

THE CATCH

PILOT

ACT ONE

FADE IN: *

CLOSE ON A MAN'S PALM. Holding three dozen PILLS. We are: *

INT. KOZIKOWSKI INVESTIGATIONS - ROY'S OFFICE - DAY *

CLOSE ON 70 year-old ROY KOZIKOWSKI. Roy wears the nicest
suit he owns, which isn't saying much. A good man who's
worked too hard to have this little. And that's partially
why he sits here, staring, full of guilt and dread, at his
HANDFUL OF PILLS. A glass of water on the desk. *

The desk is old, the sad, worn, irrelevant San Fernando
Valley office even older. Drab. Blinds to the inner office
drawn. And a man, Roy, gazing at these pills in a painful
moment of truth. Suddenly the generations-old PHONE RINGS --
Roy jumps -- the PHONE LIGHT comes on; someone else got it.
Roy waits -- then: BUZZ! He hits the intercom button: *

ROY *

What is it. *

An English-accented woman (STELLA) says: *

STELLA (V.O.) *

Mr. Kozikowski, there's a woman
calling to speak with the owner? *

ROY *

Uh... I'm busy. I'm, uh... just
take a message, Stella. All right? *

STELLA (V.O.) *

(beat) *

... yessir. *

Stella CLICKS off. Roy looks at the pills again. Pushes
them around in his hand. Moves the water glass closer. A
sigh. He slowly moves the handful to his mouth. Here he
goes. He's about to kill himself. Then: BUZZ! Annoyed, Roy
hits the button: *

ROY *

What. *

STELLA (V.O.)
I'm sorry -- she has a question
about the firm? She said it's
important?

ROY
Listen, tell her to call another
private investigator -- there are a
hundred thousand of 'em in Los
Angeles. All right?

STELLA (V.O.)
(beat)
... certainly.

Stella CLICKS off. Roy then puts the entire contents of his
palm -- all 36 pills -- into his mouth. He reaches for the
glass when: BUZZ! Hit the button, mouth full of pills:

ROY
Stella, what the hell's the
problem?

STELLA (V.O.)
I'm sorry, but she asked me to tell
you that she's rich. Very rich.

Roy begins spitting the pills into his hand. Then he answers
the phone, all professional, all business, all smiles:

ROY
Good afternoon: Roy Kozikowski, how
can I help you?

-- by now WE'RE TIGHT and we SMASH CUT TO:

INT. BEVERLY WILSHIRE KITCHEN - DAY

MUSIC BLARES as 37 year-old TOM KOZIKOWSKI hauls ass after a
29 year-old suited FUGITIVE who blasts through this huge
industrial kitchen -- an intense, speedy chase past CARTS and
BOXES, HOTEL CHEFS and WORKERS, turning corners fast,
whipping through storage areas and BURSTING through doors,
into:

INT. HOTEL LOBBY - DAY

The Fugitive sprints through the tony lobby -- a SCREAM from
one of the startled Guests -- and seeing which way the guy's
running, Koz turns down a corridor -- the Fugitive races
toward freedom -- turning one corner, then another, then
suddenly SLAM -- he's T-BONED by KOZ -- and they go flying,
CRASHING through a plate glass window and landing --

EXT. BEVERLY HILLS SIDEWALK - DAY *

-- where they go down hard, surrounded by shattered glass: *

FUGITIVE *
-- damnit! Get off me, Fatass! *

KOZ *
OH, you just said the wrong thing! *

Koz PUNCHES the guy, YANKS his arms back and CUFFS HIM, then *
roughly FLIPS HIM ONTO HIS BACK and straddles him. Koz pulls *
out his own wallet -- and a MEMBERSHIP CARD. He then says *
with quiet, out-of-breath fury: *

KOZ (CONT'D) *
I've been on Diet Masters for six *
months -- I've lost thirty-three *
pounds -- you wanna show me how *
tough you are? Call me Fatass *
again. I dare you, just one more *
time. Do it. Do it. *

FUGITIVE *
(beat, fuck you) *
... Fatass. *

SMASH CUT TO: *

INT. MUSTANG - DAY *

SLAM! The Fugitive is THROWN PAINFULLY into the back seat of *
Koz' LOW-RENT, DECADES-OLD CAR. QUICK SHOTS: Koz CUFFS HIM *
to a METAL BAR at the floor. Koz gets in, GUNS the engine -- *

EXT. BEVERLY HILLS - DAY *

The old Mustang drives through the ritzy town -- *

INT. MUSTANG - DAY *

Fugitive's head barely popping up behind Koz, who drives. *
Much calmer now. A beat. *

KOZ *
I'll tell you how it works. Diet *
Masters. There's a point system. *
Everything you eat has points. *
Deep dish pizza? Eight points. *
Piece of pie? Seven. *
Cheeseburger? Guess how many for a *
cheeseburger. A lot. Guess. *

The Fugitive notices Koz' PI LICENSE attached to the visor. *

KOZ (CONT'D) *
Come on, just take a guess. Twelve *
points. Twelve points for a *
cheeseburger. Which kills me. *

FUGITIVE *
... I think you broke my nose. *

KOZ *
I think you called me fatass. *

10 INT. POLICE STATION - DAY 10 *

Busy police station. Koz at a counter where a kind 72 year- *
old woman works the desk. GLORIA. Koz holds the Fugitive *
with one hand, fills out PAPERWORK with the other. *

KOZ *
Warrant 594432. This guy's an *
accountant: stole two million from *
clients, don't loan him any cash. *

GLORIA *
Thanks, Koz, I'll try not to. You *
keepin' above water? *

KOZ *
(writes, doesn't look up) *
Are you flirting with me? 'Cause I *
see the way you undress me with *
your one good eye. I know what *
you're thinking and I'm into it. *

-- she laughs as OFFICER JOE DUPREE arrives. The kind of guy *
that as a kid would piss in someone's milk for a kick. *

DUPREE *
Look who it is. Tom Kozikowski's *
biggest fan: Tom Kozikowski. *

KOZ *
Hey! That's a good one, Dupree -- *
Gloria? For Dupree? Not bad. *

DUPREE *
Sorry there's no reward for this *
guy -- think how many prostitutes *
that would've paid for. *

KOZ

Oh, you're the sweetest. Always
trying to get work for your mom
like that.

Dupree takes the Fugitive into custody. Says, cruelly:

DUPREE

You should apply again, Koz. Try
to join the force. Just one more
time.

(truly amused)

All of us real, live cops would
just love to see that.

SLOW PUSH IN on a deflated Koz, actually hurt by that crack.
He watches Dupree walk off with the Fugitive, and the last
laugh.

EXT. TRAILER PARK - DUSK

The greatest location for a trailer park ever. At PCH and
Temescal. The Pacific glimmers under a red-sky sunset --

MO (V.O.)

Koz, you promised.

INT. KOZ'S TRAILER - DUSK

Not a bad place. Koz moves toward the hall closet, bowling
shirt unbuttoned. MO, his bitter thirty year-old sister,
follows. MADDY, Koz' pretty, anxious 7 year-old, sits at the
table, drawing. Half full glass of milk beside her.

KOZ

-- no I didn't--

MO

-- You said you'd stay home
with Maddy, I wrote it down!

-- Oh, well if you wrote it
down, then...

-- Koz, I have a date
tonight.

Koz opens the hall closet, saying disapprovingly:

KOZ

It's not with that last girl, is
it? Vivica or whatever?

MO

It's with a guy -- what does
it matter who it's with?

KOZ

You're back to guys? Since
when?

MO
Ya know, I don't really feel like
talking about my personal life, I'd
just like to try and have one.

MADDY
(drawing)
Daddy, wanna see my picture?

KOZ
(finally finds ball)
Later, okay?
(to Mo)
Mo -- the guys are waiting.

Mo holds out the cordless phone to Koz, says quietly:

MO
You know what this is? This is
important for you: it's your chance
to do the right thing. To keep
your word. Call the guys, Koz,
tell them you're not coming.

A beat. So Koz takes the phone from Mo, as if he's gonna
call -- then suddenly tosses the phone into the closet,
closing it, pissed:

KOZ
If I said that I'd stay home, I'm
sorry -- maybe I wasn't only
thinking about what my sister
needs. Maybe I was distracted by
what it takes to actually make a
living and pay for everything you
see in this place. I'm going out.

Koz heads for the door.

MO
Hey!

Koz turns. Mo gestures toward Maddy: KISS HER GOOD-BYE. So
Koz moves to Maddy and kisses her. Something she wipes away:

KOZ
(playfully)
You wiped it off! I saw
that!

MADDY
(smiles, but annoyed)
... it was too wet --

KOZ

Hey, if you wiped your butt as much
as you wipe away my kisses there
would be a lot more hygiene going
on in this house --

(to Mo)

-- and I'm talking about you, too.

Mo forces a "THAT'S HYSTERICAL" smile as she picks up the
dishes and glasses -- but SPILLS THE MILK, much of it onto
Maddy's lap -- and Maddy freaks out -- screaming and crying
(this over-reaction is a symptom of a larger problem):

MADDY

MO!!! I'M WET!!! MO, I NEED TO
CHANGE!!! I'M WET I'M WET I'M
WET!!! I DON'T LIKE IT I DON'T
LIKE IT!!!

Mo is quickly at Maddy, with towels, lovingly sopping the
milk. Koz moves to them, awkward, half-heartedly trying to
help -- offering a towel, but:

MO

Just go, I got it, just get out.

Koz knows he's no use here. With Maddy screaming, Koz exits.

MO (CONT'D)

Maddy, it's okay, we'll get in the
bath and get you all nice and cozy--
you're okay... you're okay...

17 INT. BOWLING LANES - NIGHT

17

CLOSEUP ON A POWERFUL STRIKE! And Koz spins around, having
bowled it. Overly-enthusiastic:

KOZ

Uh, excuse me?! What was that?
That was three in a row! I believe
that's known in some circles as...
a turkey!

Koz high-fives other bowling Team Members. Koz' team is a
sort of sad group of Guys -- including a possibly retarded
Hispanic man who holds up his bare left foot, examining it.

KOZ (CONT'D) FERNANDO

Fernando, what the hell are you doing? I got some weird foot thing--
-- will you put your foot away? We're playing! I just like a pain --
got a turkey! -- You got four in a row?!

