

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

thegoodwife

Episode #119

"Mock"

Written By

Todd Ellis Kessler

Directed By

Rod Holcomb

PRODUCTION DRAFT

WHITE: March 9, 2010

BLUE PAGES: March 10, 2010; p. 4, 7-8, 13

PINK PAGES: March 11, 2010; p. 5-5A, 6-7, 10-11C, 12, 15-17, 19, 21A, 34-35, 40, 48, 50, 54

YELLOW FULL: March 14, 2010

GREEN PAGES: March 17, 2010; p. 14, 18, 20, 24, 50, 57-58

GOLD PAGES: March 17, 2010; p. 21-21A, 31, 36, 50

BUFF REVISIONS: April 15, 2010; p. 12-12A

Copyright 2010 CBS Broadcasting Inc. All Rights Reserved.

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

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

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

THE GOOD WIFE #119
"Mock"
Cast List
4/15/10

ALICIA FLORRICK
WILL GARDNER
DIANE LOCKHART
CARY AGOS
KALINDA SHARMA

PETER FLORRICK
GRACE FLORRICK
ZACH FLORRICK

GERALD KOZKO
AMAL VERMA
FRIDA VERMA
SIMRAN VERMA
AUSA CLAY BELKIN (FORMERLY "EVAN BELKIN")
GIADA CABRINI (FORMERLY "GIADA SCALIA")
SADIE HART
SHEILA BOW
JUDGE GORDON TOMLIN (FORMERLY "JUDGE JAMES TOMLIN")
ELSBETH TASCIONI (FORMERLY "ELSBETH MANN")
PATRICK BIGELOW (FORMERLY "DAMIAN BIGELOW")
SHERIFF
HUNTER
WILL'S ASSISTANT
INDIAN SHOPKEEPER
MERCHANT
COURT CLERK
SERGEANT (V.O. ONLY)
RADIO BROADCASTER (V.O. ONLY)
T.V. ANNOUNCER (V.O. ONLY)
PUJARI BROTHERS (NON-SPEAKING)

OMITTED

JUDGE GLASS
ANGELA BOYLAN
MIRA SHARMA
COURTNEY WELLS
PROSECUTOR
TECHNICIAN
BANKER
SECRETARY
CAR VOICE (V.O. ONLY)
DANIEL GOLDEN

THE GOOD WIFE #119
"Mock"
Set List
4/15/10

Interiors:

27TH FLOOR
CONFERENCE ROOM
BULLPEN
ALICIA'S OFFICE
28TH FLOOR
HALLWAY
LARGE CONFERENCE ROOM
WILL'S OFFICE
ALICIA'S APARTMENT
ZACH'S BEDROOM
VARIOUS ROOMS
LIVING ROOM
DINING ROOM
ALICIA'S APARTMENT BUILDING
LANDING
ELEVATOR
FOURTH FLOOR LANDING
SIMRAN'S APARTMENT
DEPAUL COLLEGE OF LAW
TEACHER'S ROOM
CLOAK ROOM
COURT
BROADVIEW ICE PROCESSING CENTER - HEARING ROOM
STORE
PUJARI TRAVEL & TOURS
MCHENRY DETENTION CENTER
NORTH POND RESTAURANT
CARY'S CAR
SECOND INDIAN MARKET

Exteriors:

ALICIA'S APARTMENT BUILDING
BROADVIEW ICE PROCESSING CENTER
PUJARI TRAVEL & TOURS
INDIAN MARKET

TEASER

1

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

1

Rewind. We're back in the middle of ALICIA and PETER's argument (from episode 118). But we're watching it from the kids' rooms now. Too far away to hear it all...

PETER

*Alicia-- I was trying to protect
our family. That's what you saw.*

ALICIA

*No. You weren't. This has never
been about your family. This has
been about you--*

And backing out, we see we're peering through a small gap in Zach's bedroom door, ZACH leaning by it, trying to hear...

PETER (O.S.)

That's not true.

ALICIA (O.S.)

*It is. And you know what, I'm
finished. I'm done.*

GRACE

(a whisper)

They're fighting.

Zach looks up, nods. GRACE, coming through their shared bathroom, homework interrupted, crosses to lean next to him, listen too. The sound of the front door opening.

ALICIA (O.S.)

*It's over, Peter. It's my turn to
be selfish.*

GRACE

(whispering)

Mom's leaving?

ZACH

I don't know.

They hear a last plea from Peter...

PETER (O.S.)

When are you coming home?

A mumbled reply, then silence. And the two kids slump.

(CONTINUED)

1 CONTINUED:

1

GRACE

They're gonna divorce?

ZACH

We don't know that.

GRACE

Mom just left. She just walked out the door.

ZACH

I don't know-- We'll be okay.

Grace slumps beside him. Two scared kids.

GRACE

I was liking dad home too. It was like before.

Zach nods when suddenly-- WHAHHHHH-- a SIREN-like sound blares. Grace and Zach look at each other. Zach pushes the door open, and they start toward...

2 INT. ALICIA'S APARTMENT - NIGHT

2

...the front door, carefully. The siren coming from there.

ZACH

Dad?

The two turn into the foyer, see the front door wide open. The HMD unit blinking, blaring angrily. He sprints out the door, turns the corner to...

3 INT. ALICIA'S APARTMENT BUILDING - LANDING - NIGHT

3

...the elevator, but it's closed. Zach places his ear to it. The sound of the elevator moving. He looks back toward Grace in the apartment doorway, eyes meeting: oh my god. As...

4 EXT. ALICIA'S APARTMENT BUILDING - STREET - NIGHT

4

...Alicia sees a cab approaching, waves for it. Out of service, it passes. Alicia lowers her hand, looks at the ring on her finger. Considers it. She hears her cellphone ring. Checks the caller. "Will." Answering:

ALICIA

Hi.

5 **INT. 28TH FLOOR - WILL'S OFFICE - NIGHT**

5

WILL pulls a new shirt out of his office drawer:

WILL

Hey. I was just-- I have a reservation at North Pond. In forty minutes. If that's alright?

ALICIA

It's alright.

WILL

You're sure?

ALICIA

I'm trying to be spontaneous these days.

Will chuckles, but hears the tension in her voice. Not sure whether to comment on that. No.

WILL

Okay, I'll see you then. Okay?

ALICIA

Yes.

6 **EXT. ALICIA'S APT. BUILDING - STREET - NIGHT**

6

Alicia hangs up, waves down a cab. Opens the door when she...

...pauses, seeing a man approaching. Crossing the street toward her. It takes Alicia a disbelieving second, watching the man approach. And she suddenly gasps, realizing it's...

...Peter. Alicia slams the cab door, rushes toward him, horrified. A concerned gasp:

ALICIA

Peter, no.

PETER

I love you.

ALICIA

No, you can't be down here! No--

Alicia looks around, horrified! As Peter finds himself single-minded, only eyes for her...

PETER

Just don't leave me.

(CONTINUED)

Alicia takes him by the arm, drags him back...

ALICIA

You need to be *upstairs*--

PETER

I can't lose you. I can't lose
Zach and Grace--

But she hits speed-dial on her cell, rushing, pulling him--

ALICIA

Daniel, Daniel Golden, please. Tell
him it's an emergency. I don't care
where he is! Peter is going to be
arrested in about twenty minutes!

Meanwhile--

7 **OMITTED**

7

8 **INT. ALICIA'S APARTMENT - VARIOUS ROOMS - NIGHT**

8

--WAHHHHH-- the siren still blares as Grace races through the
apartment, panicked-- through the kitchen-- to Peter's room:

GRACE

Dad! Dad!

Empty. Crying, she turns back toward the master bedroom,
yelling-- DAD!-- but Zach is already there, shaking his head.
But they hear--

--ding-dong-- the doorbell. Their eyes widening, they race
back to the foyer to find someone at the open front door--
AMAL VERMA, (20's) East Indian descent, born in America.
Studious, guileless. Yelling:

AMAL

Is everything alright?! My mom's
getting complaints from the tenants.

