

EDGAR FLOATS

Pilot Episode *"your own personal Judas"*

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ACT ONE

INT. EDGAR FLOATS' HOME - BEDROOM - DAY -

In the bed EDGAR FLOATS (33) sleeps. Edgar sleeps neatly, on his back, the blanket still tucked in beneath the mattress.

The clock reads 6:29. We watch as Edgar OPENS HIS EYES RIGHT BEFORE the clock ticks to 6:30 and the alarm goes off. Edgar reaches for the thick Clark Kent glasses on the night stand.

ON THE SCREEN ONE WORD APPEARS: EDGAR

INT. EDGAR FLOATS' HOME - KITCHEN - DAY

Bright. Simple. Clean. Edgar in Clark Kent glasses, bow tie and short sleeve shirt listens to News on the radio as the microwave COUNTS DOWN the last seconds of a cooking cycle. DING. Edgar opens the microwave and takes out his breakfast.

Behind him the DIGITAL coffee maker gurgles then BEEPS. Edgar reaches for the coffee pot when there is LOUD ELECTRICAL ZAP.

The News goes off. Edgar flicks the light switch up and down. Nothing. Edgar looks around his suddenly powerless kitchen.

INT. EDGAR FLOATS' HOME - ATTIC - DAY

Edgar pulls down the stair/ladder and holding a flashlight climbs into the attic. It is neat and clean up here. Except for... the banana peels Edgar's flashlight illuminates.

Edgar moves the light along the trail of banana peels until he SEES... A BIG FAT RACCOON. The raccoon stares at Edgar... Edgar stares at the raccoon. NEITHER ONE BLINKS.

INT. EDGAR FLOATS' HOME - KITCHEN - DAY - SHORT TIME LATER

Edgar and a man wearing a PEST CONTROL UNIFORM. The Pest Control Man gives Edgar a piece of paper. Edgar reads it.

EDGAR FLOATS

The estimate is a thousand dollars?

PEST CONTROL MAN

You got a whole family up there.
And just so you know they've eaten
through all your wiring. So I'd
ballpark another twenty K for that.

EDGAR FLOATS

Twenty thousand dollars... He did
look just like a little burglar.

PEST CONTROL MAN

Yeah, the mask. Real cute. Crafty too. You'd never know it's there until you wake up in the dark.

Edgar, in Clark Kent glasses, bow tie and short sleeve shirt, flicks the light switch up and down. NOTHING. And we hear...

EDGAR FLOATS (V.O.)

Let me ask you a question. Why do you think you're here?

INT. EDGAR FLOATS' OFFICE - DAY

Civil service decor. Bad light, gray carpet, utilitarian couch and chair. Edgar sits in the chair facing... A TOUGH UNIFORMED POLICE SERGEANT (40) sits on the couch.

UNIFORMED POLICE SERGEANT

I guess I'm here because of all those excessive force write ups.

Edgar looks at the cop then Edgar gets off his chair and goes to sit NEXT TO THE SERGEANT ON THE COUCH. What the hell...?

UNIFORMED POLICE SERGEANT (CONT'D)

...Doc... What are you doing?

EDGAR FLOATS

Let me ask you another question. You shave this morning?

UNIFORMED POLICE SERGEANT

Yeah... so.

EDGAR FLOATS

Who'd you see when you looked in that mirror?

The Sergeant does not answer so Edgar firmly presses on.

EDGAR FLOATS (CONT'D)

It wasn't you, was it?

UNIFORMED POLICE SERGEANT

(looks down, whispers...)
...No... it was him...

EDGAR FLOATS

...him...?

UNIFORMED POLICE SERGEANT
...My father... Hey, aren't we
supposed to sit here for months
before we get to this?

EDGAR FLOATS
Do you want to sit here for months
before we get to this?

The Sergeant looks at Edgar as WE HEAR...

COMPUTERIZED PHONE VOICE (V.O.)
If you would like to access your
account please enter your...

INT. EDGAR FLOATS' OFFICE - DAY - LATER

Edgar, alone, at his desk on the phone.. listening to...

COMPUTERIZED PHONE VOICE
...sixteen digit account number
followed by the pound sign.

Edgar does this.

COMPUTERIZED PHONE VOICE (CONT'D)
Deposits press 1. Withdrawals press
2. For account balance press 3.

Edgar presses 3 but...

COMPUTERIZED PHONE VOICE (CONT'D)
For account balance press 3.

Edgar presses 3 but...

COMPUTERIZED PHONE VOICE (CONT'D)
Please hold and we will redirect
your call to a customer agent.

Edgar stares at the phone. MUZAK begins to play and then..
Edgar is disconnected. ALL HE HEARS IS A DIAL TONE....

EDGAR FLOATS (V.O.)
Let me ask you a question...

INT. EDGAR FLOATS' OFFICE - DAY

Edgar in his chair. A PLAINCLOTHES DETECTIVE on the couch.
The Detective eats from a vending machine bag of chips.

EDGAR FLOATS
Why do you think you're here?

PLAINCLOTHES DETECTIVE

For the same reason as last week.
There was a shooting so we all
gotta run this mandatory b.s.
shrink drill... no offense...

EDGAR FLOATS

None taken. Enjoying those chips?

PLAINCLOTHES DETECTIVE

I am. Salt and vinegar. Not all the
machines stock 'em. Worked through
lunch so... You mind?

Edgar shakes his head "no". The Detective keeps eating.

PLAINCLOTHES DETECTIVE (CONT'D)

I mean, how could you know what we
go through out there when you're
just sitting here in this office.

EDGAR FLOATS

How could I?

PLAINCLOTHES DETECTIVE

I mean, I'll bet you've never even
been punched in the face.

EDGAR FLOATS

Do you think I should get punched
in the face?

PLAINCLOTHES DETECTIVE

Every man has to...

The detective finishes his chips, pops open a Coke.

EDGAR FLOATS

So... it looks like you got the
shooting pretty well handled...

The Detective gets to his feet but...

EDGAR FLOATS (CONT'D)

But we still got some time... you
want to talk about the affair?

The Detective nearly spits out his coke. Edgar explains.

EDGAR FLOATS (CONT'D)

Reverse tan line on your finger.
You forgot to put the ring back on
after you "worked through lunch".

The Detective thinks then... sits back down on the couch. For Edgar it's like shooting fish in a barrel. Just that easy.

INT. EDGAR FLOATS' OFFICE - DAY

Edgar again at his desk... he works his speaker phone.

COMPUTERIZED PHONE VOICE
For account balance press 3.

Nervously Edgar reaches out with his finger toward the "3" button but just before he touches it...

COMPUTERIZED PHONE VOICE (CONT'D)
Please hold and we will redirect
your call to a customer agent.

Edgar stares at the phone. MUZAK begins to play...

INT. EDGAR FLOATS' OFFICE - DAY

A PRETTY FEMALE UNIFORMED COP (DANA) on the couch.

EDGAR FLOATS
Your voice has been gone for about
three and a half weeks?

Dana nods yes.

EDGAR FLOATS (CONT'D)
Doctors say there's no infection?

Dana shakes her head no.

EDGAR FLOATS (CONT'D)
Nothing physical?

She shakes her head no. Edgar looks at the pretty cop and...