-- Four? Why would you say four? Three! Don't jinx my game, man. *

And Koz sees, across the alley, Roy entering, in good spirits. Odd, considering this morning. Roy sees Koz and they move to each other, meeting at the Claw vending machine. *

ROY KOZ

The great thing about voice mail? You can check it. I can show you, you use the little buttons... I caught that accountant today...
-- yeah good, but listen: don't be irresponsible, can you do that? Can you call me back maybe? -- I was gonna call you in the morning. *

-- I don't wanna talk to you in the morning: Koz, what I got can't wait. *

18 INT. BOWLING LANES - BAR - NIGHT 18

A dark, seedy place. Distant BOWLING SOUNDS. Koz and Roy sit across from each other at a booth, with glasses of water. *

ROY

I mentioned to you before we've been having problems with, the, uh, financials of the business. *

KOZ

-- what? No you didn't. *

ROY

As it turns out, things are worse than I told you. Much worse-- *

KOZ

Grandpa, you didn't tell me anything, what are you talking about? *

ROY

This city isn't the same anymore, Kozzi. *

(MORE)

ROY (CONT'D)

I don't know if it's the computers
or what, but twenty, thirty years
ago? I could make a living doing
what we do. Afford the basic
amenities and whatnot--

KOZ

-- but we have clients, we're doing
okay-- I don't understand-- what
are you saying? How bad is it?
(long silence)
How bad?

ROY

We're outta money, Kozzi. We've --
turns out we've got nothing left.
(Koz is rocked)
I wanted to tell you the extent of
this before, but I was embarrassed--

KOZ

-- are you... are you saying we
have no money left at all?

ROY

Well, we didn't. We had nothing.
Until this afternoon.

KOZ

... what happened this afternoon?

Roy looks up -- sees something past Koz. ROY SMILES.

ROY

She called.

MUSIC BUILDS as Koz turns to look: ACROSS THE BAR, MAKING A
REAL ENTRANCE, IS HONEY COMMONS, 30. A voluptuous African
American woman dressed in a Nike warm-up suit. Big purse,
long nails, she smiles wide, waving at Roy. Koz, confused,
looks to Roy. Roy's waving back.

KOZ

Who's that?

ROY

That's Honey.

HONEY

(arriving)

MY BOYS! Is this Koz? When's your
birthday?

<p>-- what?</p>	<p>KOZ</p>	<p>ROY He's July 16th.</p>	<p>* *</p>
	<p>HONEY (CONT'D)</p>		<p>*</p>
		<p><u>I knew it!</u> Moon child! Me too! Here's how it is: you and I are gonna get on like peanut butter and jelly! But when it goes south? And I'm not kidding, baby, it's gonna get <u>ugly</u>.</p>	<p>* * * * * *</p>
	<p>KOZ (to Roy) -- <u>who</u> is she?</p>		<p>* * *</p>
	<p>HONEY</p>		<p>*</p>
		<p>Oh-- am I early?</p>	<p>*</p>
	<p>ROY</p>		<p>*</p>
		<p>A little bit -- an hour, it's fine.</p>	<p>*</p>
	<p>HONEY</p>		<p>*</p>
		<p>I'm <u>anxious</u>. Excited -- (to Waitress, off-camera) Can I get something? Long Island Iced Tea and some buffalo wings? You still serving breakfast? No?</p>	<p>* * * * *</p>
<p>Is this a case?</p>	<p>KOZ</p>	<p>ROY -- nono, there's no case --</p>	<p>* *</p>
	<p>HONEY (CONT'D)</p>		<p>*</p>
		<p>What case're we talking about? We have a case already?</p>	<p>* *</p>
	<p>ROY</p>		<p>*</p>
		<p>No, not yet we don't-- but we will!</p>	<p>*</p>
	<p>KOZ</p>		<p>*</p>
		<p>-- why are you saying "we" to her? And patting her arm like that?</p>	<p>* *</p>
	<p>ROY</p>		<p>*</p>
		<p>Kozzi, Honey's coming in.</p>	<p>*</p>
	<p>HONEY</p>		<p>*</p>
		<p><u>I'm coming in!</u></p>	<p>*</p>
	<p>KOZ</p>		<p>*</p>
		<p>Coming in how?</p>	<p>*</p>

KOZ (CONT'D) *
(annoyed) *
-- I'm not talking about this now-- *

HONEY *
(re: the Waitress) *
-- ya know, I don't think she heard *
me-- my boys want anything? *

ROY *
No thanks, Honey -- *

Honey heads off. Koz, out of his mind. *

ROY (CONT'D) *
This is gonna be good for us. *
You'll let her go out with you, *
take her along-- *

KOZ *
What?! Nononono, not a chance. I *
work alone-- I'm not a baby-sitter! *
I don't understand how this *
happened! *

ROY *
You work alone, you're working for *
free. She's a sweetheart! D'you *
see that smile? She's an angel! *

KOZ *
Oh my God. Oh my God. You gambled *
it all away. That's what happened! *
You lost our money at the track! *

ROY *
(long guilty beat, then:) *
Don't tell Honey, all right? *

KOZ *
DON'T TELL HONEY?! Who the hell *
cares about Honey?! You gambled *
away our savings?! *

And Honey returns, with drinks and food. *

HONEY *
I just had to bring something for *
my boys! *

KOZ *
FYI? Your new business partner *
lost our life savings at the track. *

ROY
My grandson's a great PI, but a
terrible father.

HONEY
Well I love both y'all.
(holds up her glass,
smiles wide)
To fate, right?

And OFF KOZ, staring fury at Roy, who toasts her...

CUT TO BLACK.

END ACT ONE

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ACT TWO

FADE IN:

EXT. KOZIKOWSKI INVESTIGATIONS BUILDING - DAY

A borderline low-rent (literally) Valley building. Koz pulls up in his Mustang, parks and gets out. Not in a good mood.

INT. KOZIKOWSKI INVESTIGATIONS OFFICE - DAY

Roy at his desk, BILLS laid out, writing checks. Stella at her desk. Koz enters, determined:

KOZ
Is she here yet?

ROY
No, but Mr. Keeney is.

Roy indicates -- Koz turns -- through the window into Koz' office sits a well-dressed 40 year-old MR. KEENEY, waiting --

ROY (CONT'D)
He called this morning, missing persons case, he's waiting for you.

KOZ
Grandpa: I'm not doing it. I'm not working with "Honey Commons". Okay? If you're forcing that woman on me? I quit.

ROY
-- Well. You never sounded more like your father.

-- You can't take change, you take off. I get it. I've seen it. If that's your choice, Kozzi, that's your choice.

KOZ
(stunned, then:)
-- Wait a minute--

-- no, don't do that -- this isn't about my father-- your son -- this is about you.
You lost our money.

Suddenly Honey enters, all smiles, carrying her purse and a big bag of donuts and coffee:

HONEY
Okay, so I was feeling celebratory, and baby? I'm one of those people who can not say no to a baker's dozen.

Roy's smiling, starts going through the bag -- *

ROY *
Look at this, Kozzi, look what she *
brought! When was the last time *
you brought anything? Is there *
chocolate in here? *

HONEY *
Oh yeah, with and without jimmies! *
(to Koz) *
You call 'em Jimmies or Sprinkles? *
I go either way -- Stella, get over *
here, baby! Donuts! *

Stella moves to the bag as Roy offers Koz, annoyed, a pastry: *

ROY *
Bear claw? *

KOZ *
"Bear claw"? Are you kidding me? *
D'you know how many points that is? *

HONEY *
(donut mouthful) *
Points? Tell me you're not with *
Diet Masters, baby, 'cause I've got *
a problem with that particular *
organization... *

KOZ *
(heads for his office, *
resentful) *
Tell ya what, you guys do donuts, *
I'm going to work. *

HONEY *
Ooo, who is that, is that a client? *
I'm not missing my first case! *
(then, quickly) *
Oh, I brought you something else. *

Honey pulls out a small vase of DAISIES, which sets it on his *
desk. They share a sweet smile, as she follows Koz to his *
office. Once she's gone, Roy looks to Stella, who eats. *

ROY *
What a sweetheart, huh? *

STELLA *
(mouth full too) *
I'm very fond of her, yes. *

INT. KOZ'S OFFICE - DAY *

CLOSE ON A PHOTOGRAPH -- a WOMAN. Pretty, blonde, 33. *

KEENEY (O.S.) *
Her name's Susan Caine, we dated on *
and off for a few years back in DC. *

We now find that we're in Koz' office. Keeney sits with Koz *
and Honey. Honey is writing everything down furiously in a *
notebook. Her very presence annoys the shit out of Koz. *
Keeney is likable. Heartsick. *

KEENEY (CONT'D) *
We met at my law firm -- Susan *
temped there for a while. She *
moved out to Los Angeles six months *
ago. Had dreams of becoming an *
actress. We kept in touch -- quite *
a bit. Talked about my visiting. *
I said I always liked LA, she told *
me I should move out here. *

(then, grim) *
I haven't heard from Susan in *
almost two months. Her phones have *
been disconnected, she moved out of *
her apartment with three months *
rent still paid for -- no *
forwarding addresses, nothing. *

(then) *
I'm just... afraid something *
awful's happened to her. *

KOZ *
What about her family -- have you *
contacted them? *

KEENEY *
Her parents both died last year. *
She was an only child -- that's one *
of the reasons I'm so worried about *
her: she's alone. *

KOZ *
Mr. Keeney, have you filed a *
missing persons report? *

KEENEY *
... no. I started to, but *
thought... hoped... that I was over- *
reacting. I thought it better to *
come out here myself. *

(MORE)

KEENEY (CONT'D)

Hire an investigator. See if a report's even necessary.

KOZ

We'll need all the information you have on Susan -- phone numbers, addresses, contacts -- was she working here?

KEENEY

No. Not that I know of. She spent most of her time on auditions, going to the gym...

KOZ

Do you have the name of the gym?

KEENEY

Yeah, I called them already: she hasn't been there in eight weeks.

KOZ

We'll still need the name -- did Roy go over the rates with--?