But before they can answer-- *ring*-- the kitchen phone rings.
And Grace and Zach spin toward it: a more horrifying sound.

GRACE

That's the police.
(Zach starts toward it)
No, wait-- don't!

(CONTINUED)

ZACH

Grace, we have five rings or dad's going to prison.

GRACE

But *dad* has to answer!

ZACH

We'll say we're getting him.

GRACE

Oh my god.

ZACH

That's four rings. One of us has to get it.

A millisecond stand-off. Then Grace snatches it, surprising Zach.

GRACE

Hello.

SERGEANT (V.O.)

This is Sergeant Thacker at HMD Center, please identify yourself.

GRACE

This is Grace. Grace Florrick.

Zach grimaces at Grace: what are you going to say?

SERGEANT (V.O.)

We've received an alert there's been an unauthorized breach of the perimeter; please put Mr. Florrick on the line.

GRACE

That's my dad. I um...

SERGEANT (V.O.)

Please, put your father on the line. I need to speak to him now.

GRACE

Hold on, I have to find him.

Grace puts down the phone, Zach whispering sharply...

(CONTINUED)

ZACH

Say he's in the shower. I'll go downstairs--

GRACE

No, no, no.

But Zach is already racing out the door past a bewildered Amal toward the elevator, pushing the button, trying to get the elevator back, while...

...Grace goes to the master bedroom door. Opens and closes it for the sound effect. Also for effect:

GRACE (CONT'D)

"Dad, there's a man on the phone."

Grace makes momentary panicked eye contact with Amal on the sideline of this little drama, then returns to the phone, picks it up...

GRACE (CONT'D)

I'm sorry, he's in the shower. He said he'll be right out.

SERGEANT (V.O.)

He's not there, is he?

GRACE

He's here. He's just in the shower. He's rushing.

SERGEANT (V.O.)

This is my last request for you to put Mr. Florrick on the phone.

GRACE

"Dad?! He needs you right now."

And-- *click*-- the Sergeant hangs up. Grace looks up, near tears. Zach sees her putting down the phone, returns.

GRACE (CONT'D)

They're gonna take dad.

Zach takes a second. A grown-up second. Thinking about it. Coming to a thought. Then he moves-- fast. And we're with him, racing into...

...his bedroom, digging in his closet. A pile of clothes, layers of junk, then a forgotten and neglected SKATEBOARD. He digs it out, starts out, determined toward...

(CONTINUED)

...the front door, going to the threshold, seeing Amal peering at the blaring HMD unit.

ZACH

Amal, back up.

Amal does, as Grace stares at Zach, their eyes connecting: "What are you doing?" And--

--WHAM! Zach slams his skateboard across the screeching HMD, plunging it into silence. A serious, almost grim, silence. The unit now in pieces. Grace looks at Zach, some shared understanding of what he's doing. In the quiet.

Zach takes the skateboard, backs up into the middle of the foyer, stares at the spot on the bookcase where the HMD was situated, expertly steps onto the skateboard-- starts with an high ollie, stepping on the tail, and...

...flips the board up into Crooked Grind against the spot on the bookshelf, and--

--CRASH!-- he lands wiping out on the floor, as--

9 **OMITTED**

9

10 **OMITTED**

10

11 **INT. ALICIA'S APARTMENT BUILDING - ELEVATOR - NIGHT**

11

--Peter and Alicia stand in the elevator. In pale silence.

ALICIA

What do we do?... Peter?

Peter reaches out a hand. Alicia looks at it, reaches out.

ALICIA (CONT'D)

You're going back to prison.

PETER

I know.

And-- *ding*-- the elevator arrives, and--

12 **INT. ALICIA'S APARTMENT BUILDING - LANDING - NIGHT**

12

--an exiting Alicia and Peter find chaos. Amal kneeling beside an injured Zach on the floor, groaning in pain, and Grace on the phone. Peter immediately hops into the action:

(CONTINUED)

PETER

What happened, Zach? Are you okay?

ZACH

My arm, I was skateboarding--

Alicia eyes her son, then turns to Grace on the phone...

GRACE

No, he's here. My dad's right here. No, it was the skateboard.

Alicia looks toward the HMD unit, broken, as Peter lifts him:

PETER

It's okay. I've got you.

Zach nods and Alicia watches Peter carry his son to the couch. An almost heroic image. Then she turns, hearing Grace on the phone, lying...

GRACE

No, he never left. My dad's with my brother. He's bleeding--

ALICIA

Grace...

(a whisper)

...what're you doing?

Grace looks up at her mom, her eyes tear-stained. Covers the receiver.

GRACE

Keeping dad.

END OF TEASER

ALICIA

What were you thinking?

ZACH

They were going to arrest--

But Alicia shushes him, seeing Elsbeth peering in.

ALICIA

Hello?

ELSBETH

These are beautiful bookcases.

And she moves on. Alicia looks after her: what the hell? But we stay with Elsbeth seeing a skateboard in the foyer. A scar on the wall from the skateboard hit. She considers it. Looks toward...

...several wires running up to where the HMD unit was. The phone and power lines. She studies them. Takes out her cellphone, takes a picture. And another.

ALICIA

Excuse me. This is my house.

ELSBETH

Yes, it's lovely. Did you have a designer?

ALICIA

(stares at her)

Are you with the police?

But the Sheriff interrupts...

SHERIFF

Mrs. Florrick, your daughter said the HMD sent a false positive because your son was...

(checks his notes)

...attempting a Crooked Grind and slammed into it?

ALICIA

Sheriff-- she's just a kid.

SHERIFF

Meaning, what? She's lying?

ELSBETH

Officer, if I could interrupt--

(CONTINUED)

He turns to a pleasant and unassuming Elsbeth.

ELSBETH (CONT'D)

Good evening first of all. I'm going to ask Mr. and Mrs. Florrick not to answer any more of your questions. Mrs. Florrick, I am your new lawyer, and I ask that all questions be directed through me.

Alicia looks toward her, surprised.

SHERIFF

I could drag Mr. Florrick in right now.

ELSBETH

Yes, I understand that. And where was Mr. Florrick when you arrived in the apartment?

SHERIFF

He didn't answer his HMD call--

ELSBETH

Due to the fact that his son was injured, bleeding from a skateboarding accident. Again, where did you find Mr. Florrick?

SHERIFF

We received a warning of the perimeter being breached.

ELSBETH

Due to a malfunctioning unit. You found Mr. Florrick in his apartment, didn't you?

SHERIFF

Because he returned.

ELSBETH

Or never left. Who installed the HMD unit?

SHERIFF

The--? Who? I did. Why?

ELSBETH

Do you know what an OHS clip is?
(Sheriff stares at her)
(MORE)

(CONTINUED)

ELSBETH (CONT'D)

An itty-bitty wire clip-- about this big-- it's required by the sheriff's department whenever the HMD is installed: one clip for every one foot of wire. Do you know how much wire you installed?

She nods toward the wire and the demolished unit.

SHERIFF

Who are you?

ELSBETH

Elsbeth Tascioni. Daniel Golden's partner. Hi. You installed, by my eye, four feet of wire. And do you know how many OHS clips you installed? None.

Alicia eyes Elsbeth, starting to like her.

SHERIFF

People don't want permanent fixtures in their houses.

ELSBETH

Well, that is very kind of you, Sheriff, but it's still an infraction. And unfortunately in this case your loose wire is what tripped up young Mr. Florrick's skateboard, causing his injury.

Elsbeth smiles blissfully. The frustrated Sheriff turns away as Alicia smiles at Elsbeth...

ALICIA

Thank you.

ELSBETH

You know, I wish I had an eye with color. I'm always putting oranges with reds. Is that you?

ALICIA

Is that...?

Oh, a cellphone ring. Alicia slips it out of her pocket, turning away. She checks the caller. "Will." Oh God no! She completely forgot Will is waiting at a restaurant for her. To herself...