EDGAR FLOATS (CONT'D)
So... Let me ask you a question.
Why do you think you're here?

Dana shrug her pretty shoulders as we hear... MUZAK?

INT. EDGAR FLOATS' OFFICE - DAY

Edgar, alone, HAS FALLEN ASLEEP at his desk waiting for that Customer Agent on the phone. Muzak plays over it but now...

CUSTOMER AGENT ON PHONE
How can I help you?

EDGAR FLOATS
(pops his head up)
Hello?... Hello?

CUSTOMER AGENT ON PHONE
Yes.. How can I help you?

EDGAR FLOATS
Yes, I just... uh, I just need a
balance on my retirement account.
My name is Edgar Floats.

CUSTOMER AGENT ON PHONE
Of course. Let me get it for you...
That amount is six hundred, ninety
two dollars and seventeen cents.

EDGAR FLOATS
Six hundred and ninety two dollars?

CUSTOMER AGENT ON PHONE
...And seventeen cents.

INT. MID WILSHIRE COFFEE SHOP - DAY

Edgar alone at a table. A blank piece of paper in front of him. He draws a line down the middle of a page.

On one side he writes **WHAT I OWE**. The list is long; *MORTGAGE, CAR PAYMENTS, INSURANCE, TAXES... RACCOON...*

CAMERA GETS CLOSE to these words, **THEY ARE ENORMOUS** as Edgar's pencil **SCRATCHES THEM ONTO THE PAGE**. On the other side of the line Edgar writes **WHAT I OWN**.

Edgar, all buttoned up, holds his pencil over the **WHAT I OWN** side of the list. He has nothing to write down. But now...

WOMAN'S VOICE (O.S.)
You're talking to yourself.

Edgar looks up to see a very pretty but kind of sad waitress (JENNIFER, 33). Edgar quickly flips the page over... hiding the list. The pretty waitress makes Edgar nervous.

JENNIFER
You were talking to yourself.

EDGAR FLOATS
...Was I... What was I saying?...

JENNIFER
You were saying you had to do something.

Edgar hesitates a moment then asks the next question.

EDGAR FLOATS
...what was it I said I had to do?

JENNIFER
(explaining)
No... you said "I have to do something". That's what you said.

LOOK at Edgar in bow tie and thick glasses.

INT. BEVERLY HILLS PSYCHOLOGY PARTNERS - LOBBY - DAY

Gleaming. Modern. A world away from where Edgar works.

INT. BEVERLY HILLS PSYCHOLOGY PARTNERS - CORNER OFFICE - DAY

Edgar, Clark Kent glasses and bow tie, alone in the huge office. Giant sleek desk. Huge windows. Tropical fish tank. Edgar paces nervously, practicing a little speech to himself.

EDGAR FLOATS
...I think I'd be an asset... an enormous asset... given my experience, I think I'd be...

Edgar stops. He sees a BOWL OF CANDY on a table. He takes a piece and bites into it. It has a liquid center and from the look on Edgar's face we see he finds that liquid to be DISGUSTING. He holds it in his mouth as he looks for...

A place to spit it but there is no wastebasket. It becomes more disgusting in his mouth as he tries to open a window. They are sealed. He turns green and with nothing left to do he spits it into the fish tank. Then looks at it in horror.

The little goblet of dark candy begins to sink in the tank. Edgar, mortified, about to reach into the tank for it but...

OLDER WOMAN'S VOICE BEHIND HIM
Mr. Floats?

Edgar pulls back his hand, turns to see a stern middle aged woman, short gray hair and business suit. MRS. KRAUS

EDGAR FLOATS
Mrs. Kraus...

Edgar looks at the fish tank, the candy starts to ooze a STAIN IN THE WATER. Edgar looks back to Mrs. Kraus...

MRS. KRAUS
Are you feeling alright?

Edgar nods yes, then shakes Kraus' hand as he moves her so that her back is now to the fish tank. But Edgar sees it.

EDGAR FLOATS
Thank you for seeing me.

MRS. KRAUS
Eugene said I should.

Edgar looks past her, the stain in the tank SPREADS.

MRS. KRAUS (CONT'D)
But I'm afraid you wouldn't be a good fit for our practice. Your world, the police world, it's a lot of violence isn't it, Mr. Floats?

Edgar nods yes as he watches that stain grow ever larger.

MRS. KRAUS (CONT'D)
Unlike your police psychology, what we deal with here are mostly suburban family issues... mothers, daughters, mothers and daughters... Are you sure you feel OK?

Edgar nods yes as the DARK STAIN OBSCURES THE COLORFUL FISH.

INT. LOS ANGELES POLICE DEPT. PSYCHOLOGICAL SERVICES - DAY

This is the hallway where Edgar works. Bad light, bad carpet. He walks down it. Past offices and cubicles. Past men and women, cops and civilians. All poorly lit. All pay him little or no attention. He passes the door that reads EDGAR FLOATS.

Edgar walks a few more offices down, comes to one with the name EUGENE TUNICK on the door. Edgar goes in.

INT. EUGENE TUNICK'S OFFICE - DAY

A different version of Edgar's office. EUGENE (a different version of Edgar) about the same age as Edgar, unassuming like Edgar but with round glasses, sits at the desk. He looks up as Edgar enters and closes the door.

EUGENE
Edgar...

EDGAR FLOATS
Eugene...

EUGENE
How'd it go?

Look at Edgar Floats in short sleeved dressed shirt, bow tie and Clark Kent glasses say...

EDGAR FLOATS
Apparently my world is too violent.
(plops down on couch)
You ever been punched in the face?

EUGENE
No... of course not.

EDGAR FLOATS
Me neither. But you know every man
has to... get punched in the face.

EUGENE
Punched? Edgar, as your fellow
therapist, I want to point out you
appear to be in an extreme
emotional place. The mistake most
people make when they are in that
place is to do something drastic.
That is always a mistake. Drastic
acts never have the intended
consequences.

Edgar says nothing. Eugene gets up from behind the desk. WE
SEE he wears UNION CIVIL WAR PANTS, BOOTS and SWORD.

EDGAR FLOATS
Those the new winter weight pants?

EUGENE
(re: packing box floor)
Just got 'em. They itch like hell.
You're still coming, right? We're
doing Gettysburg. It's the big one.

EDGAR FLOATS
Yes, Eugene. I'll be there. You
should probably take the sword off
before your next patient.

EUGENE
Edgar, look at me, as your friend
this time... promise me you won't
do anything drastic.

EDGAR FLOATS
I have to do something... don't I?

OFF EDGAR'S FACE WE CUT TO:

INT. BREakey BAIL BONDS - THIRD FLOOR - DAY

ONE WORD ACROSS THE SCREEN: **SANDRA**... And now WE SEE..

SANDRA BREakey (30) PRETTY, ATHLETIC, IN CHARGE walks across the open plan floor. The place is well designed, it could be an ad agency or an IT firm but with an air of HIGH TECH SECURITY ABOUT IT. She gets to her office door and opens it.

INT. BREakey BAIL BONDS - SANDRA'S OFFICE - DAY

Sandra enters and sees Edgar Floats waiting for her. They look at each other. She looks like she's seen a ghost.