HONEY

-- excuse me, Mr. Keeney, just so I can, you know, impart a sister's point-of-reference? When we girls get sick of a man? This is what we do. We blow. We take off! I'm just sayin', ya know, 'cause someone should: maybe you're just not her flavor. And--

KOZ

(interrupts, ruffled)
-- we can get on this case right away -- Roy's gone over the rates?

KEENEY

-- yes--

KOZ

(extends hand)
-- good, we'll contact you as soon we have something.

Koz wants to kill Honey as we CUT TO:

INT. MUSTANG - DAY

Koz and Honey drive -- he's upset, she's not:

KOZ

Hey, so here's a special tip: next time I get a client? Keep your mouth shut.

HONEY

Baby, I was just raising the notion that he may not be "all that"! Why trust him anyway? We don't know he ain't some freaky stalker-dude!

KOZ

He may be a freaky stalker-dude! But he's not paying me to investigate HIM, is he?

HONEY

Wow, listen to you. You're like a twisted morality tale, huh?

KOZ

The cases I deal with are pretty straight-forward: "I think my spouse is cheating," "This person's missing," "Find me my money" -- in almost every case? The client's lying about something-- now if you're here to learn? Like you say you are? Then I do the talking. You got that? Me. Not you. Am I clear?

HONEY

Oh yeah, baby, you're clear. But I'm gonna be clear too: far as I can tell? I've got a controlling interest in your ass. So I'm fine with you being the alpha male, but if I feel like perking up and makin' a statement? Or a query? Baby, this mouth was made for talking and that's exactly what I'll do.

Koz drives, so annoyed it's impossible.

EXT. SPORTS CLUB LA - BEVERLY HILLS - DAY

The upscale gym. Koz' beat-up Mustang pulls up.

INT. MUSTANG - DAY

Koz turns to her:

KOZ

I think you should stay in the car.

But Honey just laughs, grabbing her small notebook, and gets out of the car. HOLD ON a frustrated Koz. He follows her.

INT. SPORTS CLUB LA - BEVERLY HILLS - DAY

The most chic work-out facility. Perfect bodies abound. DOLLY THROUGH the place to find Koz and Honey (real people in a world of genetic superiority) are talking to RACHEL, a gym trainer. Concerned, she looks at the PHOTO OF SUSAN:

RACHEL

Yeah, I know Susan -- did something happen to her?

And Honey's writing away in her notebook --

KOZ

We're trying to find out -- how often would she come in?

RACHEL

I don't know, a few times a week?

KOZ

What can you tell me about her?

RACHEL

She has great upper-body strength.

KOZ

-- did you have a personal relationship with her? Or know anyone who did?

RACHEL

I only trained with Susan a few times. But she's sweet. Last time I saw her -- a couple months ago -- she said she was stressed out. Said she was having "guy problems", but that's all she said.

Across the gym, another FEMALE TRAINER watches them -- seeing SUSAN'S PHOTO -- an susses out what Koz, Honey and Rachel are discussing...

KOZ

So you never saw her outside the gym.

RACHEL

(considers)

... no, I did once: I was leaving a shift -- Susan had come in that day -- and I was at the crosswalk on Wilshire. I saw her across the street -- standing there, talking to a guy in a car, it looked like they were arguing.

KOZ

D'you get a look at the guy?

RACHEL

Not really. Sunglasses, that's all I remember. Dark hair, I guess--

KOZ

How about the car?

RACHEL

(immediately)

Oh yeah: 2005 Mercedes CL500 Coupe. Bright yellow. Like a toy truck. I remember she got in the car and they drove off -- that was the last time I saw her.

KOZ

Does Susan have a permanent locker?

RACHEL

Oh, yeah -- but it's a woman's locker room, so if you want, I can go check it--

HONEY

I'll go.

(to Koz, off his glare)

Alpha female to the rescue.

Honey follows Rachel off, Koz watching them go. And the other FEMALE TRAINER from across the gym excuses herself from the person she's training with -- LONG LENS, we watch her pull out her cell phone and dial...

INT. WOMAN'S LOCKER ROOM - DAY

Women in various states of undress. Rachel leads Honey through the locker room. Looking at a file card, Rachel works the tumblers on a locker combination lock.

Meanwhile, Honey glances over at a very THIN WOMAN in a leotard who weighs herself. Honey watches the Thin Woman as she adjust the scale sliders. Finally:

HONEY
What does it matter?

THIN WOMAN
Excuse me?

HONEY
Baby, look at you. My purse weighs more than you -- you're beautiful.

THIN WOMAN
... really? Thank you.

RACHEL
(opens locker)
Here you go.

HONEY
You're a sweetheart, thank you.

Honey goes through it: sneakers, a towel, workout togs, a light sweat jacket. Honey takes the jacket, goes through the pockets. A pack of GUM. And then a SPORTS CLUB LA business card -- on the back, a PHONE NUMBER. As she looks at it:

STELLA (V.O.)
The phone number belongs to Dr. Martin Kim --

INT. MUSTANG - DAY

Koz drives, Honey shotgun. He's on the phone.

KOZ
-- what kind of doctor?

HONEY
Oh, it's a doctor? Really...

INTERCUT WITH:

INT. KOZIKOWSKI INVESTIGATIONS - DAY

Stella on the phone --

STELLA
Reconstructive medicine.

KOZ

Plastic surgeon -- good: Stella,
call his office, do your magic: get
me an appointment with him today.
Thanks.

Koz hangs up.

HONEY

So what's up?

KOZ

I'm gonna find out if Susan Caine
was a patient, see what I learn.

HONEY

Why not just call the doctor
and--?

KOZ

Because doctors don't reveal
patient information to
strangers -- you're gonna
wait in the waiting room --
can you do that? Boss?
-- Can you do that?

-- Yeah, I can do--
-- Yeah, baby, I can do it.

INT. DOCTOR'S EXAMINATION ROOM - DAY

The door opens to a sterile exam room: it's DR. MARTIN KIM.
45, looking at a file.

DR. KIM

(reading)
Mr....

KOZ

Danielli -- Burt Danielli.
-- Good, thanks for squeezing
me in.

-- you're welcome -- what can
I do for you?

KOZ

(rubs his nose)
I have a little -- very slight
bump, right here. Thought you
could get rid of that. Tiny.

Dr. Kim feels the bump, considers, nods knowingly. Then he
steps back, his eyes scanning Koz's face and body, which is
sort of unnerving to Koz. A long, weird beat.

KOZ (CONT'D)

... what.

DR. KIM

What about liposuction?

Koz stares at him, deadpan.

KOZ
What for.

Dr. Kim smiles, almost laughing, "Are you kidding me?"

DR. KIM
Remove your shirt.

INT. DOCTOR'S WAITING ROOM - DAY

Honey flips through "FIGURE" fitness magazine, sitting among a few waiting Patients. Muzak. She glances up as Dr. Kim's ASSISTANT tries to work her computer, clearly frustrated -- having difficulty opening a file. Honey watches carefully.

INT. DOCTOR'S EXAMINATION ROOM - DAY

Koz's shirt is off. He's a big guy. Dr. Kim is drawing on Koz' love handles with a thick black marker.

DR. KIM
We easily could lose inches here.
At least five pounds of fat just
from here.

ON KOZ as this ruse suddenly concerns him.

KOZ
... five pounds of fat? Just from
there?

DR. KIM
Easily. And we'd do a breast
lift... and then your arms, here...
and here...
(stomach now, big drawing)
... and this area... oh yeah...

KOZ
... you wouldn't need to do that
much there, would you?

DR. KIM
-- yes, I would --

KOZ
-- oh --

DR. KIM
... Susan Caine?

INT. DOCTOR'S ASSISTANT'S AREA - DAY

Honey has come into the inner office, sitting at the computer, typing. The Assistant stands over her.

HONEY
Y'need to hit F-3 twice, see that?

ASSISTANT
-- oh wow--

HONEY
Yeah, the function keys -- and when you put in your data, make sure you hit "enter" and not "return".

ASSISTANT
Oh my God, I was hitting "return" every time --

HONEY
-- I used to do the same thing--

And the PHONE RINGS -- the Assistant answers:

ASSISTANT
-- Dr. Kim's office? Uh-huh... yes
Mrs. Jacobs, three o'clock...

And purposely, Honey KNOCKS OVER THE COFFEE CUP on the desk:

HONEY
-- oh baby, I'm sorry!

ASSISTANT
That's okay, that's-- let me get a--

The Assistant rips off her headset and heads off for towels --
Honey quickly starts typing -- it's FAST and FURIOUS --

INT. DOCTOR'S EXAMINATION ROOM - DAY

DR. KIM
I remember all my patients, I've seen a Susan Campbell--

KOZ
-- no, this is Susan Caine.
(goes through his "bag")
She just sent me this. Funny.

Koz pulls out the PHOTO OF SUSAN -- Dr. Kim looks at it. *
Koz, drawn-upon, looking rather pathetic, asks: *

KOZ (CONT'D) *
Is she... not familiar to you? *

DR. KIM *
(beat, scrutinizes) *
... I've never seen this woman. *

INT. DOCTOR'S ASSISTANT'S AREA - DAY *

QUICK CUTS as Honey rapidly calls up SUSAN CAINE'S FILE: her *
NAME, a PHONE NUMBER. HONEY SCRIBBLES THIS QUICKLY IN HER *
NOTEBOOK -- and we PRE-LAP: *

HONEY (V.O.) *
Susan Caine was scheduled for a *
consultation two months ago -- but *
she cancelled. *

INT. PARKING LOT - DAY *

An underground parking lot -- Honey walks to keep up with *
Koz. He's in a real bad mood. *

HONEY *
-- so the doctor wasn't lying to *
you, he never did see her! But I *
got her phone number! Cool, huh? *

KOZ *
I told you to stay in the waiting *
room. *

HONEY *
Hey. Excuse me. Employee. *
How about some gratitude--? *
KOZ *
What you did was sloppy and *
dangerous. *

HONEY *
"Sloppy and dangerous"? Baby, we *
got a lead! You need directions to *
my ass, so you can kiss it? *

KOZ *
No, I don't need directions to *
that. *

HONEY *
What is wrong with you? You cares *
which one of us rocks the house? *
As long as one of us does? *

They stop at his car -- he turns to her, angry but vulnerable. Humiliated. And for the first time, Koz' ire isn't aimed at Honey:

KOZ

I knew I was a little overweight-- ya know? I've always been a big guy. When I was a kid, I always had to shop in the Husky section--

HONEY

-- you're talking to a plus-sized woman, I know where you're at--

KOZ

-- but that doctor? The places he wanted to suck fat out of me? After six months of Diet Masters? Six months.