*
*
*
*

ALICIA (CONT'D)

Oh no.

*
*

(CONTINUED)

THE GOOD WIFE #119	"Mock"	BUFF COLLATED	4/15/10	12A.
14	CONTINUED: (4)			14
	She answers...			*
		ALICIA (CONT'D)		*
		Will, I'm so sorry. It's been		*
		chaos here.		*
15	OMITTED			15
16	OMITTED			16

17 **INT. NORTH POND RESTAURANT - NIGHT**

17

...Will sits alone at a table in a restaurant. On his cell:

WILL

Hey, is everything alright?

(listens)

Oh my god. No, no, take care of
it... No, no, I'm fine. Don't be.

It's okay. We'll talk tomorrow.

No, no, go.

And Will hangs up, sits there a minute, considering it. He sees a couple at another table. The woman reaching across, taking the man's hand. Committed.

Will. A decision crosses his face. He takes out his cellphone again. Hits speed dial.

WILL (CONT'D)

Hey, Sadie. Sorry for flaking out
on you. No, my emergency fell
through. Do you wanna--

(laughs at her)

What favor? I break a date, and I
have to perform a favor?

18 **EXT. ALICIA'S APARTMENT BUILDING - STREET - MORNING**

18

Birds tweet. Sky blue. A new day. Everything new.

19 **INT. ALICIA'S APARTMENT - VARIOUS ROOMS - MORNING**

19

Alicia. Up early, dressed for work. She sits alone in the kitchen-- the quietest moment of the day-- thinking. She peers toward the bonus room door. She gets up, goes to it. Closed. Alicia starts toward...

...the front door, sees a new HMD unit there. Bigger, more secure, wire fastened to the wall. Alicia focuses on the scar from the skateboard. Some broken bookcase molding. And...

20 **EXT. ALICIA'S APARTMENT BUILDING - MORNING**

20

...ding-- she exits the building and starts toward her car when she passes...

(CONTINUED)

...the Sheriff and another officer heading in: toward the elevator. Ummm. What now? Alicia pauses, considers it, reverses course, starts in,...

21 **INT. ALICIA'S APARTMENT BUILDING - ELEVATOR - MORNING** 21

...sticking her arm into the closing elevator. She slips in and the elevator starts up. Alicia staring at the Sheriff and the other tall officer.

ALICIA
What's wrong?

SHERIFF
(unfriendly now)
I'm not headed toward your floor.

Alicia looks toward the pressed button. Number 4. Oh.

Ding-- the elevator stops on the 4th floor; the sheriff and officer get out, go to an open apartment door. Just a glimpse of another man inside. Alicia considers it, lets the elevator doors close. Starts down again.

Alicia runs through the possibilities. What's going on? She pauses, then... raises a finger toward the 4th floor button. Pushes it. And...

22 **INT. ALICIA'S APT. BUILDING - FOURTH FLOOR LANDING - MORNING** 22

...ding-- Alicia gets off on the 4th floor, approaches the open door, seeing the Sheriff and two cops inside, observing a quiet conversation. Alicia peers past their shoulders at...

23 **INT. SIMRAN'S APT. - DAY** 23

...a suited man sitting across from Amal...

BELKIN
You don't need to be nervous, I'm
your friend here.

A-USA CLAY BELKIN, (30's), a young Robert Kennedy: committed, over-zealous, a political survivor. Amal nervous:

AMAL
They're not mine. Really.

"Mine?" Alicia peers toward two passports, three driver's licenses, two credit cards on a coffee table.

BELKIN

The Sheriff ran your ID last night, Amal, and it triggered a red flag warning to-- me. You see, there are a dozen other credit cards, driver's licenses, and passports with your name on it. Do you know how that could've happened?

AMAL

No. I don't.

Alicia hears a tea kettle, turns to see a nervous SIMRAN VERMA (40's) preparing tea in the kitchen. Amal's mother, conservatively dressed, more maitre'd than building super. Always polite. Unlike her kids, a slight Indian accent. Alicia goes to her.

ALICIA

Is everything alright, Simran?

SIMRAN

Oh, Alicia, yes. I just-- they have a few questions for Amal-- that's all-- about his work.

ALICIA

Do you want me to... do anything?

SIMRAN

Oh, I don't know. They said it would only take a minute. Amal isn't in trouble. I...

But that's all Simran can get out: her lip quivering. Alicia nods, slips back out toward the cops. The discussion more heated.

BELKIN

You don't want to get in trouble, Amal.

AMAL

No.

BELKIN

Then why aren't you answering honestly?

AMAL

I *am* answering honestly.

(CONTINUED)

ALICIA

Excuse me, gentlemen. Is Mr. Amal
a suspect?

All the cops turn to Alicia. Silence. Alicia very aware
she's the shortest person in the room.

ALICIA (CONT'D)

Because if so, you should probably
read him his rights.

BELKIN

He's not a suspect at this time.
We're asking a few questions,
that's all. Mrs. Florrick, is it?

ALICIA

Yes. You just accused him of being
dishonest and warned him he could
get into trouble.

Belkin trades a look with the Sheriff...

BELKIN

We are trying to ascertain his
connection to an identity theft ring.

ALICIA

Simran, I think you should invite
these gentlemen to leave.

BELKIN

We only need a few more minutes,
Mrs. Verma.

ALICIA

If you don't want them here,
Simran, you can ask them to leave.

Simran looks from Alicia to Belkin: hates being on the spot.

SIMRAN

Gentlemen, would you please leave?

24 **INT. SIMRAN'S APT. - TWO MINUTES LATER - DAY**

24

The door closes: authorities gone. And Simran stares at Amal.

AMAL

I didn't do anything wrong, mom. I
swear.

(CONTINUED)

Alicia hands them her card, checks her watch...

ALICIA
My guess is they're just fishing.
Look, I have to rush to work, but if
they come back, just give me a call.

SIMRAN
Thank you, Alicia.

And Alicia rushes out the door, then...

25 INT. 28TH FLOOR - HALLWAY - DAY 25

...rushes through another one. Now at work. Heading toward
Will's office. To WILL'S ASSISTANT:

ALICIA
Does he have a moment?

WILL'S ASSISTANT
Actually, Will's out today.

ALICIA
He's--? Oh, court?

WILL'S ASSISTANT
No. Volunteer work. All very last
minute. He's out until Thursday.

ALICIA
Thursday?

Alicia pauses. Uh-oh. She considers it, starts away, not
what she expected. As...

26 INT. DEPAUL COLLEGE OF LAW - TEACHER'S ROOM - DAY 26

WILL
So this is the favor?

Will and SADIE HART (39). Sexy Sadie. College Prof. A few
wrinkles, but it adds to her Rene Russo good looks.

SADIE
For an old college chum. Very hot.

Will in a judge's robe.

WILL
That's right, you have a thing for
judges.

(CONTINUED)

SADIE
My first husband.

Will checks himself out in a mirror:

WILL
You're right. Not half bad. I
wonder if I can get it fitted.

Sadie laughs. And...

27 INT. DEPAUL COLLEGE OF LAW - COURT - DAY 27

PATRICK
Objection, your honor.

PATRICK BIGELOW (24), an intense, fussy, and acne-scarred
third-year law student, jumps up at the prosecution table:

PATRICK (CONT'D)
Calls for speculation. The question
asks Mr. Hunter to guess the answer
rather than to rely on facts.

GIADA
Yes, that is the definition of
"speculation," congratulations Mr.
Bigelow. Too bad I didn't do that.

GIADA CABRINI (25), the cross-examining "defense attorney."
Smart as a whip, sexy as a model, argumentative as a political
panelist, Giada encourages similes. Lots of them.

WILL
Miss Cabrini, the prosecutor has
both correctly defined the objection
and accurately ascertained what was
objectionable. Sustained.

Will. On the bench. Surprised he's enjoying himself. Law
school mock trial. Looks like a real court: bench high,
prosecution, defense tables, jury, gallery.

GIADA
Exception.