EDGAR FLOATS
Hey, Sandra...

Sandra looks at Edgar, then out the door, then back to Edgar.

EDGAR FLOATS (CONT'D)
They said I could... they told me
to go ahead and... wait in here.

SANDRA
What do you want?

Sandra on some kind of cold burn. Edgar tries to stay calm.

EDGAR FLOATS
How's business? It looks good. Is
it good? I mean it looks good. You
do too, Sandra... look good I mean.

SANDRA
What do you want?

EDGAR FLOATS
I, um, I want... I need a job.

SANDRA
I thought you had a job.

EDGAR FLOATS
I need another job. I need money.

She looks at him, studying him. And he... smiles.

EDGAR FLOATS (CONT'D)
Hey, Sandra.

SANDRA
Stop saying that. You need money.
Why do you need money?

EDGAR FLOATS

Why does anyone need money?

SANDRA

I didn't ask why anyone needs money, I asked why you need money.

EDGAR FLOATS

I... have a raccoon problem. A family actually... in my attic.

Sandra stares at Edgar, looks right into him. Then Edgar watches Sandra PULL HER 9MM. She stays cold as she makes the sidearm safe, stores it in her desk drawer. Then...

SANDRA

OK, Edgar, you need money. I'll give you the money. But not a job.

EDGAR FLOATS

I don't want you to give me the money. I want you to give me a job.

SANDRA

You're not listening, Edgar. You need money. I will give you money. But I will never give you a job.

EDGAR FLOATS

I don't want you to give me the money. I want you to give me a job.

SANDRA

JUST TAKE THE MONEY.

EDGAR FLOATS

That's very passive aggressive.

SANDRA

Is it? I can be aggressive aggressive if you'd like.

Edgar STARES at Sandra. Sandra STARES back at Edgar. Then...

EDGAR FLOATS

Christopher around?

EDGAR IS THINKING SOMETHING. Sandra sees him thinking it so--

SANDRA

What? You're going to show up after eight years and go over my head?

Edgar half smiles and gives a little "I'm sorry" shrug.

SANDRA (CONT'D)

Go on. He's right upstairs but he spells no just like I do.

The two STARE at each other and then we CUT TO:

INT. BREakey BAIL BONDS - CHRISTOPHER BREakey'S OFFICE - DAY

The office exudes not just success but power. There is a gun rack, leather couches, a mounted deer head on the wall.

Like children before a school principal, Edgar and Sandra stand in silence before Christopher, waiting for a decision. Edgar can practically hear the CLOCK TICK...

CHRISTOPHER

OK, Eddie, you're hired. Welcome to the world of Fugitive Recovery.

Sandra tries to speak but cannot. She looks at her father, then at Edgar, then at her father, then Sandra storms out of the office. The two men look at each other then...

CHRISTOPHER (CONT'D)

She look angry to you?

Edgar nods "YES". Christopher goes after her. Edgar is alone. He looks around the office, at the photos. They show lives full of action. Christopher, Sandra and others with guns, knives, cuffing fugitives, posing by SUV's, helicopters...

INT. BREakey BAIL BONDS - BY THE ELEVATOR - DAY

Sandra about to get in the elevator. Christopher stops her.

SANDRA

I offered him the money. He didn't take it... Why are you doing this?

CHRISTOPHER

When a man comes to me and says he wants to be a man then I have to let him be a man...

SANDRA

Even if he ends up in a box?

CHRISTOPHER

It's a free country. Besides, I know you loved him, Sandy, but I always liked that kid, it'll be nice to have him around.

Sandra just steps into the elevator and lets the doors close.

INT. BREakey BAIL BONDS - CHRISTOPHER BREakey'S OFFICE - DAY

Edgar, alone, surrounded by the record of all that action. Quietly he tries to make himself brave by whispering...

EDGAR FLOATS
...I have to do something...

CHRISTOPHER (O.S.)
You ready?

Edgar turns, Christopher stands at the door. Edgar, in Clark Kent glasses and bow tie does not exactly look ready.

INT. BREakey BAIL BONDS - ELEVATOR - DAY

Edgar and Christopher ride down.

CHRISTOPHER
You look good, Edgar. Like the tie.

EDGAR FLOATS
Thank you... Christopher, I was wondering if you might... It would be helpful if you could just--

CHRISTOPHER
Tell you exactly how this works?
(off Edgar's nod yes)
Let's say you get arrested and you make bail but you can't afford your bail, which no one can, you come to us. You give us ten percent of that bail or property equal to.

The door opens and Christopher leads Edgar off into...

INT. BREakey BAIL BONDS - READY ROOM - DAY

The basement, like a gladiator bullpen. Men check weapons and tactical gear. SUV's are worked on in the auto bays. Edgar LOOKS IN WONDER at this world he has been granted access to. Christopher guides Edgar through it all, explaining..

CHRISTOPHER
Now, you blow off your court date, we are on the hook for the entire amount. So we come find you and... *remind you* of your obligations.

Christopher leads Edgar toward TWO BAD ASS LOOKING MEN... Both men are suited up with vests and belts...

CHRISTOPHER (CONT'D)

Jesus. Mason. You on the way out?

MASON looks like a big farm boy with a military hair cut and a BIG SMILE. JESUS looks like a big gangbanger with NO SMILE.

MASON

Going to find Darren Gibbs.

CHRISTOPHER

(to Edgar)

Darren Gibbs. Meth cook and dealer.
Skipped on a 500,000 dollar bail.

(to Mason and Jesus)

This is Edgar. You take him out
with you... OK?

(off their looks)

And make sure you bring him back.

(drops the bomb)

He and Sandy used to be married.

Christopher GRINS then turns and walks away. Leaving Edgar alone with Mason and Jesus. Jesus hands Edgar a THICK FILE.

JESUS

...That's our skip.

Edgar opens the file and sees one SCARY mug shot after the next, marking Darren Gibbs progression into drugs and crime. The last mug shot is a convict badass who stares at Edgar.

Edgar looks back to Mason and Jesus. Mason, smiling, asks...

MASON

You qualified in automatics?

EDGAR FLOATS

You mean guns?... No.

MASON

What about semi-automatics?

EDGAR FLOATS

No.

Mason is asking the questions but Jesus is staring at Edgar.

MASON

Knives?

EDGAR FLOATS

No.

MASON
Hand-to-hand?

EDGAR FLOATS
No.

MASON
Defensive driving?

EDGAR FLOATS
Defensive driving? No.

MASON
Communications? ...Orienteering?

Edgar shakes his head no. Now Jesus says in a scary whisper.

JESUS
Then what are you qualified in?

The two tough guys STARE DOWN at Edgar who says...

EDGAR FLOATS
Mostly talk therapy... mostly.

Jesus and Mason look at each other, then they look at Edgar.

INT. BREakey BAIL BONDS - SANDRA'S OFFICE - DAY

From her window overlooking the parking lot Sandra watches Edgar, Mason and Jesus head for one of the company's SUV's.

Sandra SEES Edgar practically fall over as he tries to get his equipment belt on. Sandra looks away, tries to busy herself with paperwork but when she looks back she sees... Edgar... the equipment belt has tangled around his legs.

SANDRA
Oh for craps sake.