HONEY

You carry one of their membership cards?

KOZ

(pulls out wallet, card)
Look at that -- six months.

But Honey takes the card and starts RIPPING it up.

KOZ (CONT'D)

What the hell are you doing?

HONEY

(pissed now herself)
My auntie went on Diet Masters. Lost twenty-two pounds. Then she gained back thirty. Lost twelve, gained fifteen -- lost nine, gained ten, lost five, gained seven-- and she lost her mind. Had a full-on breakdown. And what I realized? Is that it's designed for you to fail. They play with you, Diet Masters, they're cruel-- d'you know it's twelve points for a cheeseburger--?

KOZ

-- yeah, no kidding.

HONEY

Don't let no one make you feel like
you're not beautiful just how you
are. No one -- d'you hear me?!

But suddenly: SCREEEEECH!!! They turn as a dark SEDAN comes
to a stop -- two LARGE MEN get out fast -- one moves right
for Koz -- the other PULLS A GUN ON HONEY --

HONEY (CONT'D)

(scared)

-- hey baby, wassup?!

-- and Koz knows a fight's coming -- tries to defend himself -
- but this guy's too big -- he GRABS KOZ -- PUNCHES HIM --
Koz tries to fight back, but it's futile -- the large guy
THROWS KOZ against his car -- SLAM!

KOZ

-- hey! What do you--?!

But he throws Koz against another car: SLAM!!!

HONEY

Leave him alone, man, what's WRONG
with you?!

The large guy PUNCHES KOZ once -- twice -- and his face
bleeding, Koz is no threat -- and the Large Man grabs him,
pulls him close, and says, quietly, threateningly:

LARGE MAN

I know you're working for Bill
Peters -- YOU STAY AWAY.

And we're ON KOZ, eyes wild: "Bill Peters"?!

KOZ

-- who--?!

And the Large Man PUNCHES KOZ AGAIN and we --

CUT TO BLACK.

END ACT TWO

ACT THREE

INT. KOZIKOWSKI INVESTIGATIONS OFFICE - DAY

Koz (bruised and in pain), in an aggressive interrogation of Keeney, who sits there, seeming scared and on the defensive -- Honey writes furiously in her notebook.

KEENEY

-- how am I supposed to know who those guys were?! This is what I was afraid of -- I mean Susan's obviously in trouble -- why are you wasting time attacking me?!

KOZ

Maybe we are wasting time, Mr. Keeney.

(tosses a file to Keeney)

You should read that, Keeney. Hey Keeney, check that out.

Keeney looks at the file. It's a FAX from the ILLINOIS DEPARTMENT OF CORRECTIONS. A MUG SHOT OF KEENEY -- BUT UNDER IT, HIS REAL NAME: WILLIAM PETERS.

KOZ (CONT'D)

--wait -- what? Wait, your name isn't Keeney! It's William Peters! Hey Bill! Former managing partner in Crystal Lake Van Lines! Who did three years for using your trucks to smuggle cocaine! Wassup, Bill Peters?!

Peters (formerly Keeney) sits there, reading. His demeanor changes. Hardens. This guy's been putting us on.

PETERS

-- where'd you get this?

HONEY

We're investigators, baby, that's where we got it.

KOZ

The court records are still sealed if that's what you're asking. But we get the general idea: you've done serious time and these guys knew you were coming -- so how about you stop dicking me around and tell me what's up.

Hold on Peters. Honey watches on the edge of her seat, pausing her writing. And Peters becomes vulnerable:

PETERS

It's about getting my life back.

(then)

I was a user. Cocaine. Things got out of control -- I couldn't pay for my habit so I cut a deal with my supplier to smuggle his stuff across state lines. Which cost me everything. Y'ever lost everything?

(then)

Looks like maybe you both have.

(then)

My relationship with Susan fell apart. You want the truth? I didn't give you my real name because I'm ashamed. Of who I used to be. But I'm clean now -- I've paid my debt. And I want her to see that. And see if maybe she'll give me another chance.

(then)

Wouldn't you like that? Another chance?

Sweet and vulnerable. Even romantic. Koz, annoyed, resentfully softens a bit. Honey goes back to scribbling in her book. Peters gets more angry:

PETERS (CONT'D)

Now that we've had this nice little heart-to-heart, are you on the case or not? Because there are other agencies I can take my business--

KOZ

No, it's all right, we'll--

HONEY

(stands)

No, hold on, I've got a question--

KOZ

("Don't")

-- Honey --

-- but the look she shoots him says, sharply, "WE'VE DISCUSSED THIS -- THIS IS MY PROVINCE, DON'T TEST ME!" And Koz, vexed, turns as Honey moves to him. A dramatic build up before she finally asks, gravely serious:

HONEY

What size are Susan's boobies?

And Koz' eyes just close. He wants to die.

PETERS

-- excuse me?

HONEY

Her boobies. How big.

(re: hers)

This big? Bigger?

PETERS

Not... bigger--

HONEY

So smaller. C cup? B? Baby B?

Help me out here.

PETERS

--um-- I'd-- I'd say... uh... B?
Double B?

HONEY

(scrutinizing him, cocky,
like a lawyer)

Double B. Good. Very good.

(then, to Koz)

Your witness.

Off Koz' incredulous look --

INT. KOZ'S MUSTANG - DAY

Koz drives. Honey paints her NAILS.

HONEY

He doesn't have a relationship with
Susan Caine. He's lying to us.

KOZ

I don't even care if he is. That
nail paint stinks.

HONEY

(amused, painting)

"Nail paint". It's called polish--
but I do use it like paint. I
recreate Biblical stories.

(MORE)

HONEY (CONT'D)

Some people make ships in bottles,
I recount the Good Book on my
fingernails. Working on Genesis--
you don't like the smell?

KOZ

No, I love it. "Stinks" means I
love it.

HONEY

Okay: so a woman disappears. Left
her apartment with three months
rent pre-paid -- no forwarding
information. A skinny gym girl
sees her fighting with a guy in a
fancy yellow car one day before she
has an appointment with a plastic
surgeon -- which she blows off.
The client claims he was bonin'
this girl, but doesn't know her
boobies, which is Girlfriend 101.

KOZ

Don't look for a mystery where
there is none. We'll see if we can
get anywhere with that contact
number you got -- we'll find Susan
Caine, our client will be happy and
we'll get paid.

HONEY

You are so myopic! Treatin' this
like a job -- get creative baby!
How can we get those court records?

KOZ

Whose, Peters?! They're sealed,
that means we can't.

HONEY

Where are they?

KOZ

Illinois, it doesn't matter where
they are.

Honey grabs her cell phone, and with wet nails, starts
dialing. Koz watches.

KOZ (CONT'D)

What are you doing?

HONEY

I've got family in Joliet.

KOZ

Well you don't have to brag.

HONEY

(on phone)

-- hey, Cedie, it's Honey! Wassup?
What's that? Yeah? On Jeopardy?
How'd my hair look?

(laughs, irks Koz)

Listen, baby, isn't there some
friend you got? Works at a
courthouse in Chicago? What was
that? Yeah, Chantelle -- you got
her number?

(writing)

-- yo Cedie, I love you, too, I'll
call you soon, okay? Bye, baby!

She hangs up, dials. Koz just shakes his head. She notices.

HONEY (CONT'D)

It's hard for you to get inspired,
huh? Bein' a third-generation PI.

KOZ

I'm not a third generation PI: my
dad wasn't in the business.

HONEY

No? So what's his story?

KOZ

I wish I knew -- listen, you're not
gonna get a stranger to get you
Peters' sealed court records.
Okay?

HONEY

(into the PHONE)

Chantelle? Hey, baby, Honey
Commons -- yeah, Cedric told me if
I had a favor you were the one to
call... oh, yeah, Cedie's good
people. Still a dog, though. Know
what I'm saying...? Shoot girl,
stories I could tell!

-- and suddenly they're sharing a BIG LAUGH like old friends.
Which just annoys the shit out of Koz --

INT. ZILLIANT MOBILE STORE - DAY *

A mobile phone store. A dozen Customers, a few Employees -- *
among them CARTER, an intensely sarcastic guy who helps a 30 *
year-old WOMAN CUSTOMER. An eight year-old GIRL with her. *
Carter notices, across the store, Koz and Honey have entered. *
Carter begins grabbing a dozen PAMPHLETS on a nearby stand: *

CARTER *

Here, read this-- and this one -- *
and these -- and this row -- I'll *
be back in about an hour. *

Carter quickly walks off, moving across the store, to Koz. *

CARTER (CONT'D) *

Have I mentioned I love my job so *
much I want to kill myself with a *
buzz saw? *

(hot for her) *

-- who's your lady friend? *

HONEY *

(extends hand) *

I'm Honey. *

CARTER *

You are indeed, I'm Carter. *

They shake hands -- her luminous smile -- Koz interrupts *
their moment with a scrap of PAPER: *

KOZ *

Got a cell phone number. The *
address attached to it is a PO Box. *
I was hoping you could give us a *
list of the incoming and outgoing *
calls. *

CARTER *

(reads the paper) *

Going back to lock-up isn't an *
option for me anymore, Koz. *

(holds up left hand) *

I'm a married man now. *

HONEY *

You're not wearing a ring. *

CARTER *

True: we like to keep the lady *
customers guessing. *

KOZ
I'll float you another hundred.

CARTER
(considers, then:)
This is the last time.

Carter moves off to a computer terminal. Koz' eyes have landed on the eight year-old GIRL near her mother. He just stares. Honey notices this.

HONEY
What's your daughter's name?

KOZ
... Maddy.

HONEY
Maddy, that's nice. You and her mom share custody?

KOZ
Is any part of my life off limits to you?

HONEY
You and Maddy close?

KOZ
She's my daughter.

HONEY
Doesn't mean you're close.

KOZ
What are you implying?

HONEY
Nothing.

