her surprise... why wouldn't Peter tell her he was sending over a client?

The firm digs in but realizes that Sydney's case isn't an easy one. The "Son of Sam" statute only prevented criminals from profiting personally as a direct result of their crimes, it didn't bar them from participating in the project. And Illinois repealed their version of the law after the Supreme Court called the wording of several state statutes into question. Sydney's desperate to stop this, but Alicia explains that because her face isn't visible in the photos, it's impossible to prove they depict her without confirming testimony - meaning Sydney would have to testify in court and prove the intimate photos are of her body. Will adds that since the photos weren't used as evidence in the trial, the state can't argue that publication violates the evidence seal on the case. But there is hope--since

Sydney sued for and won a civil judgment against Crawford after her attack, they can ask the court to turn over the funds from the publication to her in fulfillment of that judgment, possibly taking away his motivation for the publication. Alicia adds that the bad press to the publishing house from the hearing might also help dissuade them from going ahead.

Later, Will and Alicia discuss Sydney, and Alicia recalls how obsessed Peter was with putting Crawford away, but Alicia was busy with her kids and didn't pay much attention to it beyond what was general public knowledge. Will points out that it was great of Peter to refer Sydney to them, but as Will heads back to his office, Alicia looks more than a little worried that Peter's involved at all.

Once a hearing is set, Will explains their position to the judge. CRAIG HANSON, Crawford's lawyer reminds the judge that there is no legal bar from his client profiting from use of his private photo collection even if there was proof it was connected to his crime. SARAH FLEMING, the lawyer for publishing company Resolution Press, explains that Crawford has offered to donate all of his profits to a charity for families of victims of violent crimes. Will counters that the money is legally subject to the civil judgment from years prior and should rightfully go to Sydney. The judge calls the law on the topic "an unfortunate sea of legalese." He needs time to review the existing case law before he rules.

But Will and Alicia are leaving nothing to chance... they have Kalinda on the hunt for information. She visits Statesville Correctional and gets access to Crawford's visitor's log. She notes that an APRIL DAVIDSON has visited the stalker weekly for years.

Wasting no time, Kalinda goes to see April Davidson, pretending to be a reporter doing a story on Crawford's book. April says she met Crawford through an inmate pen pal website, and that he talked so much about his photography but was sad he'd never be able to share it with the world now that he was in prison. When Kalinda asks if the book was already done when he was arrested, April reveals that it was not. Once they fell in love, Crawford trusted her to put it together. When Kalinda asks how they did it, April gets nervous and ends the interview.

That night at home, Peter asks Alicia if she's on Sydney's case. She asks why he didn't tell her about it or mention he was referring a client. He explains that Sydney called while he was

at the gym and he went straight to meet her, and by the time he got home, Alicia was already on her way to work. When he senses her suspicion, he gets defensive, telling her that Sydney was a victim he helped to get justice, and that's it, and if Alicia really thinks anything else went on, that he'd take advantage of someone he was trying to help, well, then maybe her opinion of him hasn't changed much since he came home. Angry, he stalks off to bed.

The next day Diane joins Will, Alicia and Kalinda for a strategy session. She theorizes that Crawford's donation ploy isn't just about trying to get some good spin; he's set on victimizing Sydney all over again with the book, and if she's trying to stop a victim's group from taking money, then there will be jerks in the press who act like she's the bad guy. Then Kalinda arrives with an update: she's found some typical dirt on the publishing company owner, HENRY WELTSON: gambling, some women on the side, some disgruntled partners, but so far, nothing that will help them in court. She tells them about April and says she's found a pattern of car rentals that she's investigating to try to find out what the woman's involvement in the book deal was. Kalinda also has a phone interview set up with Sydney's former assistant, MARY, who moved to Los Angeles a year earlier, to see if she remembers anything that can help them.

Meeting finished, Kalinda follows Alicia to her office and closes the door. She tells Alicia that while she was working on the background on Sydney, just making sure there were no land mines to be found, she came across something that she isn't sure Alicia wants everyone else to see. She hands Alicia a copy of a hospital release record from a few weeks after Sydney's attack. Peter signed it as the responsible party, and Sydney was released AMA--against medical advice. She has the copy because it was in the personal records Sydney gave to them to help the case. But the official medical file she managed to take a peek at? It's missing any record of Sydney being admitted to the hospital on that date. Kalinda leaves the document in Alicia's hands. Alicia's distracted thinking about Peter and what this means but snaps out of it and asks the P.I. to find something they can use as leverage against Resolution Press.

Eli Gold approaches and overhears Resolution Press' name and tells them they should get in touch with BENJAMIN AUSTIN JAMES. Kalinda recognizes the name from Resolution's authors list, and Eli says he's an old friend and that he thinks they might get a reaction from Benjamin if you tell him Resolution is planning to publish a book from a violent psychopathic woman hater. Kalinda

goes to track him down. Alicia eyes Eli with suspicion. What is he doing there? Eli says he just wanted to make sure she was fine, but it sounds more like a question than a statement. Surmising Peter told him about their argument, she assures Eli that yes, she is fine. He asks if it's possible she's ever going to be permanently fine. Alicia glances at the medical report bearing Peter's signature... and doesn't answer the question.