She shakes her head, pulls a 9mm from her desk, grabs her windbreaker and heads out. As she goes WE SEE the bold print on the back of her jacket... FUGITIVE RECOVERY AGENT.

INT. BREakey BAIL BONDS - CHRISTOPHER BREakey'S OFFICE

From his window overlooking the parking lot Christopher watches Sandra join up with Edgar, Mason and Jesus. Seeing this... Christopher smiles.

INT. SANDRA'S SUV - DAY

Sandra drives. Mason in the passenger seat. In the back Jesus and Edgar. Silence then smiling Mason looks at Sandra and...

MASON
Married... You. The two of you.

SANDRA
We are not talking about that.

Edgar starts to say something but...

SANDRA (CONT'D)
No one is talking about that.

Edgar looks at Sandra but she just looks straight and drives.

EXT. VENTURA BOULEVARD - STREET CORNER - DAY

A MAN in a FLOPPY EARED BUNNY COSTUME flips a big arrow shaped sign advertising a condominium open house.

MASON (O.S.)
That's Timmy...

INT. SANDRA'S SUV - DAY

Parked down the block. Sandra, Edgar, Mason and Jesus (with binoculars) watch the bunny work the sign. Mason tells Edgar--

MASON
Timmy's our skip's best friend.
Turns out folks on the run aren't too smart and usually run to people they know.

EDGAR FLOATS
In times of stress people return to the familiar. It's human nature.

IN THE REARVIEW, Sandra looks back at Edgar for a moment.

MASON
Darren Gibbs has no immediate family so we start here.
(to Sandra. Re: Timmy)
You think Timmy's our Judas?

EDGAR FLOATS
Our what?

INT. BREakey BAIL BONDS - READY ROOM - DIRECT ADDRESS

Christopher stands in front of a whiteboard on which **RULE #1** is writ large. Christopher looks right into camera and...

CHRISTOPHER

Fugitive Recovery Rule #1. Every fugitive has a Judas. Someone who will turn the skip in for love or money. The Judas is who you, as the bounty hunter, need to find.

INT. SANDRA'S SUV - DAY

The four watch Timmy the Bunny work the sign. Jesus hands the binoculars to Edgar and motions for him to look at Timmy.

EDGAR'S POV IN BINOCULARS: Timmy dances with the sign but Timmy also BUMPS into pedestrians and PICKS THEIR POCKETS.

EDGAR FLOATS

Did he just pick that man's pocket?

Edgar now sees Timmy dip into a woman's handbag.

EDGAR FLOATS (CONT'D)

That bunny is ripping people off.

EXT. SANDRA'S SUV - MOMENTS LATER

The four get out of the SUV. Sandra turns to Edgar and...

SANDRA

Give me the belt.

Edgar looks at his equipment belt, mace, cuffs, flash light.

SANDRA (CONT'D)

Edgar, give me the belt.

Mason and Jesus LOOK AWAY as Edgar surrenders his belt to her. Sandra takes a BACKPACK from the SUV, gives it to Edgar.

EDGAR FLOATS

What's this?

SANDRA

Snacks. You're the new guy... you stay here and you watch the snacks and you do not move from this spot.

(to Mason and Jesus)

Let's go...

Edgar, in bow tie and thick glasses, holds the snack bag and watches Sandra, Mason and Jesus walk away toward Timmy.

Edgar SEES the Bunny dancing with the sign. Edgar SEES Sandra, Mason and Jesus approach.

Now Edgar SEES Timmy become aware of Sandra and the others heading for him. Timmy DROPS THE SIGN AND RUNS FOR IT. Timmy the bunny is very fast.

Edgar SEES Sandra, Mason and Jesus give chase. Edgar takes a step as if to follow, then stays as he was told. Then...

Edgar SEES Timmy run around the far corner. Sandra, Mason and Jesus follow. In a moment they are gone and EDGAR IS ALONE.

Edgar nervously shuffles his feet, clutches the snack bag. What to do? What to do? Now Edgar SEES Timmy emerge from an alley, he has doubled back. Edgar watches Timmy throw off his Bunny Head and jump into a 2003 VW GTI TURBO at the curb.

INT. TIMMY'S 2003 VOLKSWAGEN GTI TURBO - DAY

Timmy, WIRED, SWEATING, BRISTLING WITH NERVOUS ENERGY, cranks the engine and begins to pull away from the curb but before he does the passenger door is pulled open and EDGAR JUMPS IN.

TIMMY
WHO THE HELL ARE YOU?

EDGAR FLOATS
...that is an excellent question.

SUDDENLY TIMMY LUNGES OVER, grabs Edgar's door handle and OPENS EDGAR'S door. EDGAR HOLDS ON. As he tries to push Edgar out, Timmy looks into the side view mirror to SEE Sandra, Mason and Jesus running down the sidewalk toward the car.

Timmy FREAKS, leans back to the wheel and FLOORS IT. Edgar SEES Timmy is scared, bugged out from FEAR and ADRENALINE, driving way too fast. Edgar SEES Timmy mutter to himself...

TIMMY
...what am I gonna do, what am I
gonna do, what am I gonna do...

But Edgar, suddenly calm, TAKES CONTROL OF THE MOMENT AND...

EDGAR FLOATS
Timmy... let me ask you a question.
Why do you think you're here?

Timmy looks at Edgar and his MANIA RATCHETS UP ANOTHER NOTCH.

EXT. VENTURA BOULEVARD - SIDE WALK - DAY

Sandra, Mason and Jesus stop running as the car drives away.

END OF ACT ONE

ACT TWO

INT. BREakey BAIL BONDS - READY ROOM - DIRECT ADDRESS

On the whiteboard now **RULE #2** is written. Christopher says--

CHRISTOPHER

Never... never go anywhere alone.

EXT. MULHOLLAND OVERLOOK - DAY

Timmy's GTI TURBO is parked. WE CAN SEE Edgar is ALONE in it. No sign of Timmy. Something is wrong though. Edgar sits in the passenger seat, upright, not moving, PERFECTLY STILL.

INT. TIMMY'S 2003 VOLKSWAGEN GTI TURBO - DAY

Turns out Edgar is not alone. Timmy is here. Timmy has fully reclined the driver's seat. He is calm. Timmy is in therapy.

TIMMY

I could have graduated high school.
There was a teacher who liked me.
But... I stole her car. So...

EDGAR FLOATS

Why do you think you did that?

TIMMY

Because I'm an idiot. Look at me.
(re: bunny suit)
I don't even like rabbits.

EDGAR FLOATS

Let's leave the judgements outside
the car... for now... OK?

TIMMY

(misting up)
OK... thank you.

OUT THE WINDOW Sandra's SUV roars up and brakes to a stop. Sandra, Mason and Jesus jump out, GUNS UP AND AT THE READY. They fan out in military precision and approach the car.

Sandra is not happy with what she sees and taps on the glass with her gun. Edgar does not look at her. He looks to Timmy.

EDGAR FLOATS

You see the woman out there?
(Timmy nods yes)
Is she pointing her finger at me?

Timmy looks at Sandra. She is pointing her finger at Edgar.

EDGAR FLOATS (CONT'D)

Now is she kind of motioning at me
with her finger like this?