KOZ
Hey, don't listen to my Grandfather, okay? He says I'm a horrible dad -- he has no idea what he's talking about. None. I'm a great father. My daughter loves me. She's crazy about me.

Honey just looks at him -- her eyes saying, "Thou protest too much" -- but all she says is:

HONEY
Cool.

And suddenly Carter is there, with pages of PRINTOUT. *

CARTER *

The level of good I am can not be
quantified. *

(re: the paper) *

Incoming and outgoing calls plus
the addresses of the numbers listed-
- how's your lesbian sister? *

KOZ *

(eyes on the list) *

Apparently she's off the wagon. *

HONEY *

Oh, your sister's gay? *

KOZ *

(to Carter) *

Don't talk about my personal life
in front of her. *

And Koz walks off. Carter smiles at Honey. *

CARTER *

Charmed. *

INT. KOZ'S MUSTANG - DAY *

Koz pulls to a stop across the street from a classic '50s
modern house perched on the hillside. A pile of unopened
newspapers are scattered in the driveway. *

HONEY *

So what is this. *

As Koz leans to the glove box, takes out a gun: *

KOZ *

Susan Caine called this place forty
times in four weeks. *

(then) *

You should stay here. *

HONEY *

Okay. *

He gets out. After a beat, she follows. *

EXT. HOLLYWOOD HILLS - ROBINSON'S HOUSE - DAY *

Koz KNOCKS. *

HONEY

Mr. Robinson. Open up. FBI.
(a beat and Honey arrives)
What are you doing?

HONEY (CONT'D)

I don't wanna miss the action.

He's annoyed -- but what can he do. He looks through the window -- no sign of anyone. Weeks of MAIL lies uncollected on the other side of the MAIL SLOT. Satisfied no one is home, Koz takes out a LOCKPICK. Works the door open and enters --

INT. ROBINSON'S HOUSE - DAY

Honey follows Koz through the foyer. Sparcely-furnished. Looks like no one's been here for months.

KOZ

Mr. Robinson?

Nothing. They approach a hallway -- Honey tests the THICK DUST on the hall table as Koz keeps moving through the house. VARIOUS SHOTS of Koz and Honey going through the house.

KOZ in the bedroom -- no sign of life. Like a model home, devoid of real personality. Koz picks up a phone -- NO DIAL TONE.

HONEY in the kitchen, trying a faucet. No water.

KOZ in the study, rifling through DESK DRAWERS. Then:

HONEY (O.S.)

Koz!

And Koz hurries off -- and we find her in:

INT. ROBINSON'S HOUSE - KITCHEN - DAY

Honey's at the open door, from the kitchen to the garage as Koz enters, moving past her, into:

INT. ROBINSON'S HOUSE - GARAGE - DAY

The CANARY YELLOW CL500 MERCEDES COUPE. Koz and Honey stare.

HONEY

Toy truck color.

Koz moves to it, opens the driver's side door. Quickly backs up at a PUTRID SMELL -- Honey behind him --

KOZ *
-- damn -- *

HONEY *
-- baby, that's ripe -- what is it? *

KOZ *
You smell that, the question is who *
is it? *

Koz POPS the trunk, open it. *

HONEY *
-- oh, Lord... *

Inside is a DECAYING MALE CORPSE. *

KOZ (cont'd) *
Call 911. *
(Honey can't stop staring *
at the body) *
Honey. 911. *

Honey snaps out of it and pulls out her cell phone. Koz *
pulls out a handkerchief, and using that, goes into the *
corpse's jacket. Pulls out a WALLET. Finds a CALIFORNIA *
DRIVER'S LICENSE. The dead guy is George Robinson. *

Koz now gets in the front seat, hunting through the car *
looking for clues. Sees a GPS SCREEN. Takes the KEYS from *
the console and turns on the car. CLOSE ON THE GPS SCREEN. *
The PROMPT reads: MEMORY POINTS. Koz taps the prompt and SIX *
ADDRESSES APPEAR. Off his FACE as he jots these down... *

EXT. KOZ'S TRAILER - NIGHT *

Night at the beach front trailer park. Koz' car pulls up. *

INT. KOZ'S TRAILER - NIGHT *

In the kitchen, Mo is putting the FOOD she's cooked into *
Tupperware. Koz enters -- Mo sees Koz' face. *

MO *
Who beat you up this time? *

KOZ *
Some guy. *

Mo has grabbed an ICE PACK from the fridge, tosses it to Koz. *

KOZ (CONT'D) *
Thanks. How you doin'?

MO
Honestly?

KOZ
No.

MO
I'm fine.

Koz nods, heads off. She watches him go. Sees something different in him.

INT. MADDY'S ROOM - NIGHT

Maddy lies awake in the dark room. A SLIT OF LIGHT appears on her bed -- she looks over as Koz enters. Maddy watches this unusual sight. He moves to her, not at all comfortable.

KOZ
... hey.

A beat. Then he kneels down, starts tucking her sheets.

MADDY
(whispers)
... I like 'em out.

KOZ
Oh.

And he pulls the sheets out again. He then sits on her bedside, looking at her. She stares back. Hard to tell what she's thinking. Then he looks around the room. This is the first time he's ever really considered her room. The animal posters on the walls. The drawings, the photos: PICTURES OF MADDY. OR MADDY AND MO. NONE OF KOZ. He looks at her again, saying, quietly:

KOZ (CONT'D) (cont'd)
Hey. So what do you think you love more. Peanut butter or pizza?

Maddy stares at him, considering this odd question. Then:

MADDY
Pizza.

KOZ
Pizza. Me too.
(beat, then)
What do you love more, pizza or hamburgers?

MADDY *
Pizza. *

KOZ *
... what about pizza or horses? *

MADDY *
(beat) *
I guess horses. *

Koz looks around the room, accepting that answer. Then: *

KOZ *
Okay, it's getting tough now: what *
do you love more, horses or dogs? *

MADDY *
Dogs. *

KOZ *
(now, confident) *
What do you love more, dogs or me? *

And his look at her, his smile, is met with a stare by Maddy. *
Which is both unexpected and chilling. He keeps watching her *
face. Waiting. And just before the awkwardness becomes *
agony, he just plays it off with: *

KOZ (CONT'D) (cont'd) *
... dogs are pretty good. *

MADDY *
... yeah. *

Doing all he can to smile, he leans in, gives her a kiss on *
the forehead. With nothing else to say, he says: *

KOZ *
Night. *

MADDY *
Night. *

INT. KOZ'S TRAILER - NIGHT *

Koz closes her door, staring off... uncomfortable in his own *
skin... *

CUT TO BLACK. *

END ACT THREE *

ACT FOUR

FADE IN:

INT. KOZ'S BATHROOM - MORNING

Exhausted, in a robe, Koz stands at the mirror, brushing his teeth. Checks out the still-bleeding cut on his cheek. Opens the mirror and checks the Band Aid box. Empty. Fuck.

He searches the mirror, and finds a CHILD'S BAND AID box. The kind filled with yellow happy face Band Aids. He spits, and begins applying the ridiculous-looking bandage to his face, when he hears... A LAUGH. Not his sister's. Or daughter's. He knows who it is -- and quickly heads out --

INT. KOZ'S TRAILER - MORNING

Koz comes out, disheveled. Sitting at the table, talking, laughing, loving life, are Mo, Maddy and Honey. Honey is PAINTING MADDY'S NAILS. Koz stands, shocked and annoyed.

MO

What are you doing up?

KOZ

(to Honey)

What are you doing here?

MADDY

Morning, Daddy!

HONEY

Didn't want you to have to go all the way downtown just to hook up, so I took the bus here.

-- but Koz has already given up on the answer, heading to the kitchen, back-to-exhausted --

MADDY

Isn't that nice of her, Daddy?

KOZ

-- yeah, that's just terrific-- is there coffee?

MO

-- not yet -- seriously, why are you up?

MADDY
(to Honey, excited)
Will you sit next to me?

INT. MUSTANG - DAY

Koz drives, annoyed. Honey and Maddy, in a kid's booster seat, sit in back. Honey braids Maddy's hair. Maddy beams.

MADDY
Daddy?
(then)
Daddy?

KOZ
What.

MADDY
Can we get a dog?

KOZ
No.

And he drives. Honey braids, checking out their dynamic.

EXT. SCHOOL - DAY

A public school. Kids pouring in from cars and busses. And then the Mustang pulls up. Koz parks, peering into the school.

INT. MUSTANG - DAY

Koz looks at the school uneasily as Honey helps her out of the car seat.

HONEY
It was nice to meet you, Maddy
Kozikowski.

MADDY
Nice to meet you, Honey Commons.
(then, to Koz)
I need my lunch. Dad, my lunch?

Koz wakes up, gives Maddy the lunchbox -- she takes it.

MADDY (CONT'D)
So... I'll see you at pick-up.

Koz, uneasy, nods at her. Maddy nods too. Then she turns and runs off. Honey gets into the front seat.

HONEY
You could've said you love
her--

KOZ
Thanks.

Koz starts to drive off, but a WOMAN (MRS. YASASUI) working
the school entrance gate, calls out:

MRS. YASUI
Mr. Kozikowski?

-- but Koz keeps driving --

HONEY
Hey, I think she wants you --

MRS. YASUI
Mr. Kozikowski?

But it's not until another TEACHER steps in front of his slow-
moving car that he HITS the brakes -- the Teacher moves --
Koz starts to drive -- the Teacher blocks the way again as
Mrs. Yasasui moves to Koz' window:

MRS. YASUI (CONT'D)
Are you Mr. Kozikowski?

KOZ
Oh, hey! I'm sorry -- yes, can I
help you?

MRS. YASUI
I'm Mrs. Yasasui.

KOZ
... okay.

MRS. YASUI
Maddy's teacher.

KOZ
Oh-- cool--

MRS. YASUI
I wanted to talk to you sometime...

KOZ
Okay... now's okay.

MRS. YASUI
(despite Honey, kindly)
All right. Has your sister talked
to you about the Sensory
Integration Evaluation?

KOZ
(blank)
... the what?

MRS. YASASUI
Maddy's a terrific girl, we all
think so -- but she's been having a
hard time. Making transitions.
And she struggles -- often. Her
activity level isn't as high as the
other children-- and she's shown
trouble with her motor skills --
clumsiness -- have you noticed this
at home?