WILL
Noted. When you go to mock trial
appeal court, Miss Cabrini, you can
argue it there.

(CONTINUED)

Laughter from the gallery. Students. Will smiles, pleased with himself, shooting a glance toward Sadie in the front row. She smiles back, as an intense Giada turns to the witness:

GIADA

Now, Mr. Hunter, I just want to understand the sequence of events here. You said you saw my clients entering the cottage?

And Giada points toward her two clients: male and female.

HUNTER

Yes. I was hunting in the forest when I heard a scream.

GIADA

Actually you said "screams."

HUNTER

Yes, screams.

GIADA

And you said you recognized these screams as belonging to the witch?

HUNTER

That's right. She lives there.

GIADA

Now how does that work, Mr. Hunter, how do you recognize a scream?

HUNTER

What do you mean?

GIADA

Had you ever heard the witch's scream before?

HUNTER

No. But she lives in that gingerbread house.

GIADA

And you just assumed it was the witch's scream? Coming from inside her oven?

HUNTER

No, I recognized her voice.

(CONTINUED)

Will's phone vibrates. He reaches under his robe, checks the caller. "Alicia Florrick." Considers it.

GIADA

Ah, you have the power to distinguish between screams? What about this one?

And SCREEEEEEEEEEAM! Giada screams. Startled, Will looks up from his cell.

PATRICK

OBJECTION, your honor!

WILL

Miss Cabrini-- sustained!

GIADA

Sustained what? What's the objection?

Patrick is lost: not sure. Will fills in...

WILL

Badgering the witness.

GIADA

You're arguing the prosecution's case, your honor.

WILL

(starting to get heated)
Excuse me, Miss Cabrini, I am not doing anything of the sort--

SADIE

Okay, let's leave it there.

Sadie standing in the front row, interrupting.

SADIE (CONT'D)

We'll pick it up tomorrow. Now remember: even though this is a mock trial, I don't want the jury discussing the case. This is not a joke. Grades depend on its outcome. And let's thank our judge, Mr. Will Gardner for volunteering his time.

She claps. And the rest of the class claps too. As Will, still a bit in the heat of the moment, eyes Giada who only taps her hands politely. And...

28 **INT. 27TH FLOOR - CONFERENCE ROOM - DAY**

28

...Alicia sits with CARY, and four other Associates in the small conference room, going through a brief.

CARY

Anyone else bothered by the argument on page 18? Mid-page.

ALICIA

You mean mine?

CARY

Well, I didn't know it was yours; I just find the citings... off-topic. Our clients are suing because their video game was stolen, that's all.

ALICIA

Well, I'm here to listen, Cary. So tell me how my citings could be more-- on topic?

But Alicia pauses, sees a receptionist escorting two people toward her office. Amal and his sister, FRIDA (21)-- working undergrad, jeans, boots, hip blouse.

ALICIA (CONT'D)

One minute.

Alicia gets up, leaves. Cary watches her go, eyes Frida and Amal, as...

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

29

...KALINDA falls in beside Alicia.

KALINDA

What's up?

ALICIA

Nothing. Neighbor kids who need help.

KALINDA

Want me to get rid of them?

ALICIA

(smiles)

No. Thank you.

(CONTINUED)

KALINDA

Billable hours, Alicia. Your little contest is coming to an end and Cary has his eyes on the prize. Billable hours.

ALICIA
Thanks, Kalinda. I'm fine.

30 INT. 27TH FLOOR - ALICIA'S OFFICE - DAY 30

Amal and Frida. Mid-conversation....

FRIDA
Sorry, but we didn't know who else
to contact.

ALICIA
It's alright. What happened?

AMAL
They came for her an hour after you left.

FRIDA
They can't just take her away, can
they?

AMAL
This is about me. They want me.

ALICIA
I-- wait, who came?

Kalinda leans in the office door, listens in...

FRIDA
Mom was going out to the grocery
store when... this van-- these men
got out, and took her. All we got
was this phone number to call.
(hands Alicia a card)
The line's been busy all day.

Kalinda peers over her shoulder at the card.

KALINDA
Immigration.

ALICIA
But your mom-- I thought-- isn't
she a citizen?

An awkward silence. Frida and Amal trade a look. Kalinda
sighs.

(CONTINUED)

FRIDA

She spent eight thousand dollars on an immigration attorney who ripped her off and never filed for a Green Card. So she just gave up.

AMAL

She's lived here 27 years.

Kalinda eyes Alicia, sees her warming toward them.

KALINDA

Look, I have a few names of immigration attorneys. I'll get them for you.

But Amal and Frida stare at Alicia.

INT. 27TH FLOOR - BULLPEN - DAY

Alicia and Kalinda start away...

KALINDA

You're such a pushover.

ALICIA

I am not; I'm responsible.
(off Kalinda's look: a boast?)
No, I mean, responsible for the
Feds questioning him.

KALINDA

(oh)
Alicia. You're not responsible for
everything bad in the world.

ALICIA

Where would they put her? The mom?

KALINDA

Broadview, McHenry Detention,
general population at Cook County.
They make it a shell game.

ALICIA

But you could find her?

KALINDA

So you're the pushover, but I'm the
one who actually does the work?

(CONTINUED)

ALICIA

No, that's okay, I'll do it. I'm fine.

And Alicia starts toward her office, smiling, knowing Kalinda will crumble. And...

32 **EXT. BROADVIEW ICE PROCESSING CENTER - DAY** 32

A squat nondescript windowless building. Bland 1990s government architecture. Inside...

33 **INT. BROADVIEW ICE PROCESSING CENTER - HEARING ROOM - DAY** 33

...the hearing room is more DMV than Federal court. A scared Simran is led into the room by two guards.

FRIDA

Mom!

Frida and Amal behind a barrier with Alicia, Kalinda. Not much room for spectators. Simran turns, waves as Alicia nods to Kalinda:

ALICIA

Thanks.

KALINDA

Hey. My good deed for the year.

Alicia moves up to Simran, a grateful Simran...

SIMRAN

Thank you, Mrs. Florrick.

COURT CLERK

Please stand on the lines.

A COURT CLERK points toward two taped marks on the floor. Alicia looks oddly at this, but they obey as...

COURT CLERK (CONT'D)

All rise please. The Honorable Judge Gordon Tomlin presiding.

And-- click-- a TV screen on the table at the front is turned on. IMMIGRATION JUDGE GORDON TOMLIN (44). African-American. A good guy, though over-busy. His face fills the screen. And Alicia realizes the reason for the marks: two video cameras are turned on: one for their table, one for the prosecution's. BRAZIL by way of today's immigration courts.

(CONTINUED)

JUDGE TOMLIN (ON SCREEN)
*I am Judge Tomlin; presiding
immigration judge via closed-circuit in
Miami, currently presiding over Cook
County ICE. Are we ready, Miss--?*

SHEILA BOW
--Bow. Yes, your honor.

ICE "prosecutor" SHEILA BOW (30s) a grown-up girl scout.

SHEILA BOW (CONT'D)
ICE is petitioning the court for
summary judgement on Simran Verma's
immediate removal and deportation
to her native India.

Everything moves quickly, efficiently here. A racing
monotone. Alicia trying to catch up...

ALICIA
Your honor, I'm sorry-- Simran has
lived in America for 27 years--

JUDGE TOMLIN (ON SCREEN)
Too loud for the microphone, ma'am.

Oh. Alicia lowers her voice.

ALICIA
Mrs. Verma has demonstrated good
moral character, supports herself as
a building manager, and would be
subjected to undue hardship by being
separated from her American-born
children. She more than qualifies
for adjusted resident status.

Simran looks back toward Frida and Amal, offers a comforting
smile.

SHEILA BOW
Your honor, I have a copy of
Simran's application for a driver's
license from the DMV.

Alicia looks up: uh-oh. As Kalinda also frowns, sees where
this is going.

(CONTINUED)

SHEILA BOW (CONT'D)

On the application, she checked the voter registration box thus making a false claim of citizenship: a Federal offense.