Edgar crooks his finger and makes the "come here" motion.
Timmy looks at Sandra, she is doing the same motion.

EDGAR FLOATS (CONT'D)

I remember that finger... Timmy,
I'd better get out of the car now.

He steps from the car to face Mason, Jesus and angry Sandra.

SANDRA

What did I tell you? Did I tell you
not to move? I said that, right?

EDGAR FLOATS

But he was getting away.

SANDRA

He wasn't. We slapped a GPS on his
car. How do you think we found you?

Edgar looks at Mason and Jesus, they nod it is true. Now
Edgar looks back to Sandra and realizes something.

EDGAR FLOATS

You... were worried about me...

Sandra raises her palm to him. This means "shut up".

EDGAR FLOATS (CONT'D)

The "hand". I know, I'll shut up.

Sandra stares at Edgar, then back at Timmy, then to Edgar.

SANDRA

What were you two talking about?

EDGAR FLOATS

I'd have to talk to let you know
what we were talking about.

SANDRA

Can you guess what I'm thinking?

EDGAR FLOATS

Is it a hostile fantasy?

(off her nod yes)

About me?

(off her nod yes)

OK... We were talking Darren.

SANDRA

Did he say where Darren might be?

EDGAR FLOATS

Timmy said Darren has been spending time in Sycamore Grove. Mentioned it during a meth binge last week.

Sandra looks from Edgar over to Mason and Jesus.

MASON

We checked every park that Darren has been known to deal from. Sycamore Grove is not one of them.

EDGAR FLOATS

It is now.

JESUS

How'd you get him to tell you that?

EDGAR FLOATS

I just... asked him a question.

And Edgar in bow tie and Clark Kent glasses... SMILES. But Sandra looks to Timmy, then speaks to Mason and Jesus.

SANDRA

Put someone on him. I want to know everywhere he goes.

EDGAR FLOATS

And what do we do?

SANDRA

Now... we wait.

EDGAR FLOATS

(excited)

You mean like a stakeout?

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - NIGHT

This an old part of LA built along the Arroyo Seco. Stately, if somewhat faded, homes line the hilly tree-lined streets. WE SEE sporadic foot and car traffic near Sycamore Grove Park. WE ALSO SEE a WINDOWLESS VAN parked on the street.

INT. BREakey BAIL BONDS SURVEILLANCE VAN - NIGHT

Fully outfitted with cameras, video, long range microphones. Edgar, Sandra and Jesus hunkered down in here with bags of FAST FOOD and BIG CUPS OF COFFEE. Stake out. Edgar looks at Darren Gibbs' file. At those real scary mug shots.

SANDRA

(RE: Darren's mugshot)
He shows up... you wait in the van.

Edgar now sees Jesus staring at him, STARING AT HIS BOW TIE.

EDGAR FLOATS

What?... The tie?
(off Jesus' nod yes)
Should I lose it? I... can lose it.

JESUS

Is it real?
(off Edgar's nod yes)
Not a clip-on?
(off Edgar's nod no)
You tie it yourself?

Edgar nods yes and Jesus shrugs a semi-approval of the tie.

INT. ROLLER DERBY RINK - NIGHT

Mason sits on a bench next to PENNY (23) SUPER PRETTY, she wears a tight top, leggings and roller skates.

PENNY

I haven't seen Darren in a month.

MASON

You'd tell me if you had.

PENNY

(lying)
Sure.
(stands)
Now, I gotta get back in.

As she skates away Mason calls afer her...

MASON

I've always wanted to learn how to
skate.... you give lessons?
(as she goes)
I like your pink skates

But she is gone. Mason looks down at PENNY'S EQUIPMENT bag that sits at his feet.

INT. BREakey BAIL BONDS SURVEILLANCE VAN - NIGHT

The stakeout. Jesus offers Edgar a stick of gum.

JESUS

Doc?

EDGAR FLOATS

No thanks and... I'm not a doctor.
I'm a psychologist not a
psychiatrist.

(off Jesus' look)

I'm the one that can't prescribe
drugs.

JESUS

Now where's the fun in that?

SANDRA

Jesus, that's a question you can
ask about almost all things Edgar.

Oh shit... Jesus looks to Sandra then...

EDGAR FLOATS

I thought you said you didn't want
to talk about it.

Sandra starts to say something then stops herself. But...

EDGAR FLOATS (CONT'D)

If you want to talk about it. Let's
talk about it.

SANDRA

Oh.. Now you want to talk about it?

EDGAR FLOATS

Yes. Now I want to talk about it.

SANDRA

I... don't want to talk about it.

EDGAR FLOATS

We can talk about it if you want.

The men in the van watch as Sandra's anger runs to boil.

SANDRA

Talk about what, Edgar? About why
we split up? You want to talk about
that... Edgar?

(losing control)

Talk about how you could only deal
with people when you're in your
chair and they're on the couch?
Talk about how people were puzzles
that you liked to solve. Talk about
how you lived in your office and I
lived in the world?

Silence as that comment lands there then... Edgar gets up, pushes open the rear doors and storms out of the van.

JESUS

Well, he's in the world now.

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - NIGHT

Edgar walks through the park, into the night. But he has to stop at a CYCLONE FENCE, eight feet high, COVERED IN GREEN PLASTIC. Edgar looks at the fence, listens to the night. Now he hears another SOUND... Bells DINGING nearby then...

WHOOSH, the Metro Gold Line RUSHES BY on the other side of that green fence, just feet away from where Edgar stands. The sound of the powerful train FILLS THE NIGHT. Its cars, HURTLING PAST so close, rattle the fence.

Edgar turns from the fence and SEES a MAN standing right in front of him. Edgar knows this man. He has seen his mug shot.

EDGAR FLOATS

...You're Darren Gibbs.

Darren is a man on the edge. No, he's stepped over it. He is jittery, lit up, about to explode and all coiled so tight that he speaks in a whisper. It is just scary as shit.

DARREN GIBBS

What are you doing in my park?

Darren stares through Edgar. Edgar finds some courage and--

EDGAR FLOATS

...It's... a public park, Darren.

DARREN GIBBS

You been talking to Timmy. Tricked him into telling you things.

EDGAR FLOATS

Don't be angry at Timmy.

DARREN GIBBS

You just stay out of his head.

EDGAR FLOATS

What about your head, Darren?

Darren just stares at Edgar. Edgar finds more courage.

EDGAR FLOATS (CONT'D)

You a little unsure of yourself
these days? Of your connection to
the world. The words you're saying.

DARREN GIBBS

...turn around.

EDGAR FLOATS

Did you think you'd end up here?...
What are you doing in this park?

Darren looks at Edgar then Darren LISTENS TO THE NIGHT and---

DARREN GIBBS

...here we go...

They hear those THREE BELLS and... jittery Darren CLIMBS THE GREEN FENCE. Edgar looks through the fence as Darren RUNS FOR THE TRAIN TRACKS... The TRAIN is coming. It BLASTS it's horn.

Edgar tries to climb the fence but ONLY PUNCTURES HIS HAND on an exposed nail. He recoils in pain and watches through the fence as Darren RUNS across the train tracks seconds before the train roars past.

The train passes. DARREN IS GONE. It is quiet then....