KOZ
(way off-guard)
-- I was just... dropping her off--

MRS. YASASUI
There are specialists in Sensory
Integration -- therapists who can
assess what sort of treatment Maddy
might need.

Honey watches, concerned.

MRS. YASASUI (CONT'D)
Mr. Kozikowski... I think it's time
you deal with this.

And Koz nods. Mrs. Yasasui smiles, then walks off. Koz
looks at Honey -- uncomfortable to have her there. And he
puts the car in gear and they drive off.

EXT. GATED HOME - DAY

Fancy neighborhood. A gated home, surrounded by a HIGH WALL.

HONEY (V.O.)
You sure this is right?

INT. KOZ'S MUSTANG - DAY

Honey and Koz, parked down the street. Koz watching with
binoculars.

KOZ
We got six addresses out of the
dead guy's car. Restaurants,
couple of bars. This is the only
house.

Honey watches the house, then him. *

HONEY *
So whatcha gonna do? *

KOZ *
I'm gonna rip Mo a new one is what *
I'm gonna do. My sister knew. You *
heard what that teacher said -- Mo *
knew there was a problem, but she *
didn't tell me. *

HONEY *
I meant whatcha gonna do with *
Maddy. *

KOZ *
You mean am I gonna take her to see *
a shrink? Not a chance -- she's a *
kid. She'll be fine. *

Koz goes back to the binocs -- and we SEE HIS POV: through *
the gates, there's a DARK SEDAN. Honey says, sensitively: *

HONEY *
You've got one shot with a child. *
(he looks at her) *
I'm not much for giving kids too *
much stuff. Except love and help. *

KOZ *
That's beautiful -- Maddy doesn't *
need help. *

Honey nods, clearly disagreeing. Koz goes back to the *
binoculars. We see his POV -- and through the gates, there's *
a MAN -- looking at KOZ with binoculars -- and that man *
lowers the binoculars -- AND WE SEE IT'S THE LARGE MAN WHO *
BEAT UP KOZ! *

KOZ (CONT'D) *
Oh crap -- *

And suddenly the HOUSE GATES OPEN and the DARK SEDAN *
SCREECHES out, headed toward them -- the Large Man driving -- *
Koz scrambles, slams the car into gear -- they speed away -- *

EXT. STREET - DAY *

The MUSTANG BLASTS down the street -- the DARK SEDAN ROARING *
in pursuit -- *

INT. MUSTANG - DAY *

Koz drives, Honey nervously checks their six -- *

HONEY *
Baby, why don't you just pull over? *

KOZ *
Because I know guys like this, *
that's why! *

HONEY *
I don't like driving too fast, *
baby, that's why I don't drive! *

Koz YANKS the steering wheel -- Honey SCREAMS -- *

EXT. STREET CORNER - DAY *

The Mustang makes a DARING, LOUD turn, narrowly avoiding half *
a dozen cars in chase -- the Dark Sedan coming after them -- *

INT. MUSTANG - DAY *

Koz drives -- camera JITTERS with great speed -- *

HONEY	KOZ	*
-- They're catching up -- Koz		*
-- <u>pull over!</u>	-- I'm not pulling over!	*
-- <u>Koz, this is a bad idea!</u>		*

-- and Koz' cell phone RINGS -- he answers it: *

KOZ *
Hello. *

INTERCUT WITH: *

INT. KOZ'S TRAILER - DAY *

Mo is unpacking groceries -- *

MO *
You're picking up Maddy, right? *

KOZ *
(pissed) *
Hey! When were you gonna tell me *
that Maddy's teacher thinks she *
needs a shrink?! *

MO *
You're kidding me, right?! *

KOZ *
Kidding you?! No! Damn it--!! *

-- Koz drops the phone as he YANKS the STEERING WHEEL -- *

EXT. STREET - DAY *

The Mustang SCREECHES as it violently changes lanes -- *
passing three cars, then SCREAMS into an alley -- the Dark *
Sedan follows -- *

INT. MUSTANG - DAY *

Koz grabs the phone, yelling: *

KOZ *
-- if something's going on with *
Maddy, you gotta tell me about it! *

MO *
HEY, ASSHOLE! I tell you *
everything! But you don't listen! *

HONEY KOZ *
Is she yelling at you? *
'Cause you deserve it-- Shut up! * *

HONEY *
What'd you say to me?! *

MO *
D'you want me to talk or shut up?! *

KOZ *
I was talking to Honey! *

MO *
Koz, don't you dare tell that sweet *
woman to shut-up! *

EXT. BRIDGE - DAY *

With the Dark Sedan in distant pursuit, the Mustang makes a *
FRIGHTENING TURN out of the alley, onto a bridge that crosses *
to another street -- *

INT. MUSTANG - DAY *

Koz is now at least 51% engrossed in his argument with Mo: *

KOZ *
-- you've never told me how serious *
it is with Maddy -- never! *

MO
(pacing now)
That is CRAP! And you're a DICK!
I've told you on many occasions,
Koz, many occasions, that Maddy's
having problems at school with
transitions and activities --
distractions and clumsiness and I
told you that I'd seen some of that
at home, too -- that Maddy has real
trouble sleeping -- how her teacher
said if these problems continued
that Maddy should have a Sensory
Integration Evaluation --

KOZ
-- you told me that?

MO
Yes, you PRICK!

HONEY
You been too self-involved.

KOZ
(to Honey)
Stop automatically taking her side!

MO
Whose side, Maddy's side?

KOZ
(to Mo)
Your side!

MO
Who are you talking to?

KOZ
(to Mo)
You.
(to Honey)
Don't get in the middle of this.

HONEY
I AM in the middle of this, baby!

MO
Are you talking to me?

KOZ
-- no! Yes -- before!

MO

The night you were going to Jasmine's to DJ -- you were loading up your stupid turntables -- it rained that day, I was wearing my black jeans and I said to you, right outside, Mrs. Yasasui's "really concerned"! D'you remember what you said?! You said, "Is she concerned at all that her last name's 'Yasasui'?" as if yours isn't "Kozikowski" -- and I said, "It's about Maddy." And you said, "Mo, my job's the money, your job's the kid. Deal with it." Well now it's my turn: she's your daughter, Koz. You have the car seat, you pick her up. 2:30. DEAL WITH IT!

And Mo SLAMS the phone down as Honey yells out --

HONEY

Careful!!!

Koz YANKS the steering wheel and --

EXT. BRIDGE - DAY

-- the Mustang can't handle the turn at this speed -- the car launches onto the sidewalk -- SLAMS THROUGH THE GUARD RAIL AND OFF THE BRIDGE -- AND THE MUSTANG FALLS NEARLY THIRTY FEET, LANDING ON ITS ROOF IN THE DRAINAGE CHANNEL BELOW --

INT. MUSTANG - DAY

Koz and Honey, hang upside-down, both disoriented but alive. And Koz watches as the Dark Sedan comes to a SCREECHING STOP on the bridge -- looking down at them -- of course, it's the same Large Man who beat him up -- and their eyes meet -- but APPROACHING POLICE SIRENS make the Large Man reconsider coming down and ending Koz. Large Man gets in the sedan and drives away.

KOZ

You okay?

HONEY

I'm terrific, it's you with the problem.

And they both unfasten their belts and FALL DOWN toward the roof of the car -- they get out --

EXT. DRAINAGE CHANNEL - DAY

Honey, then Koz, get out of the car. Walk away from the wrecked car -- some FIRE near the engine --

HONEY
-- so are you doing it or not?!

KOZ
Doing what?

HONEY
Picking up Maddy from school!

KOZ
What the hell's with everyone and picking up Maddy?!

HONEY
Cause if you need the car seat, it's in there!

<p>KOZ The car seat--? <u>My car's on FIRE!</u> <u>It's about to explode!</u></p>	<p>HONEY <u>You go in there and you get that car seat!</u></p>
---	--

KOZ
THE CAR'S ON FIRE!

HONEY
I don't know what happened with you and your daddy, and maybe you don't either, but I can see on your face that he hurt you something bad! Now maybe you're gonna end up just as messed up as he was! But this is one of those moments! When you can choose what your life's gonna be!

KOZ
What happened to you being "all about fate"?!

HONEY
Don't mess me up, I'm on a roll!
THIS IS A CHOICE for you! A SYMBOLIC MOMENT!

KOZ
THE CAR! IS GOING TO BLOW-UP!

HONEY
YOU WANNA BE BETTER THAN YOUR DAD?!
THEN YOU MAKE THE RIGHT CHOICE: GET
IN THERE! GET THE CAR SEAT!

*
*
*
*

KOZ
YOU KNOW WHAT? I AM DONE BEING
JUDGED BY YOU! I don't even know
 you! Who the hell are you,
 anyway?! Why are you here?! You
 won seventy THOUSAND DOLLARS! Why
 the hell invest it, in us?! Answer
me THAT!

*
*
*
*
*
*
*
*

A beat on Honey. And we see. There IS a reason.

*

HONEY
 Don't you worry about why I'm
 here--

KOZ
 -- oh, I'm worried! Why are
 you here, Honey Commons?
 What the hell's your story?!

*
*
*
*

None of your business.

None of my business?! Right
 -- I'm a target, nothing off-
 limits-- but you? You're top
 secret! Well let me tell
 you: whatever you're trying
 to do here? It's not gonna
work out for you.

*
*
*
*
*
*
*

(emotional, intense)
Don't you say that--

-- You should just give up
 right now--

*
*

-- SHUT YOUR MOUTH! YOU SHUT
YOUR MOUTH! YOU DON'T KNOW
WHAT THE HELL YOU'RE TALKING
ABOUT!

*
*
*
*

Koz stares at her -- seeing her pain. And Honey just turns
 and walks off. Koz watches her go -- then turns back to the
 burning car. A beat of "what the hell is he gonna do?" And
 then, more pissed than anything, he turns and RUNS BACK TO
 THE CAR --

*
*
*
*
*

INT. MUSTANG - DAY

*

Koz crawls back down -- reaches in -- fire LICKING at him --
 he strains -- reaches -- grabs the thing, unhooks the
 seatbelt and PULLS IT OUT --

*
*
*

EXT. DRAINAGE CHANNEL - DAY

*

Koz walks out, holding the car seat, pissed off. Sees Honey
 far ahead. He calls out:

*
*

KOZ

I got it--!