ALICIA

Your honor, these forms are confusing and often filled out by rote--

SHEILA BOW

The application clearly states that making a false claim is a serious Federal offense. Mrs. Verma should be permanently inadmissible as a citizen of the United States.

ALICIA

Your honor, her ties to America are strong--

JUDGE TOMLIN (ON SCREEN)

Too close to the microphone again, ma'am. Summary judgement approved. Mrs. Verma's deportation is approved. Next case.

ALICIA

Your honor, please--

But the screen goes blank. No one to argue with. Kafka for the 21st century. The guards take Simran's arms. Her eyes wide, appalled:

SIMRAN

What do I do? Mrs. Florrick!
(calling back)
Frida, Amal!

They yell "Mom" back as she's taken from court. Gone. Oh my god, Alicia turns: that was so fast. Horrifyingly fast. She sees Kalinda, then looks past her and sees a man waiting at the back of the court. AUSA Belkin.

KALINDA

What?

Alicia shakes her head, starts toward him, Kalinda following.

ALICIA

So that's what this is about?

(CONTINUED)

BELKIN

I won't confirm or deny, but it would've been better if you'd let us question him, ma'am.

ALICIA

What do you want?

BELKIN

Identity theft is a multi-billion dollar burr in the side of America. All I ask is that Amal do his patriotic duty and help us bring down a major player.

ALICIA

He does that, you'll stop his mom's deportation?

BELKIN

I'll put in a good word.

And Belkin starts out of court. Alicia watches him go. Kalinda frowns:

KALINDA

That's the problem with good deeds. They multiply.

END OF ACT ONE

ACT TWO

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

34

A laughing DIANE. She stares at Will's robe on a hanger.

WILL

What, I got it cleaned?

DIANE

So this is why you dropped all your appointments for the next two days?

WILL

Hey, doing good for the community, keeping an eye on the law school prospects.

DIANE

And of course there's always your good friend, Professor Sadie Hart.

WILL

You know what, I'm not a bad judge.

DIANE

(chuckles)

What's the case?

WILL

The mock trial? It's...

(pauses)

...a murder. Double defendants. Brother and sister.

DIANE

And the victim?

WILL

A... homeowner.

Diane eyes Will, his embarrassment...

DIANE

It's a fairy tale, isn't it?

WILL

Hansel and Gretel.

(Diane laughs)

But it brings up some interesting legal issues: trespass, Castle Laws--

(CONTINUED)

DIANE
Eating other people's houses?

Will's Assistant leans in the door:

WILL'S ASSISTANT
Oh, Will, Alicia dropped by
yesterday wanting a few minutes.

Will pauses as Diane eyes him...

WILL
Okay. Got it.

The assistant closes the door...

DIANE
We have to deal with that too.

WILL
That?

DIANE
The Junior Associate position.
Cary or Alicia. We said six
months; it's been seven.

WILL
Bad economy to drop somebody.

DIANE
You're not getting cold feet?

WILL
Next week.

DIANE
Next week.

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

35

Amal and Frida sit on the couch...

ALICIA
They think your work is a front for
selling stolen IDs.

FRIDA
The travel agency?

(CONTINUED)

KALINDA

They traced the false IDs to that address. Have you seen anything there?

Kalinda in the doorway, indifferent. Alicia at her desk.

AMAL

No. But-- I haven't wanted to see.

FRIDA

He'll get our mom a visa? This Belkin? If Amal cooperates?

KALINDA

Yes. Thew feds want you to download three files from your boss's computer: PAL-one, two, three.

Silence. Frida looks at Amal, a hesitant Amal.

FRIDA

It's mom. You have to, Amal.

AMAL

I know.

36 INT. 27TH FLOOR - BULLPEN - DAY

36

Alicia and Kalinda lean against an assistant's desk, watch the siblings argue in Alicia's office...

ALICIA

You seem less than sympathetic?

KALINDA

Their mom's illegal.

ALICIA

With 27 years in this country.

KALINDA

27 years of being illegal.

ALICIA

(looks at her)

I would've thought you'd be more sympathetic.

KALINDA

(smiles)

Why?

(MORE)

(CONTINUED)

KALINDA (CONT'D)

Because my parents immigrated here legally you thought I'd be more sympathetic to someone who immigrated here *illegally*?

ALICIA

My mistake.

KALINDA

I buy a car, you think I'd be more sympathetic to someone who steals one?

ALICIA

Okay, I get it.

CARY

So, who are they?

Cary approaching, nodding toward Frida and Amal arguing.

KALINDA

Big case. Can't talk about it.

CARY

Yeah. They're the video game clients, right?

KALINDA

Can't talk about it, Cary.

Cary eyes the siblings as Alicia sees across the bullpen...

...Will coming down the stairs. He sees her, stops, nods. She nods too, starts off toward him. As Cary keeps watching Frida and Amal discussing.

CARY

You need some help with it? I know the gamer world.

But Kalinda smiles, starts off.

A37

INT. 27TH FLOOR - CONFERENCE ROOM - DAY

A37

Will closes the conference room door. Just him and Alicia.

WILL

Hey, sorry I didn't return your call right away. I'm on this... mock trial thing at DePaul.

(CONTINUED)

ALICIA

That's alright. I was just making sure everything was alright. After the other night.

The door bursts open. Laughing assistants with salads.

WILL

One minute.

Right, the assistants back away. Just Alicia and Will again.

WILL (CONT'D)

Everything's alright.

ALICIA

You sure? Because I'm... sorry.

WILL

Alicia, you have no reason to be sorry. I was pushing a situation that was wrong to push.

The words sound final. Alicia isn't sure what to think.

ALICIA

You weren't.

WILL

I was. I have to go. Don't worry. We're good. We're gonna be good.

And with that he's gone: out the door. Alicia leans there a second. Unsatisfied. And alone.

37 **OMITTED**

37

38 **INT. STORE / EXT. PUJARI TRAVEL & TOURS - DAY**

38

Amal nervously fiddles with a small FLASH DRIVE, eyeing the Pujari TRAVEL AGENCY in the MINI-MALL down the street.

AMAL

"PAL-one, two, three?"

ALICIA

Yes, just three files. That's all they want. You won't be alone. Look.

She points to TWO SEDANS parked up the street.

(CONTINUED)

AMAL

Did you tell them about the Pujari brothers?

ALICIA

Belkin knows your bosses are potentially dangerous. He also knows you've done nothing wrong.

AMAL

And he'll keep his promise to release my mother?

ALICIA

We have a deal in writing.

Amal nods, goes to the door. Sweating, nervous:

AMAL

Here I go.

ALICIA

Amal. Take a deep breath. Just think of your mom. I have somebody in there if anything goes wrong. Okay?

Amal nods. He crosses the street toward the mini-mall.

INT. PUJARI TRAVEL & TOURS - DAY

A niche travel agency. Catering to the Indian community. India travel posters. Indian employees. Several desks. A TRAVEL AGENT helping INDIAN CUSTOMERS.

Amal enters, nods to the other agent, crosses toward the backroom, seeing, then double-taking at...

...one of the customers. Kalinda. She frowns slightly at him: act casual. Right, he does so, entering the backroom.

Kalinda thumbs a travel brochure, glancing toward the GLASS WINDOWED BACK OFFICE where the PUJARI BROTHERS confer. At their dimensions, you'd never mistake them for Bollywood dancers. Amal nods to them, drops his daypack, coat, starts back toward the front when...

...klink-- he drops his flash-drive.

Dammit, Kalinda eyes him, alarmed: pick it up. He does so nervously, shooting a look back toward the brothers, oblivious, as... Kalinda exhales. And...

(CONTINUED)

...Amal crosses to a computer on the main counter, slips out his flash-drive, hand shaking. Kalinda approaches him:

KALINDA

Sir, are there any direct flights to Agra?

(sotto)

Stay calm.

AMAL

When have you ever known someone to stay calm when you tell them to "stay calm"?