JESUS (O.S.)

Doc?

Edgar turns. Darren is gone. Jesus is running toward him.

EXT. BREakey BAIL BONDS SURVEILLANCE VAN - DAWN

Edgar and Sandra stand by the open back doors of the van. She has a HYPODERMIC NEEDLE in her hand. Sandra explains.

SANDRA

Tetanus. Turn around and drop 'em.

Ex-husband and ex-wife look at each other then... Edgar turns around and DROPS HIS PANTS. AS SHE JABS THE NEEDLE IN--

EDGAR FLOATS

Darren Gibbs is self-medicating
some serious issues.

SANDRA

Edgar, the prison system is packed
with people self-medicating serious
issues. That's not this job.

Shot done. Edgar pulls his pants up and faces Sandra.

SANDRA (CONT'D)

We hunt them. We don't fix them.
Tell me you understand the
difference.

Sandra looks at Edgar now as...

JESUS (O.S.)

He's gone. Tricky for a tweaker.

Jesus comes out of the park. The three look at the park in
the new light of day. Up all night, they look TIRED.

SANDRA

Get a few hours sleep. Then we meet
in the office. I want this guy in
leg irons.

Jesus yawns. Edgar sees it and realizes something...

EDGAR FLOATS

...All night stake out... probably
should have... cleared my schedule
for sleep today...
(off their looks)
I'll just... get some coffee.

INT. EDGAR FLOATS OFFICE - DAY

Edgar in his chair. He is JUST SO TIRED. On the couch is
Dana, the pretty uniformed cop who has lost her voice.

EDGAR FLOATS

Dana, I've been going over your
file and I noticed you lost your
voice not long after your partner
of five years was promoted. Do you
think that might be part of this?
(off her head shake no)
Five years is a relationship, Dana.
You should never undervalue the
effect relationships have on you.
Never undervalue the effect the end
of a relationship can have on you.

ON EDGAR... who is he talking about, Dana or himself here?

EDGAR FLOATS (CONT'D)

Dana, if we don't find your voice
you'll have to leave the LAPD. Stop
being a cop. Is that what you want?

Edgar SEES Dana shake her head no. Now his vision gets a BIT
BLURRY, the room a BIT WOBBLY. He has been up all night.

Now Edgar sees an UNUSED 9MM BULLET ROLL ACROSS THE CARPET. Dana does not see it. Edgar does. He turns to see...

A MALE UNIFORMED COP (METZ, 30) standing in the corner of his office. How did he get there? Dana does not see OFFICER METZ.

Edgar does. Edgar SEES Metz pick up that bullet. He had been loading his clip and this one got away. Metz put the bullet in the clip, then ram the clip back into his service weapon.

OFFICER METZ

You get the money yet?

Edgar looks to Dana on the couch. She looks back at him as if waiting for him to talk. Edgar looks back to the corner of the room. Officer Metz is gone. He was never there.

INT. LAPD PSYCHOLOGICAL SERVICES - EUGENE'S OFFICE - DAY

Edgar on the couch. Eugene in his chair. The CIVIL WAR sword on the wall. Edgar LOOKS AROUND, WAITS for Eugene to start.

EUGENE

You're moonlighting? As a bounty hunter?

EDGAR FLOATS

Fugitive Recovery Agent.

EUGENE

For your ex-wife?

EDGAR FLOATS

"With" my ex-wife. We work together. Well maybe a little bit "for" but mostly "with". Maybe more "for" than "with"... OK, Eugene, I work "for" her. There, happy?

EUGENE

Are you happy, Edgar?

Edgar just looks at Eugene. Eugene keeps going though.

EUGENE (CONT'D)

Edgar, working with your ex-wife Sandra... isn't it uncomfortable?

EDGAR FLOATS

No, not uncomfortable at all.

INT. BREakey BAIL BONDS - CONFERENCE ROOM - DAY

Edgar, Sandra, Mason and Jesus watch something WE DO NOT SEE on the big flat screen. But from the looks on their faces we can tell it is making them all VERY VERY UNCOMFORTABLE.

MASON

This makes me very uncomfortable.

NOW WE SEE Edgar and his ex-wife are watching homemade porn. A young couple. We know the MAN. So does Edgar... it is...

EDGAR FLOATS

Darren Gibbs. Where'd you get this?

MASON

I talked to Darren's old girl friend. There was a camera in her equipment bag.

EDGAR FLOATS

Isn't that stealing?

JESUS

Borrowing.

SANDRA

Always take their camera if they have one. Phone too if you can. Never know what you'll find.

Another moment as the four uncomfortably watch porn then...

MASON

I hear a lot of married couples watch porn, to put the spice back.

EDGAR FLOATS

Well, we never did...

SANDRA

Sure we did, don't you remember that time we...

Sandra trails off. Everyone looks at her. Edgar most of all.

EDGAR FLOATS

That time we what, Sandra?

(no answer so...)

That time we what? Because I don't remember whatever it is we what-ed. And I think I'd remember that what.

Sandra does not know what to say. So she says...

SANDRA

What else is on this tape?

Jesus fast forwards. Through the porn. A few frames of black and now we are in a crappy living room. Full of smoke and beer bottles. CAMERA goes by a mirror WE SEE Darren holds it.

ON THE VIDEO - The lens swings to two ACTION FIGURES on a beer strewn table. MESSED UP DARREN NARRATES.

DARREN (ON THE VIDEO)

These are Cylor and Rendon.

ON THE VIDEO - Darren's hand makes the action figures fight.

DARREN (ON THE VIDEO) (CONT'D)

They're always fighting. I don't know why really. Kinda sad I guess.

SANDRA

Stop the tape.

(Mason stops the tape)

Go back.

(the tape rewinds)

Stop. Now go forward.

(the tape goes forward)

Stop. There. Now push in.

Mason works the keyboard. The image pushes in. THROUGH the living room, to the window with it's torn curtain. THROUGH the curtain. WE SEE the building across the street.

SANDRA (CONT'D)

That's the Cadillac Hotel, Venice.

INT. BREakey BAIL BONDS - READY ROOM

Sandra, Mason and Jesus gear up. Edgar cannot let "it" go.

EDGAR FLOATS

Just tell me who did you watch it with? And also when did you watch it. And it would be helpful if you let me know where you watched it.

Sandra does not answer, just SNAPS ON HER WEAPONS AND GEAR.

INT. SANDRA'S SUV - DAY

Edgar, Sandra, Mason and Jesus. Sandra drives a little TOO FAST and a little TOO ANGRY for the three men in the SUV.

EDGAR FLOATS

But the "when" is the big question.
The one I think we should focus on.
Was it when we were still married?

Mason and Jesus look down and pretend to clean their guns.

EXT. SPEEDWAY ALLEY - VENICE, CALIFORNIA - DAY

Sandra's SUV screeches to a halt. The doors of the SUV open.
Sandra, Mason, Jesus and Edgar get out. Edgar still going...

EDGAR FLOATS

And why did you tell me like that?
Was it really a slip or did you do
it on purpose? Did you want me to
know? Did you do it to hurt me? Or
did you do it to punish yourself?

Sandra ignores Edgar. She can see the Cadillac Hotel, the
boardwalk and beach just beyond. To herself she says...