Just as the CAR EXPLODES -- Koz is thrown to the ground, shocked -- Honey's turned to see this, surprised. But then she just turns and keeps walking. Koz is fucked.

KOZ (V.O.) (CONT'D)

I need to borrow your car.

INT. KOZIKOWSKI BAIL BONDS - DAY

Roy, at his desk, looks up:

ROY

My caddy? No. No way.

Koz stands before him, dirty and pissed. Holding a car seat.

KOZ

I know how precious it is to you--

ROY

-- that car's mint condition--

KOZ

Grandpa, it's about Maddy. I need to pick her up from school.

ROY

Oh. Then okay.

(goes for the keys)

The tape deck's not really working. The 8-track, it doesn't really turn off.

KOZ

(takes the keys)

It's okay.

ROY

Oh -- this came for you, express mail.

(a thick envelope, Koz

takes it)

Something from Chicago -- should I close out the case?

As Koz walks off:

KOZ

... sure.

INT. CADILLAC - DAY

Koz drives, deeply furious. A volcano about to erupt. Maddy sits in the car seat in the back. "SEND IN THE CLOWNS" plays on the 8-track tape deck. All Koz needs is the straw to break the camel's back.

MADDY

Dad?

KOZ

What.

MADDY

I'm thirsty.

So Koz reaches into his bag, on the seat beside him, and pulls out a can of Bobo Cola. Hands it to Maddy as he drives. He couldn't be in a worse mood.

MADDY (CONT'D)

Mo doesn't like me drinking soda.

KOZ

It's our secret.

Maddy considers this. Then she opens it -- BUT THE CAN MUST HAVE BEEN SHAKEN, BECAUSE SODA EXPLODES EVERYWHERE, MADDY SCREAMS AND KOZ JUMPS --

KOZ (CONT'D)

-- what happ-- NO!

-- and as the soda can CONTINUES TO EXPLODE, Maddy screams, with, perhaps, more sensitivity than a normal child:

MADDY

I'M WET!!! I'M WET!!!

KOZ

Maddy, DAMNIT! This is Roy's car!
I told you to be careful! You have to use your head! Okay?! You have to THINK! You weren't THINKING!

Maddy's crying hard by now -- Koz drives, flustered, angry, almost feeling like he's going insane, like the walls are just coming down -- and he doesn't know how to talk to his SCREAMING, CRYING daughter now -- and it's LOUD and fucking "SEND IN THE CLOWNS" won't stop blaring and we CUT TO:

EXT. KOZ'S TRAILER - DAY

Roy's car pulls up -- Maddy, wet, bursts from the car and runs into the trailer just as Mo opens the trailer door. Maddy runs past her, into the house.

MO
-- what happened?

Koz is out of the car now, removing the car seat.

KOZ
You're taking her to school tomorrow, that's what happened.

Koz holds out the car seat to a furious Mo, who doesn't take it, but turns and storms off, into the house, after Maddy. Koz then throws the car seat onto the ground. Hating everything. Mostly himself.

CUT TO BLACK.

END ACT FOUR

ACT FIVE

FADE IN:

EXT. CARWASH - NIGHT

A do-it-yourself job. Koz cleans soda off the backseat of Roy's Caddy, still pissed about pretty much everything. He grabs the PACKAGE Roy got from Chicago. It's SOAKED, the envelope ripping, revealing the DOCUMENTS inside. SEALED COURT RECORDS. TIGHT ON KOZ as he sees this. He pulls them out, and we see a cover page -- and the words "THE STATE OF ILLINOIS V. WILLIAM PETERS".

Koz flips to the TABLE OF CONTENTS -- and his heart begins to POUND as he sees "STATE'S WITNESSES" and then NAMES -- "GEORGE ROBINSON" and "STUART BURKE".

-- and what this means exactly will be explained in a moment -- but for Koz, he's having a REVELATION -- he races to get behind the wheel -- GUNS the engine -- "SEND IN THE CLOWNS" PLAYS as the car speeds away --

EXT. APARTMENT BUILDING - DAY

BOOM DOWN as the Caddy quickly arrives in front of a classic stucco apartment building -- Koz runs out --

EXT. APARTMENT BUILDING - CORRIDOR - DAY

A third-floor balcony of an apartment building, looking into the center courtyard -- Koz carries the court records -- checks a scrap of paper, arriving at apartment 308. Koz knocks. Rings the doorbell. Finally, Honey opens the door. She looks at him, pissed.

KOZ
So we got it backward.
(then)
Can I... come in?

She looks at him. Glares.

KOZ (CONT'D)
Honey, come on.

She just turns away and enters, leaving the door open. Koz enters.

INT. HONEY'S APARTMENT - DAY

A modest but very sweet place. Comfortable. Homemade needlepoint pillows. Some fresh flowers. And on the mantle, photographs of family. Many of Honey, with a child.

In some, from years earlier, he's a baby. Then a toddler. Then five years old, then eight. And Honey stands there as Koz says:

KOZ
Susan Caine isn't being held by
Stuart Burke -- he's her boyfriend.
Our client isn't even after her.
He's after him -- Burke.

Koz holds out the court records.

HONEY
What are these, the court records
you said we'd never get?

KOZ
(eating crow)
Yeah. Good job on that. Burke --
the dead guy in the yellow car? He
was one of Peter's business
partners. He and the other partner
found out about Peters' cocaine
smuggling and turned him in-- are
you listening?

HONEY
Yeah, I'm listening, and I'll tell
you what I don't hear.

She just stares at him. He gets it. This isn't easy.

KOZ
I'm sorry. That I... said it
wasn't gonna work. Whatever you're
doing here. Whatever you're...
looking for.

Honey, as she begins to accept his apology, casually adjusts the placement of one of the photos of her and the boy. She looks back at Koz. Smiles.

KOZ (CONT'D)
Okay? Are we okay?

HONEY
I told you. It's in the stars,
baby. You and me. We flow.

INT. KOZIKOWSKI INVESTIGATIONS - DAY

Stella looks up. Peters is there:

PETERS

Hi, Bill Peters. I'm here to see
Roy Kozikowski?

INT. HONEY'S APARTMENT - DAY

Koz and Honey, looking over the court records:

KOZ

Peters went to jail because they
testified against him. When he was
paroled, he came looking for his
former business partners. He was
out for revenge. He found Robinson
and killed him--

HONEY

-- yellow car --

KOZ

-- yeah, but the only lead he could
get on Burke was Susan Caine.

HONEY

So that weak-ass story about being
her boyfriend was just so he could
find Burke.

KOZ

And kill him.

INT. KOZIKOWSKI INVESTIGATIONS - ROY'S OFFICE - DAY

Peters sits across from Roy --

PETERS

You said you located Susan Caine?

ROY

Yessir, we did. That's why we're
the best in the business.

And Roy slides a typed INDEX CARD across the desk. Peters
takes it, reads it.

PETERS

384 West McCormick Place.

(smiles)

I can't thank you enough.

OFF Peters, all creepy smiles...

INT. CADILLAC - DAY

Koz drives, Honey shotgun. She's trying to stop the "SEND IN THE CLOWNS" as Koz is on his cell. Phone RINGING.

HONEY

Oh, baby, this music's gotta go--

KOZ

(on phone)

Stella, is he there?

INTERCUT WITH:

INT. KOZIKOWSKI INVESTIGATIONS - ROY'S OFFICE - DAY

Roy picks up the phone:

ROY

Whatcha got?

KOZ

We're making an arrest -- I need you to call in our client -- Bill Peters -- for a three o'clock.

ROY

I am holding two G's in cash -- Peters was just here.

Koz SLAMS ON THE BRAKES --

HONEY

-- whoa, baby, wassup?!

KOZ

You already brought Peters in?!

ROY

You said close the case!

KOZ

Tell me you didn't give him Susan Caine's address!

ROY

Kozzi! He came in! What the hell's your problem?! I gave 'em the address, he gave me the cash!

And Koz SLAMS the car into gear and begins SPEEDING --

EXT. LOS ANGELES STREET - NIGHT *

The Caddy turns a corner FAST -- *

INT. CADILLAC - NIGHT *

Koz weaves through traffic, on the phone, urgent: *

KOZ *
Grandpa, call Burke's house -- it's *
on file -- warn them Peters is *
coming! *

HONEY *
Pops already met with the killer?! *
What are you telling me?! *

Koz has already redialed: *

KOZ *
-- yes, police: I'd like to report *
a man with a gun at 384 West *
McCormick Place, thank you -- *

EXT. STREETS - DAY *

The Caddy SPEEDS along the streets -- turns, SCREECHING -- *

EXT. GATED HOME - DAY *

-- and the Caddy rushes up -- comes to a SCREECHING stop -- *
the gate is OPEN, off its hinges, as if a car drove through *
it. Koz and Honey get out -- but as he grabs his gun from *
the glove compartment: *

KOZ *
You stay here -- stay here -- I'm *
serious this time -- you STAY HERE *
AND WAIT FOR THE POLICE! *

Koz runs through the open gate -- Honey waits, anxious. *

EXT. GATED HOME - ENTRANCE - DAY *

TRACK WITH Koz as he moves for the entrance -- eyes Peters' *
CAR, the one that smashed through the gate, parked askew. *
The house door is ajar. Koz slowly enters. *

INT. GATED HOME - DAY *

Koz enters, cautious. He looks around... then hears a *
DISTANT CLANGING coming from upstairs. So Koz, alert, heads *
up the stairs -- *

INT. GATED HOME - MASTER BEDROOM - DAY *

SLAM! It's a metal BASEBALL BAT, swung by a mad-eyed, driven PETERS, against the DOOR HANDLE -- he SWINGS AGAIN -- SLAM! *

INT. GATED HOME - SECOND FLOOR - DAY *

TIGHT ON KOZ as he arrives at the second floor. Approaching the SLAM SOUNDS... *

EXT. CADILLAC - DAY *

HOLD ON Honey, who waits, nervous as hell for the police -- *

HONEY
(sotto, re: cops)
... where the hell are you? *

INT. GATED HOME - MASTER BEDROOM - DAY *

Another SLAM! and the door handle BREAKS -- the closet door swings open -- revealing a TERRIFIED SUSAN CAINE and STUART BURKE. Peters eyes them, pulls out his gun -- Susan SCREAMS. *