KALINDA

Why don't you turn the screen toward me so I can see the flights to Agra?

40 INT. STORE / EXT. PUJARI TRAVEL & TOURS - DAY

40

Alicia watches Amal and Kalinda through the window. Hard to see. Too many travel posters in the way.

41 INT. PUJARI TRAVEL & TOURS - DAY

41

The screen. Turned slightly toward Kalinda, as Amal's hand shakes on the mouse, trying to scroll down a list of files.

AMAL

Where is it?

KALINDA

Try a search.

Kalinda looks toward the glass office, but one of the Pujari Brothers is exiting, starting toward the front.

KALINDA (CONT'D)

Okay. Just one of them is heading our way. So minimize the screen.

Amal shakes, as he minimizes the screen, but Kalinda sees...

...the brother stop at a desk, remove a SMALL TIN BOX. He calls over his brother and shows him the contents of it.

Kalinda tries to pick up their conversation. Hindi. One of the brothers looks up at Kalinda who quickly averts her eyes to a model elephant on the counter. A sharp whisper:

(CONTINUED)

AMAL
Found it.

The files. "PAL1. PAL2. PAL3."

KALINDA
Good. They're not looking.

Amal subtly slips the flash drive into his computer terminal, clicks the keyboard. The drive illuminates.

Kalinda looks back toward the Pujari Brothers, sees one suddenly checking his BLACKBERRY... Freezing. Something's up. He shows the text message to his brother, who anxiously looks out toward the street.

Shit. Kalinda frowns, alarmed, watching one of the brothers slip his SIM card out of his Blackberry into a water pitcher, while the other hides the TIN BOX in a secret stash BENEATH THE ARMREST OF HIS CHAIR.

KALINDA (CONT'D)
Damn. Keep going.

The Pujari Brothers rush across the room and out the front door, and--

A42 **EXT. PUJARI TRAVEL & TOURS - DAY** A42

...the street is filled with shouts--"Hands on your head! Now! Hands on your head!"-- a sudden charge of Feds with guns, Belkin in the lead...

BELKIN
Federal agents, don't move!

As...

B42 **INT. PUJARI TRAVEL & TOURS - DAY** B42

...Kalinda skirts into the backroom, reaches under the armrest of the chair, finding the tin box. She slips it into her jacket.

42 **INT. 27TH FLOOR - BULLPEN - DAY** 42

Alicia and Belkin argue soundlessly in the conference room as a nervous Amal watches from a chair outside. Cary sees him, passes. Returns. Sits beside him.

CARY
I'm a big gamer.

(CONTINUED)

Amal looks over at him.

CARY (CONT'D)
At school, they used to call me the
thumb-meister. "Grand Theft Auto,"
you know.

Amal just stares at him as...

A43 INT. 27TH FLOOR - CONFERENCE ROOM - DAY A43

ALICIA
What do you mean, you're not
releasing Simran? We had a deal.

Alicia and Belkin go at it.

BELKIN
Right. We had a deal. Your boy
blew it apart.

ALICIA
What? Amal got you the data.

BELKIN
He also warned the Pujari Brothers
to get out.

ALICIA
No, he didn't.

BELKIN
Someone sent them a text.

ALICIA
You still got what you wanted. You
made the arrest.

BELKIN
I didn't want to bust the Brothers.
I wanted their buyer. We only
arrested them so they didn't take
off on us. Now the whole operation
will scatter. Because of your
client, eight months of work are
shot to hell.

ALICIA
And Simran? What about Simran?

BELKIN
Mrs. Verma? Deportation.

(CONTINUED)

ALICIA
Belkin, this is--

BELKIN
No, ma'am, you know what this is?
The law. She broke the law. And
now she's paying the consequences.

B43 INT. DEPAUL COLLEGE OF LAW - CLOAK ROOM - DAY

B43

Mock court over, Will changes out of his robe, hangs it
carefully on a hanger, studies it.

GIADA
Mr. Gardner, do you have a moment?

Will turns. Giada at the door of the cloak room.

WILL
Sure. What do you need?

GIADA
What am I doing wrong?

WILL
What are you--? I didn't know you
were doing anything wrong.

GIADA
There have been 38 objections, and
I've lost 34. So what am I doing?

WILL
(smiles knowingly)
Well, at the moment what you are
doing is playing the ref.

Giada smiles. Nods, acknowledging it.

GIADA
Okay. But tell me. Teach me.

WILL
You want me to tell you why I'm
deciding against you?

GIADA
Yes. Half those objections
could've gone either way.

WILL

That's not true. Where you from?
Chicago?

GIADA

Is this important for the lesson?

WILL

This is important for a *life*
lesson. A judge asks you a
question, you answer. You don't
come back with another question.

GIADA

Why?

WILL

Because court is a lesson in
humility. And you just came back
with another question.

GIADA

So you're deciding against me
because I'm not humble?

WILL

No, I'm deciding against you
because you're wrong on the law,
but life is not the classroom, and
judges decide things all the times
based on whim: on which attorney
they like, they trust--

GIADA

So you don't like me?

WILL

Oh my god, you're like a three year
old with your questions. I said
the textbooks go out the window
when you're in court. Charm and
finesse are just as important as
logic.

Giada pauses. A student really trying to absorb this.

GIADA

Okay. I need to work on my charm?

WILL

To succeed in court you need to
work on everything.

(CONTINUED)

GIADA
Okay, then what?

Giada takes out a notepad. Will smiles. Young and persistent. Reminds him of himself.

WILL
Let's see. Cross-examination.

43 INT. 27TH FLOOR - BULLPEN & 28TH FLOOR - NIGHT

43

Alicia exits her office, checks she has everything, exhales, tired. Most have already left. As she moves past the darkened offices... Someone there. Weird. Spooky. She turns a corner toward the elevators

KOZKO
Mrs. Florrick?

The man steps out of the shadows. GERALD KOZKO.

KOZKO (CONT'D)
Sorry to startle you. Gerald Kozko.

ALICIA
Yes, I know who you are. How did you get in here?

KOZKO
(looking around)
The elevator. I only need a minute.

ALICIA
I'm leaving now.

KOZKO
Please.

Alicia eyes Kozko: is he dangerous? She shrugs, starts up the stairs. He joins her.

KOZKO (CONT'D)
I want you to give a message to your husband. Tell him my son had nothing to do with this. I was the one who made the deal with Childs. I'm cleaning up my mess. My son is completely--

(CONTINUED)

ALICIA

No.

Kozko looks at her, surprised.

KOZKO

Mrs. Florrick--

ALICIA

(fed the fuck up)

No. That's it. Mr. Kozko, I'm not your go-between. You want to give Peter a message, pick up the phone.

KOZKO

Mrs. Florrick, you don't realize--

ALICIA

Yes, and I don't want to realize. I've had enough! Of everything.

And Alicia drops a file on a secretary's desk, starts toward the elevator...

KOZKO

I'm stuck, Mrs. Florrick. You don't understand, I have no one else.

ALICIA

You know what? I don't care. I don't know you. You don't know me.

And Alicia slips into the elevator, leaving Kozko in the office. A sad and sunken figure. Barely a whisper:

KOZKO

Help me.

But-- ding-- the elevator doors close on him.

Grace and Zach stare at their mom, uncomfortably. Another family conference. After a second...

ALICIA

Okay, from now on we tell each other the truth. No matter how difficult. No lying to the sheriff about skateboards or to me about secret packages, okay?

ZACH

Where's dad?

ALICIA

This isn't about him. This is about us.

Zach and Grace trade a look. Unpredictable Mom.

ALICIA (CONT'D)

I'll start. I've been angry with your father. I almost walked out a few nights ago. But we've decided to give it a go.

ZACH

In separate rooms?

ALICIA

(blunt)

Yes. And you two will just have to deal with that. You're almost grown-ups; you'll have to realize adults have complicated emotions. Okay, Zach, your turn.

ZACH

My...?

ALICIA

What's on your mind?