SANDRA

If that's the view of the Hotel
then the window we were looking out
of on the video... must be there.

Sandra looks to a crappy little bungalow. BEHIND THE THIN
BUNGLAOW DRAPES THEY SEE THE SILHOUETTE OF A MAN.

Sandra, channeling her rage, stalks to the back of the SUV,
opens the double doors and pulls out a SMALL BATTERING RAM.
The three men can see the really scary look in Sandra's eyes.

EDGAR FLOATS

Sandra, I should point out that you
are misdirecting some anger here.

But Sandra just goes right for the house. The men follow.

MASON

Uh... Boss? The house you're about
to break into doesn't belong to our
fugitive. Maybe you should...

SANDRA

I'll pay for the door.

Sandra picks up her pace. Mason and Jesus draw their weapons
and back her up. Edgar follows hard on their heels.

SANDRA (CONT'D)

RECOVERY AGENT!

With the ram, Sandra knocks the front door OFF ITS HINGES and enters the house. Mason, Jesus and Edgar right behind her.

INT. CRAPPY VENICE BUNGALOW - DAY

Sandra, followed by Mason, Jesus and Edgar enter the house and see that the MAN in the living room is not a 25 year old meth dealer. The MAN in the living room is BOB (55). Handsome with a 500 dollar haircut and a 5,000 dollar suit.

Edgar sees Bob holds nothing in his hands but a cigarette and a cell phone. Edgar sees Bob is cool in the face of the guns that Mason, Jesus and Sandra hold. Bob is not frightened.

SANDRA

Who the hell are you?

Bob looks at them, blows out smoke and says calmly...

BOB

Me? I'm Bob.

Now Edgar sees THREE MEN, who obviously work for Bob, emerge from the hallway and kitchen. These men have guns as well.

It is a real Mexican stand-off that Edgar finds himself in. Everyone pointing guns at everyone else. That is all Edgar can see. Guns and every gun has a finger on its trigger.

Edgar now sees Bob LOOKING AT HIM. Bob takes a drag off his smoke and, so calmly, looks at Edgar and says...

BOB (CONT'D)

It looks like you and me are the only two people here without a gun.

Edgar, way out of his comfort zone, can only nod yes.

BOB (CONT'D)

If you want to go get one... I can wait.

One more look at Edgar as we come to....

END OF ACT TWO

ACT THREE

INT. ALLIE'S HOUSE - CULVER CITY - DAY

Right where we left off. Same people. Same guns. Same Edgar.

SANDRA

(commanding)

We are under contract with Breakey Bail Bonds and are looking for Darren Gibbs. We have the full authority of the law to pursue, detain and return him to custody. Those of us carrying firearms are licensed in this state to do so.

BOB

Well, I'm not your skip Gibbs so get your toy badges out of my face.

Mason and Jesus step to Bob. Sandra stops them with a look. But EDGAR SEES Bob look into the distance for a moment and...

EDGAR FLOATS

Did you lose something?

(all eyes on Edgar as...)

Because it seems as if you are experiencing a real sense of loss.

This takes Bob by surprise. Edgar CONTROLS HIS PANIC AND--.

EDGAR FLOATS (CONT'D)

What you don't want to do is look away from it. Be here with it. Can you tell me what it is you've lost?

Bob gives a small laugh, drops his smoke on the hardwood and grinds it out. Bob approaches Edgar. Everyone still in a standoff with their guns as Bob reaches into Edgar's jacket, gets Edgar's wallet, pulls out Edgar's business card and...

BOB

Edgar Floats. PhD. Psychologist.

Bob stares down Edgar then Bob looks to his men.

BOB (CONT'D)

We are leaving.

Bob and his men leave. BOB TAKES EDGAR'S CARD WITH HIM. A moment of quiet with Edgar and the team then...

SANDRA

Get his plates and run them.

Mason and Jesus go out the door. Edgar and Sandra are alone.

EDGAR FLOATS
...he took my card with him.

Sandra sees Edgar has had a scare and she is... softer.

SANDRA
I saw that.

EDGAR FLOATS
...To intimidate me.

SANDRA
Did it work?

EDGAR FLOATS
...I think it might have.

Sandra draws closer to Edgar and softly says to him...

SANDRA
Let me give you the money, Edgar.
This isn't for you. This isn't your
office. The people we deal with
don't want your help. You say the
wrong thing to these people out
here and you will get hurt. Let me
give you the money... Please.

Edgar and Sandra stand very close. She looks into her ex-husbands eyes and sees something there that makes her say...

SANDRA (CONT'D)
Oh... it's not about the money, is
it? It's about something else...

EDGAR FLOATS
...I need the money, Sandra.

SANDRA
(figuring it)
...But... you need something more
too, don't you? What is it, Edgar?

Neither speaks and then... Mason sticks his head in the door.

MASON
We ran that guy's plates.
(to Edgar)
Mr. Floats? Maybe you want to learn
how to use a gun.

Edgar looks at Mason. Edgar is in way over his head.

INT. BREakey BAIL BONDS - READY ROOM - DIRECT ADDRESS

On the whiteboard now **RULE #3** is written. Christopher says--

CHRISTOPHER

Rule #3... You may not be the only person looking for your skip.

INT. BREakey BAIL BONDS - CONFERENCE ROOM - DAY

Everyone is here. Edgar, Sandra, Mason, Jesus, Christopher. ON THE FLAT SCREEN is a mug shot of that guy... BOB MARTIN.

CHRISTOPHER

The guy walking around town with your card, Eddie, is this fella... Bob Martin. Bob did five years in maximum security back in the 80's, then came out and went "legit" except for all the drugs, money, and guns he runs.

MASON

What's a top of the food chain guy like Bob Martin want with a low life scumbag like Darren Gibbs?

As Sandra answers that question, DARREN'S PHOTO appears on the flat screen next to Bob. Sandra has Darren's file.

SANDRA

If Darren goes to jail again he goes for a long time... unless he's got something big to trade.

MASON

Bob is big. You think if Darren gets caught he'll roll on Bob.

SANDRA

I think Bob brought a lot of guns with him. I think Bob wants to make sure Darren doesn't get caught.

JESUS

So then... the possibility of no more freedom was the sense of loss Bob was experiencing

Jesus says this kind of like Edgar. Sandra looks at Jesus.

SANDRA

Don't you start talking like that.

But Edgar is staring at Darren's mugshot on the board.

EDGAR FLOATS
You question anyone in that park?

SANDRA
Everyone who hangs out there.

EDGAR FLOATS
No one there saw Darren dealing,
did they?

Sandra shakes her head "no". Christopher looks at Edgar.

CHRISTOPHER
...Eddie?

EDGAR FLOATS
Darren doesn't go to that park to
deal drugs. He's left that world.

CHRISTOPHER
And what world would he be in?

EDGAR FLOATS
...I'm not sure yet.

CHRISTOPHER
Well, let's get him in the back of
one of our SUV's. Mason, you work
his drug clients. Grab an agent
from downstairs to go with you. No
offense Edgar but if he needs
money, he's dealing. Sandy, you and
Jesus follow Bob. Make sure he
doesn't get to Darren first. And I
want everyone in full gear. Got it?