INT. GATED HOME - SECOND FLOOR - DAY *

Koz hears the scream -- moves fast -- *

INT. GATED HOME - MASTER BEDROOM - DAY *

-- as Peters aims his gun at Burke: *

BURKE
-- please... Bill, don't do this... *

PETERS
You betray me? I betray you. *

SUSAN
No! *

PETERS
I'll see you in hell too-- *

-- and JUST AS KOZ APPEARS DOWN THE HALL -- *

KOZ
HEY! *

-- PETERS FIRES -- having turned to Koz, the errant bullet missing Stuart and Susan -- now Peters aims at Koz, who takes cover -- *

EXT. GATED HOME - DAY *

Honey looks toward the house, having heard the GUNFIRE -- *

HONEY *
-- oh, baby -- *

INT. GATED HOME - MASTER BEDROOM - DAY *

-- and Koz, holding cover, aims his gun down the hall, where
Peters has seemingly disappeared. Koz calls out: *

KOZ *
THE POLICE ARE ON THEIR WAY, *
PETERS! *

Then: a distant sound of a DOOR SLAM -- Koz runs up -- looks
into the closet at Stuart and Susan -- *

KOZ (CONT'D) *
-- you okay? *

BURKE *
... I think so -- *

Koz takes off and MUSIC BLARES, PULSE-POUNDING as we cut to: *

A SERIES OF QUICK SHOTS: Koz races down a BACK STAIR -- down
a HALLWAY -- and out the BACK DOOR, emerging: *

EXT. GATED HOME - BACKYARD - DAY *

-- Koz rushes out -- an elaborate, ritzy backyard -- and he
sees Peters, running off, jumping over garden chairs and
through a rear GATE. Koz hauls ass after him Peters -- over
the same chairs, through the gate -- *

EXT. BEVERLY HILLS - ALLEY - DAY *

Peters sprints by several HIGH WALLS until he finds a LOW
FENCE, which he jumps into: *

EXT. SIDE OF HOUSE - NIGHT *

Peters sprints along the side of a house, dodging gardening
tools and garbage cans and turning whip-fast and racing to: *

EXT. FRONTYARDS - DAY *

-- where Peters bolts across a front yard -- jumps a fence to
another front yard - jumps a fence to another -- *

EXT. SIDE OF HOUSE - DAY *

Koz runs as fast as he can past the same gardening tools and
garbage cans. Somewhere, maybe here, we hear SIRENS -- the
911 call being answered. Koz gives chase, but knows he's
losing ground. As he runs he takes out his CELL PHONE -- *

INTERCUT WITH: *

INT. CADILLAC - DAY *

Honey has stayed put -- she answers, desperate: *

HONEY
-- Kozzi, s'that you?!

KOZ
PETERS IS THREE BLOCKS SOUTH, BUT
I'M LOSING HIM! I NEED YOU TO
DRIVE OVER HERE!

HONEY
-- what?! Baby, I don't drive!

KOZ
YOU DO TODAY! KEYS ARE IN THE
IGNITION.

HONEY
I DON'T DRIVE!

KOZ
DAMNIT, HONEY, I NEED YOU!!! THREE
BLOCKS SOUTH, TURN RIGHT, THEN
RIGHT AGAIN!

Hating herself -- almost crying in a panic, Honey quickly
gets behind the steering wheel and REVS THE ENGINE -- "SEND
IN THE CLOWNS" PLAYS -- she SCREECHES away as -- *

EXT. BACKYARDS - DAY *

Peters runs -- climbs another fence -- WHIP PAN to see Koz
dropping over the fence on the other side of the yard -- he
runs after Peters, wiped out but he can't stop -- *

EXT. BEVERLY HILLS - STREET - DAY *

BOOM DOWN as the Cadillac makes a WIDE, LOUD SCREECHING RIGHT
TURN onto an adjacent street -- "CLOWNS" WAILING -- *

INT. CADILLAC - DAY *

Honey yanks the steering wheel, horrified -- the "CLOWNS"
MUSIC ridiculous -- *

EXT. BACK ALLEY - DAY *

Peters keeps up the furious pace, climbing over another fence
and landing -- JUST AS HE'S HIT BY THE CADILLAC -- HE SLAMS
INTO THE WINDSHIELD, SPIDERWEBBING IT AS HONEY SLAMS THE
BRAKES -- PETERS FLIES OFF THE HOOD, ONTO THE ASPHALT.
Suddenly "SEND IN THE CLOWNS" stops. Honey gets out --
amazed and delighted -- *

HONEY *

Hey, baby! You're going back to
jail! *

Finally Koz jumps the fence, wildly out of breath. Seeing
what's what, Koz collapses to his knees. Tosses Honey the
cuffs. *

KOZ *

... go to town. *

And Honey, enjoying this, cuffs her first arrest. As she
does, Koz sees the shattered windshield. *

KOZ (CONT'D) *

... you know... my Grandpa... he's
gonna make you pay for that. *

HONEY *

Nah, Pops'll be cool. When the
dude hit the windshield, the music
stopped. *

KOZ *

(smiles) *

Yeah... that should be worth
something. *

EXT. GATED HOME - NIGHT *

POLICE are there. Taking away Peters. Comforting Susan and
Stuart. Koz and Honey are with Dupree, who takes a report. *

DUPREE *

How's it feel to be a hero? Better
than not making the cut to be a
cop? *

KOZ

It feels better than that. But not
as good as getting pleased by
your mom.

DUPREE

(to Honey)

This is the guy you wanna work
with?

HONEY

No doubt.

DUPREE

... then you deserve him.

And they both watch Dupree walk off. Finally, seriously:

KOZ

So who's the kid.

(then)

In all those pictures. In your
apartment.

She looks at him. Should she tell him? What the fuck.

HONEY

That's Brandon.

(beat)

He was my son.

(then)

Five years ago next week... he was
killed.

(beat)

Police did their thing, but the
truth is? They didn't pay much
attention. Didn't give Brandon the
respect due him.

(beat)

I tried on my own. To find the man
responsible. But I realized, after
a while... I need help.

(beat)

I need help.

Koz just looks at her. Finally:

KOZ

Well, I'll do what I can.

And Honey wants to cry, she's so grateful. But she just
nods.

EXT. KOZ'S TRAILER - NIGHT

The trailer park as the windshield-shattered Caddy pulls up. Koz steps out. Worn down by all that's come before. He looks up. Mo sits on the porch. Still furious. He moves toward her, sitting on the bench beside her. A long silence - only the distant traffic and crashing waves can be heard.

KOZ
Maddy all right?

MO
She'll be fine.

A beat. He nods. Then:

KOZ
You think it's too late?

MO
For what?

KOZ
(beat, quiet)
I dunno.

MO
I didn't mean to attack you before. The fact is, I don't call you on a fraction of the things I should. 'Cause you've been so deeply kind to me.

(beat)
Not that you shouldn't be good to your sister... except that you are. And I just feel obligated to make it work for you. But I think I'm doing everyone here a huge disservice because the person who really suffers isn't me -- or certainly you -- it's Maddy.

(then)
I need to move out.

KOZ
(kindly)
You don't have to go anywhere. Not now.

(beat)
Thing is, brothers don't always tell their sisters things.

(beat, looks off)
How much they love them.

(MORE)

KOZ (CONT'D)

(beat)

One day I gotta tell you.

Mo smiles. Koz too. Mo reaches out, just extending her hand to him. A beat and Koz reaches out. Touches her hand. Then, that's it. They let their hands drop again. And Koz gets up and goes into the house. Mo watches him go. Feeling better than she has in years.

INT. MADDY'S ROOM - NIGHT

The door opens. Koz enters. He peeks in. Sees Maddy in her bed, awake. He just stands there for a long beat. Then he holds out one of her DRAWINGS.

KOZ

I looked at it again. The picture you drew the other night. It's a really good cat.

MADDY

(beat)

Thanks.

KOZ

...can I...?

Looking at him, she just nods. And he enters. Moves to her bed, sits in the chair beside it. Sits there, facing her, taking a long moment to think of the words. Finally:

KOZ (CONT'D)

So parents can get angry. 'Cause, you know, they're people. Most of 'em.

(beat)

But what I did-- yelling at you like that-- that was... I feel bad about that.

(beat)

I'm sorry about that.

(beat)

And I wanted to say... that I know you're having a hard time. At school.

(beat)

And listen, if you need help, that's cool, that's okay. I mean... we all need help. So we're gonna figure it out.

(beat)

Okay?

She stares at him. A simple look. It's too early for her to admit to anything. But she nods, which says volumes.

KOZ (CONT'D)

Scoot over.

And she does. He lies beside her, puts his arm under her neck so that he's become her pillow. It's awkward for him -- unusual. But pretty soon he finds some comfort. Just lying there with her.

KOZ (CONT'D)

... you can fall asleep, baby.

(beat)

Anytime you want.

And we HOLD ON THEM for a long moment until finally her eyes begin to close. And Koz, looks down at her. Maddy, her eyes closed. And he just stares as we begin to PULL BACK, revealing the two of them lying in the bed -- and we're about to FADE OUT, when...

INT. KOZ'S TRAILER - KOZ' BEDROOM - MORNING

An ALARM BLARES -- Koz is startled awake -- but it's Honey who's triggered the alarm -- she's standing right there.

HONEY

Wake up, baby, we got a case!
Pops just called, we'll be
late if you don't get up--

KOZ

(disoriented)
-- what the hell are you d--

Suddenly Maddy is there, dressed, showing off her NAILS:

MADDY

Daddy, look: it's God, speaking to
Job!

KOZ

-- I don't like that--

HONEY

That's one of my best ones!

EXT. KOZ' TRAILER - MORNING

Koz, Honey in the Caddy, and Maddy, in the back.

MADDY

Put on that Clowns song.

No.	KOZ	No.	HONEY	*	*
				*	*
	And Koz puts the car in gear, and they drive off, the Pacific Ocean glimmering as our MUSIC BUILDS and we...			*	*
			FADE OUT.	*	
			<u>THE END</u>	*	