GRACE

Mom, we have homework.

ZACH

I'm seeing Becca.

Silence. Alicia nods, nods...

ALICIA

Okay, this is progress. And I will be honest by saying "I don't like Becca." But I want you to bring her to dinner so we can have a proper introduction.

ZACH

Okay.

ALICIA

Grace?

(CONTINUED)

Her turn. They look toward Grace. She takes a second.

GRACE
Who's Will?

Alicia. She hesitates only slightly.

ALICIA
Will Gardner. My boss.

GRACE
I heard you talking on the phone.
A week ago. Whispering. At
night.

Alicia takes a second. This honesty thing hurts. Zach shifts uncomfortably.

ALICIA
He's my boss. And we used to know
each other in college. And we...
thought we were attracted to each
other. But it's over.

GRACE
What's over?

ALICIA
Thinking we were attracted to each
other.

GRACE
But he's still your boss?

ALICIA
Yes.

ZACH
So what happened?

ALICIA
Actually, that's all I intend to
share right now. Your dad and I
are agreeing to make this work.
And I've agreed to trust you again.
Now you can go back to homework.

And Alicia gets up and exits. Zach and Grace trade a look.

GRACE
It's getting to her.

45 **INT. ALICIA'S APARTMENT - LIVING ROOM - NIGHT**

45

Alicia starts toward her room when she pauses, feels her cellphone buzzing. She answers...

ALICIA

Yeah?

INTERCUT with...

46 **INT. 27TH FLOOR - CONFERENCE ROOM - NIGHT**

46

KALINDA

It's me.

ALICIA

You're working late.

KALINDA

Yes, this good deed you've saddled me with.

ALICIA

Belkin's not going to budge. I already went to him. They weren't after the Pujari Brothers. They were after their buyers.

KALINDA

Then we may have something to negotiate with.

And we see in Kalinda's hands the TIN BOX she took, bright blue GEMS inside.

END OF ACT TWO

ACT THREE

47 INT. ALICIA'S APARTMENT - DINING ROOM - DAY

47

Alicia and Peter. They sit across from each other. Some kind of moment of truth. Alicia's honesty tour.

PETER

Okay. Go ahead.

ALICIA

Did you threaten Kozko?

PETER

Yes.

There's a relief in hearing the truth. Alicia nods.

ALICIA

Downstairs at Lord of Christ?

PETER

Yes. Do you want to know why?

(Alicia nods)

He was wearing a wire. He made a deal with Childs for immunity.

ALICIA

And why'd he do that?

PETER

I don't know why.

ALICIA

You steered investigations away from him?

Peter takes a moment. Looks at her.

ALICIA (CONT'D)

Everything, Peter. I want to know everything.

PETER

Everybody has friends; everybody has enemies. I did things for Kozko-- *as a friend*.

ALICIA

Illegal things?

PETER

No. But-- the line gets... fuzzy.

(CONTINUED)

Alicia considers that. She reaches into her pocket, places a bracelet (episode 103) on the table. Peter stares at it.

ALICIA

Who bought that?

PETER

I did.

ALICIA

Why is the receipt not in your name?

(Peter looks up at her)

I checked the store.

Peter studies her, surprised.

PETER

I wanted to buy you something nice. I didn't have the money. Kozko lent me the money.

ALICIA

And that was illegal?

PETER

That was fuzzy.

Alicia shifts in her chair. Peter sees her discomfort.

PETER (CONT'D)

I want to run again, Alicia. I want to do it right this time. But I only want to do it if you're with me. If we're in this together.

Alicia stares at Peter. Considers it.

A48

EXT. INDIAN MARKET - DAY

A48

Indian area of town. A market. Thriving. Busy.

MERCHANT

These? No, I don't know who handles these.

Kalinda with a photo of the gems. The Merchant is nice, patient. A meticulous suit. Kalinda points at the photo:

KALINDA

See, here, they look like they were mounted on a necklace or something.

(CONTINUED)

MERCHANT

Well, your best bet with jewelry
isn't the market.

KALINDA

Well, thank you, sir.

MERCHANT

The box is another matter.

Kalinda turns back.

KALINDA

You recognize the box?

The Merchant nods, points toward the tin box in the photo.

MERCHANT

It's a camphor box. It's sold
here, in the market.

KALINDA

Where?

48

INT. DEPAUL COLLEGE OF LAW - COURT - DAY

48

Will. Back on the bench. Mock court.

WILL

Is the defense ready with its first
witness?

Giada stands at the defense table:

GIADA

Yes, your honor. I just have a
quick motion first.

WILL

Proceed.

She approaches the bench...

GIADA

Title 28 U.S.C. 455(a) provides
that a judge must recuse himself
"in any proceeding in which his
impartiality might be reasonably
questioned." The defense asks that
you do so now: recuse yourself.

(CONTINUED)

WILL

Miss Cabrini, we've been through this. I'm not biased against you.

GIADA

I agree. You're biased *for* me.

WILL

Really? You'll have to explain that one.

GIADA

Yesterday, after court, you gave me advice on how to question and cross-examine witnesses for this trial-- clearly demonstrating bias.

Sadie looks up from the gallery. Eyeing the two.

WILL

You asked for advice--

GIADA

United States v. Burger. "If a reasonable person, knowing the relevant facts, would harbor doubts about the judge's impartiality, then he must recuse himself."

Will angrily stares at Giada...

WILL

Motion denied, Miss Cabrini--

But Sadie stands, interrupting...

SADIE

Why don't we take a break for a minute? *Mr. Gardner.*

Will looks toward Sadie. An edge to her voice. Will looks back toward Giada who smiles, blinking her eyes charmingly.

A49

INT. DEPAUL COLLEGE OF LAW - TEACHER'S ROOM - DAY

A49

WILL

She set me up.

Will and an unhappy Sadie.

(CONTINUED)

SADIE

Okay, I think we're in an awkward area here, "your honor."

WILL

What, I didn't do anything wrong.

SADIE

Thanks so much for your help.

WILL

You believe her?

SADIE

I believe I'll take the robe.

Will takes off the robe, hands it to her.

SADIE (CONT'D)

Yep. Men and 25-year-olds. Same thing happened to my ex.

WILL

What are you talking about?

But Sadie is already out the door.

49

INT. MCHENRY DETENTION CENTER - DAY

49

Alicia speaks to Simran through a microphone in a heavy glass partition. A row of other attorneys confer with immigration CLIENTS alongside Alicia.

ALICIA

We think these gems-- they're Kashmir blue sapphires-- were used in payment for the IDs. And if we find the smuggler of these sapphires, we'll find the buyer.

Simran seems shell-shocked. Staring straight ahead.

SIMRAN

And if you find the buyer...?

ALICIA

Belkin will get you a visa.

SIMRAN

They're deporting me on the next transport.

(CONTINUED)

ALICIA

I know. My associates are still running these sapphires down.

SIMRAN

I don't know anybody in India. My life is here.

ALICIA

I know.

SIMRAN

Can I see Amal and Frida before I... go?

ALICIA

(unlikely)

I'm working on that.

A guard taps her shoulder. Simran nods, wipes her eyes. Emotion sneaking up on her.

SIMRAN

Please, Mrs. Florrick, you have the key to my apartment. There are a few items, sentimental things...

And Simran slides a small scribbled note across the desk.

ALICIA

Of course. I'll bring them.

SIMRAN

And tell Amal it's not his fault.

And that's it. The guard pulls her away, crying, through a door. Alicia just stares at the door, moved.

50 **OMITTED**

50

51 **INT. SIMRAN'S APT. - DAY**

51

Alicia lets herself into Simran's apartment. She looks around, crosses to a small Hindu SHRINE in the corner, picks up the small SILVER BELL, puts it into her bag. Finds...

...a PHOTO ALBUM beside SCHOOL PORTRAITS of AMAL and FRIDA. She puts them in a bag too. Venturing further into the apartment, Alicia opens the second drawer in a night table. Finds a small JEWELRY BOX. She opens it, and stops, finding...