Alone in her office, Alicia gives in to her suspicions. She types "PETER FLORRICK SYDNEY WALKER" into the computer search engine. A series of links come up about the trial and then she clicks on a YouTube link. A video plays of Peter standing next to a still clearly traumatized Sydney at the courthouse. A reporter asks Peter how he thinks the first day of the trial went, and he says they're confident that the jury will see through any phantom defense thrown at them. A second reporter asks Sydney what it was like to see Crawford again. She looks like a deer caught in a headlight, and Peter puts his hand on her arm. Sydney looks over at Peter, and Alicia pauses the video. She stares at the look on Sydney's face, then Peter's hand on her arm. But her expression gives us nothing on what Alicia's thinking.

In a luxury high-rise, Kalinda visits Benjamin James Austin, a prolific best-selling crime author who is also the head of a foundation to keep repeat violent offenders in prison. His son was murdered in his teens and Austin has been a victims' advocate ever since. When he hears about Resolution's publishing plans, he pulls out a contract and points out a clause to Kalinda. She asks if everyone's has this, and he says as far as he knows, and he's willing to make some calls to the other authors to find out.

At the office, Alicia is buried in paperwork when Sydney knocks on her door and asks if they can talk for a minute. Noting that she's felt Alicia being a little uncomfortable around her, Sydney explains that obviously she knows about what happened in the Florrick marriage, and she can't imagine what that's been like for Alicia to try to forgive. She assures Alicia that her feelings for Peter are that of everlasting gratitude and little else. He promised her while she was a bleeding mess in the hospital that he would put Crawford away, that he'd help shield her from the media as much as he could, and that he'd be there whenever she needed help, and he was, and Sydney believes she'd have never recovered without having something... or someone... to believe in after what she'd gone through. Alicia is pleased to be reminded of that side of her husband because she knows

Peter can be that guy. She thanks Sydney for telling her. Then as Sydney leaves, Alicia is summoned to the conference room, where...

...*Kalinda has scored the holy grail* thanks to her meeting with Benjamin James Austin. It turns out Resolution includes a character clause in all their contracts allowing them to be voided if the authors conduct themselves in a manner detrimental to the company's ability to sell their books or in a way that causes Resolution's image to be damaged. Austin got the other nine of the top ten authors on Resolution's list to agree to breach their contracts in protest of Resolution's publication of Crawford's book. And what was April's mysterious role in all this? Crawford got her a fake I.D. that she used to retrieve the photos from safety deposit boxes all over Illinois, which she did using the series of rental cars Kalinda found records for. Kalinda also reveals that Austin got a copy of the contract Resolution signed with Crawford, and she gives it to Will, telling him to read the highlighted passage. He in turn smiles like the cat that ate the canary.

The next time we see Will and Alicia, they are back in the conference room meeting with Resolution's owner Weltson and his lawyer Fleming and tell them about the authors' pledge of protest solidarity. When Weltson says he'll just sue them all, Will advises him to go ahead, because Lockhart, Gardner & Bond has agreed to represent the writers in a countersuit claiming the company violated their own morals clause. They may lose, but the case will cost Resolution a fortune with no income coming in since these authors are willing to withhold their manuscripts for the time being. But, Will says, he does have another idea if Weltson is willing to listen. Fleming asks what they're offering. That question hangs in the air until we return to...

...The courtroom, where Crawford and his attorney wait, the Resolution owner and attorney noticeably absent. The judge rules that while he wishes he had the power to block the book entirely, the best he can do is fulfill the prior court's promise and award all the monies earned by Jeff Crawford be forfeited as payment of the civil suit judgment to Sydney. Despite losing the money, Crawford can't resist casting a smug smile in Sydney's direction, but it doesn't last long.

Will walks over to him and tells him that Resolution's been sold, and the new ownership has decided to stop publication of the book. He'll be paid in full, of course, with the money being forfeited to Sydney... who also happens to be the new company

owner. And Will reminds Crawford about the fine print that Kalinda found in his contract... to get the original deal, Crawford had to swear he was turning over all of his photographs, which means if he has more hidden away and tries to publish them elsewhere, he'll be in violation of his contract, and Sydney, as owner of the publishing company, can sue him again. Triumphant, Sydney, Will and Alicia leave Crawford and his attorney speechless.

As the firm celebrates their victory, Kalinda pulls Alicia aside and reveals that she finally spoke with Sydney's former assistant Mary, who took care of Sydney for the six months following her kidnapping. When Kalinda starts to talk about Peter, Alicia tries to stop her, but Kalinda keeps going and explains that Mary said Sydney tried to kill herself three weeks after the attack, and Mary didn't know who to call, so she called Peter. He convinced the hospital not to put Sydney on a 72-hour hold because he knew the bad press would only hurt her more. He then helped Mary hire home-care nurses so Sydney wouldn't be alone, helped find her a top-notch trauma psychiatrist, and basically set up the support system that kept Sydney alive. While she doesn't know who made the original paperwork at the hospital disappear, Mary never saw anything that made her think Peter and Sydney were involved beyond him making sure she had a chance at reclaiming her life. Alicia smiles and lets this latest bit of news sink in.

That night, Alicia arrives home to find Peter waiting in the living room with a bottle of wine and two glasses. He tells her he doesn't care if she's suspicious of him and every woman he walks past because he knows he earned that. But it upset him when she thought he had been involved with Sydney because he remembers walking into her hospital room and seeing this broken, bruised, scared girl who was all alone, no family, and he knew if it was Grace and he wasn't there to fix it, he'd want someone to step up. Alicia tells him he did a great job by Sydney and that she's proud of him, and when he says it's been a long time since he's heard that, she says, "I know," and then leans back against his shoulder as they just sit there quiet, together... for now.

DIANE/CARY

Will dispatches Kalinda to the hospital to check on Diane after her car accident, and Kalinda reports back from the E.R. -- Diane has a dislocated shoulder and a cut on her head, but she'll be fine. On her way out of the hospital, Kalinda runs

into Cary, who tells her State's Attorney Childs sent him down. When she asks if they found the other driver, he says the police arrested VIVIAN TALLY. Kalinda's response: "Vivian Tally who spends every Sunday burning Childs at the stake on her political news show?" Kalinda tells Cary to be careful. Vivian has very important friends who don't like the people who mess with her, even when she deserves it.

Once she's released, Diane goes over the details of the accident with Cary. He reveals that Vivian had a blood alcohol level of .19 and has been arrested twice before for DUI, though her blood test results disappeared on the first charge, and it was dropped to reckless driving. Diane quips that considering the friends Vivian has in Illinois politics, it's amazing she was convicted at all.

Cary ignores that and brings up Diane's admission of being on the phone just prior to the accident. She counters that she was using her hands-free device, which is legal. Cary says that it could still cloud a jury's thinking about Vivian being entirely at fault. Diane wonders if he's getting his defense ready in case Vivian pulls strings and slips through his fingers. Before he can respond, Diane laughs and points out that Cary can't win here - him personally, not him as a prosecutor. The media doesn't talk about Vivian's drinking because no one else will. Everyone who could talk about it is too afraid of her. Hell, Oprah's probably afraid of Vivian. And so Cary gets this case... and Childs can blame him as incompetent or overeager if he loses. And if Diane's unhappy with how the case turns out, she could say he lost on purpose because of their past. "Like Will always says, it's Chicago." Cary knows she's right, but admits he likes his work, and he wants to be good at it. He agrees to do his best if she'll trust him. Diane nods her agreement.

Back at work, Diane reviews photos of the accident: it was a close call. Cary says his investigators have dug up the dirt he needs to go to trial. But he admits he thought about what Diane said earlier, and he thinks Childs wants him to embarrass Vivian because she doesn't support him as State's Attorney and because he can imply Peter somehow went easy on her past cases even though the push to go soft on the case probably came from over Peter's head. Diane asks Cary what he wants to do. As far as Cary's concerned, this is Vivian's third offense. He wants jailtime and to not get used. Diane smiles and tells him to go do that then.

Later, Diane gets a visit from Eli, saying he just wanted to make sure his lawyer was still in one piece. She says she is, no thanks to Vivian Tally, who Eli points out likes Peter a lot more than she does Childs. He saw Cary walking out. Wasn't that the young man she kicked to the curb in favor of Alicia Florrick? Diane says yes, but not because he wasn't good. Eli asks if he's good enough that Peter might want to keep him around when he gets his old job back. Diane confirms that Cary is just the kind of protégé a man like Peter could make very good use of.

At the State's Attorney's office, Cary meets with Vivian and her lawyer. He points out that Diane's got friends on the bench who might give Vivian up to 364 days in jail between the DUI, reckless driving, and leaving the scene of an accident charges. Cary's willing to drop the charge for fleeing the scene if she pleads to the DUI and reckless charges and takes 90 days, a \$10,000 fine, and a mandatory 30-day treatment program. When Vivian hesitates, Cary plays hardball. He tells Vivian he'll call her son to testify - he was there for her first arrest; Cary will get her ex-husband to testify about her ramming her car into their house during a drunken rage. Once that's out there, does she really think the media won't run with it? Cary adds that if she doesn't take his deal and go get some help, when she finally does kill someone in a DUI, he'll do whatever it takes to make sure the judge locks her up and throws away the key. Cornered, Vivian takes the deal.

Later, Diane tells Cary that she hired him because she liked him, so she's offering him some advice -- bide his time with Childs and steer clear the politics, because if he really likes what he does, Peter Florrick is a man who can get him where he wants to go, and Childs isn't. Cary files that way and maybe, just maybe, we know who just got his vote for State's Attorney.