(CONTINUED)

THE GOOD WIFE #119 "Mock" BUFF COLLATED 4/15/10 50.
51 CONTINUED: 51

...a Kashmir blue sapphire necklace. The same type of gems Kalinda found. Alicia looks up, considers it. As...

52 **EXT. INDIAN MARKET - DAY** 52

...Kalinda moves through the market on her cellphone:

KALINDA
Can you hear me, Cary? Hello. I need you to bring it to me.

INTERCUT with...

53 **INT. CARY'S CAR - DAY** 53

...Cary driving, confused, not the streets he's used to, talking to Kalinda on the box...

CARY
What, the gems?

KALINDA
No, no, the box. I need the box.

Cary looks over at the TIN BOX on the dash.

CARY
Alright, but I'm just driving in circles here. Little India is a nightmare.

KALINDA
I'll e-mail them to your car: the directions.

CARY
That's my other line. Hold on.

Cary clicks over to...

54 **INT. SIMRAN'S APT. - DAY** 54

...Alicia exiting Simran's apartment, on her cell...

ALICIA
Hey, Cary. Are you with Kalinda?

CARY
No, I'm looking for her right now. And-- ha, ha-- very funny; it's not about gaming-- Ah!

The nav screen: lighting up with directions.

(CONTINUED)

CARY (CONT'D)

Got her. What do you need?

ALICIA

Tell her, I think Simran is involved. The sapphires used to pay the Pujari Brothers... I found the same jewels in her apartment.

CARY

Damn. Okay. I'll tell her.

INT. SECOND INDIAN MARKET - DAY

Kalinda and Cary across the counter from the shopkeeper, in turban, scrutinizing the camphor box, speaking only in Hindi:

INDIAN SHOPKEEPER

Na-mah-steh. Ap sohm-jeh?

Cary looks over at Kalinda.

CARY

What'd he say?

KALINDA

I don't know. I don't speak Hindi.

CARY

What do you mean you don't speak Hindi?

KALINDA

I didn't grow up in India.
(to the keeper)
Do you speak English?

INDIAN SHOPKEEPER

Meh na-hee so-ma-jta. Ahp ka-hahn say hay?

CARY

Seriously, Kalinda. Where's your cultural identity?

KALINDA

(frowns: shut up)
I am looking for a box like this.
This.

She hands the box to the shopkeeper who nods, points toward a shelf when...

(CONTINUED)

CARY

Hey.

KALINDA

What?

CARY

I don't think Simran is involved.

KALINDA

You just get a hunch?

CARY

No, better.

And Cary points to a row of shabbily framed EMPLOYEE OF THE MONTH photos. One of them is a photo of Frida.

END OF ACT THREE

ACT FOUR

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

56

Will sits at his desk, staring straight ahead.

DIANE
So you're back?

WILL
I'm back.

DIANE
Did Hansel and Gretel get off?

WILL
I don't know. I recused myself.

Diane laughs...

DIANE
You recused yourself from the
prosecution of Hansel and Gretel?
What, were you dating Gretel?

WILL
For a few weeks. A bad time.

Diane laughs as Will looks across toward the conference room,
a meeting there. Kalinda, Belkin, Frida, Amal, and... Alicia.
Will lingers over Alicia who is turned away: not seeing him.

WILL (CONT'D)
What's that?

DIANE
That? A personal case. Immigration.
I'm letting them run with it.

Knock-knock-- Will's Assistant at the door:

WILL'S ASSISTANT
Someone to see you, Will. Giada
Cabrini. No appointment.

Will looks up, surprised. Diane notices this:

DIANE
Long lost love?

WILL
No. A student. This should be
interesting. Send her in.

(CONTINUED)

The Assistant nods, leaves. Diane too. And Will takes a second, decides how to sit, looks across the hall toward Alicia. Giada arrives at his door with a cookie:

GIADA

Your honor.

WILL

Miss Cabrini.

GIADA

I thought I'd bring you some gingerbread.

Will smiles. She smiles in return, places a Gingerbread Man on his desk.

WILL

So did you win?

GIADA

No, actually. To be honest, I think they did it.

WILL

Very clever, getting me recused.

GIADA

Yes, well, you were biased.

WILL

And you're here because...?

GIADA

I want to take you to dinner. No hard feelings.

Will studies her. Something about her. Certainty mixed with intelligence.

WILL

How old are you?

GIADA

Twenty-five. How old are you?

WILL

Not twenty-five.

GIADA

Well, I won't hold that against you. Come on, I'll buy.

(CONTINUED)

WILL
Let me think about it.

GIADA
Okay... I'll wait.

Giada sits in a chair. Will laughs, while across the hall...

57 **INT. 28TH FLOOR - CONFERENCE ROOM - DAY** 57

...Belkin is unhappy...

BELKIN
You're wasting your time.
Deportations fall under ICE. The
U.S. Attorney's office can't
countermand their order of removal.

ALICIA
You can authorize an S-1 visa.

BELKIN
A snitch visa? For whom, the mother?

KALINDA
You want the Pujaris' contact with
organized crime, right? Well, if
Simran gets deported, that name
goes with her.

Belkin studies them.

BELKIN
I seem to be missing something.
I'm open to a new proffer, but I'll
need to see a statement.

Alicia and Kalinda look toward Frida. She hesitates. Looks
down at her feet. Amal eyes her. Shoots her a whisper:

AMAL
I sacrificed. Now it's your turn.

Frida stares at her brother, nods. She announces to Belkin a
rehearsed statement:

FRIDA
I was the courier between the
Pujari Brothers and their buyers. I
kept it from my mother and Amal. I
was the one who texted the Brothers
you were watching.

(CONTINUED)

ALICIA

Okay, that's enough.

(to Belkin)

Get the visa and you'll get the rest.

Belkin stares at her, considers it.

BELKIN

Give me a few hours.

(aside to Alicia)

She'll get jail time, you know.

ALICIA

She knows.

And Belkin leaves as Alicia looks across the hall toward...

...Will, in the office, Giada across from her. Writing something on a piece of paper. She hands it to him. And there's something about the exchange. Something more than a normal exchange. And Alicia finds herself eyeing...

...Giada as she leaves, passing. A smile on her young pretty face. And Alicia looks back, sees Will staring after her, then turning her gaze to Alicia.

Two plates of glass between them. A long moment. Then Will looks away.

AMAL

Thank you.

Amal in the backseat. The car parked outside McHenry Detention Center. Cary and Kalinda in the front seat.

CARY

No problem.

Amal sees GUARDS escort his mother out. He smiles, gets out, crosses to his mother who rushes to hug him.

CARY (CONT'D)

That's nice. Isn't that nice?

(Kalinda nods)

So no big case? No video games?

We just did some good here?

KALINDA

Actually Alicia and I did some good here. You just drove the car.

CARY

That's not fair. I--

KALINDA

Shhh--

A news report playing quietly on the radio. Kalinda turns it up, startled. But the report's over...

RADIO BROADCASTER (V.O.)

...police are still investigating.

CARY

What is it? Let go.

Cary shoves her hand away.

CARY (CONT'D)

Hold on, I'll play it back.

Hits a REWIND BUTTON on the radio. It REPLAYS the news:

RADIO BROADCASTER (V.O.)

"Chicago real estate developer Gerald Kozko is missing, and feared to have taken his own life. Police found his abandoned car parked midway across..."

TV ANNOUNCER (V.O.)

"...Michigan Avenue Bridge. A body hasn't been recovered, but divers continue to search..."

Alicia. She stares, standing in front of her TV, watching footage of the bridge. Photos of Kozko. And Alicia just stands there. A voice yells off:

GRACE (O.S.)

Mom, dinner.

PETER (O.S.)

Babe, we're just sitting down.

And Alicia stares at the TV. And...

(CONTINUED)

THE GOOD WIFE #119
59 CONTINUED:

"Mock"

BUFF COLLATED

4/15/10

58.

59

END OF EPISODE