EDGAR FLOATS
And... what about me?

Edgar SEES Christopher and Sandra EXCHANGE A LOOK. Then...

CHRISTOPHER
Edgar, this one has become too
dangerous for your first gig.

Edgar can only watch as Sandra, Jesus and Mason head out.
Christopher throws a big arm around Edgar and says...

CHRISTOPHER (CONT'D)
There are ten million fugitives on
the streets of this country. Let's
go find ourselves another one. OK?

EXT. NORTH HOLLYWOOD NEIGHBORHOOD - DAY

A MODEST HOUSE. A shiny SILVERADO PICK-UP in its driveway. Now a mean looking TOW TRUCK backs up to the Silverado.

INT. TOW TRUCK - DAY

Christopher drives. Edgar in the passenger seat.

CHRISTOPHER

Guy who lives here, check fraud,
identity theft, missed his court
date. I've taken this dude in
before and... he's a biter.

Christopher stops the truck and hops out into the driveway.

EDGAR FLOATS

He's a what?

EXT. TOW TRUCK - DAY

Edgar watches as Christopher hooks the tow to the pick-up.

CHRISTOPHER

A biter, Edgar. He bites.

EDGAR FLOATS

So what's with the truck?

Christopher now begins to hoist the pick-up into the air.

CHRISTOPHER

The biter's wife uses this truck to
get to work. Right now she needs it
more than she needs her husband.

Edgar watches Christopher work the hoist. IT IS MAN'S WORK.

EDGAR FLOATS

You ever been punched in the face?

CHRISTOPHER

Yeah... I have.

The pick-up has been hoisted. Christopher goes to the cab of the tow truck, leans in the window and presses down ON THE HORN. Edgar now SEES a second story window in the house open. THE BITER is up there. He looks down at Christopher and...

THE BITER

TAKE THE DAMN TRUCK. YOU THINK I
CARE? I DON'T CARE. TAKE IT.

CHRISTOPHER

Come on, Eddie, let's go.

Christopher goes to the driver's side of the tow truck. Edgar heads to the passenger side and runs into... Officer Metz.

OFFICER METZ

I don't think you're gonna get it.

EDGAR FLOATS

You... are a hallucination brought on by my internal unresolved issues reacting to the pressure of sudden external stress. You don't exist.

OFFICER METZ

What difference does that make?

EDGAR FLOATS

OK, to be clear... that's not you saying that. That's me saying that.

CHRISTOPHER (O.S.)

That's you saying what, Eddie?

Edgar looks into the tow. Christopher is behind the wheel, looking at him. Edgar looks back to Metz... HE IS GONE. But now behind Edgar there is a commotion at the house. The Biter's Wife pushes her husband out the door and shouts.

BITER'S WIFE

TAKE HIM. JUST LEAVE ME THE TRUCK.

CHRISTOPHER

Eddie, my daughter loves the guns, cuffs and gear but sometimes you just got to get into their lives and everything kinda opens up.

EDGAR LOOKS to the married couple at the house and...

INT. SANDRA'S SUV - DAY

Sandra drives. Jesus in the passenger seat. Silence then...

SANDRA

Look, he's going to get himself hurt. He's going to get one of us hurt. I mean, your ex doesn't show up asking for a job, does she?

(looks at him then...)

What?

JESUS

...just can't see it...

SANDRA

How Edgar and I were ever married?
... you kind of had to be there.

Sandra looks away and, for a moment, SHE SMILES.

EXT. WEST LOS ANGELES CONDO - DAY

Edgar knocks on the door. To himself he mutters...

EDGAR FLOATS

Get into their lives and everything
kind of opens up.

The door opens and there is Dana, the cop with no voice. Off duty in sweats and T-shirt. She looks TIRED, SICKLY, A MESS.

EDGAR FLOATS (CONT'D)

Can I come in?
(pushing past her)
I'm gonna come in.

INT. WEST LOS ANGELES CONDO - DAY

Edgar enters. Dana follows. Dana's place IS A MESS TOO. The shades down. Dirty clothes and dishes. Edgar looks at Dana.

EDGAR FLOATS

What aren't you telling me,
Officer? I know, you're not telling
me anything because you can't speak
but... you know what I mean.
(gently re: mess)
And you know "this" means that you
need help.... And yes, I know I'm
not supposed to be here but I am
here... so let's just go with it.

Edgar looks at Dana a little more closely now and notices...

EDGAR FLOATS (CONT'D)

Trembling hands... dilated pupils.

She looks away but Edgar moves closer to her and...

EDGAR FLOATS (CONT'D)

Your drug test was negative so...
(heads toward bedroom)
I'm just going to look in there.

INT. DANA'S BEDROOM - DAY

Edgar enters. Followed by Dana. He sees this room is a mess as well but THE BED IS MADE, UNSLEPT IN. He looks to Dana...

EDGAR FLOATS
Not sleeping in the bed.

Edgar SEES BOXES OF NO-DOZ on the dresser. He picks one up.

EDGAR FLOATS (CONT'D)
Oh... not sleeping at all. How much
caffeine are you on?
(no answer so)
How come you don't want to sleep?
(no answer so)
You're afraid to sleep, aren't you?
(no answer so)
Dana, people are afraid to sleep
because of what happens when they
sleep. Because they're afraid of
what happens when they dream.

Edgar looks at Dana. He is hitting home. Softly he says...

EDGAR FLOATS (CONT'D)
What's the dream you're afraid of?

As Edgar speaks the truth FEAR washes across Dana's face. She grabs a pen and paper off the night stand, writes down two words and hands it to Edgar. Those two words are "GET OUT".

Edgar looks from the paper back to Dana and SEES she now has her service weapon in her hand. She aims it right at Edgar. Edgar looks at the gun. Then Edgar looks at Dana.

EDGAR FLOATS (CONT'D)
O.K. But I have to take the gun.
(steps closer)
You can get it at our next session.
(steps closer)
You're on desk duty. No one needs
to know. Now let me have the gun.

Edgar right in front of Dana. So close that the muzzle of the gun rests against his chest. She looks at him. Then she turns the gun around, puts it in his hand and leaves the room.

LOOK AT EDGAR... all by himself with a gun in his hand.

INT. LAPD PSYCHOLOGICAL SERVICES - LENNY CHASKES OFFICE - DAY

A slightly larger version of Edgar's office. The same bad light, carpet and furniture.

Edgar stands before his boss, LEONARD CHASKES (45). Chaskes is a real bureaucrat. He slides a form to Edgar and places a pen on top of it.

CHASKES

She's not talking Which means she's unfit for duty. I need you to sign this form attesting to that. We need to clear this case.

EDGAR FLOATS

And then she's not a cop anymore.

CHASKES

She's unfit for duty.

Edgar looks at the form, then at his boss. Then Edgar lies.

EDGAR FLOATS

She spoke.

CHASKES

She did? What did she say?

EDGAR FLOATS

She said she was thirsty.

CHASKES

And then what happened?

EDGAR FLOATS

I got her some water.

CHASKES

I'll be observing her next session. And while you're here, Mr. Floats, I'd like to know why you missed the last two staff meetings. These are not optional. Is something more important taking up your time?

INT. MID WILSHIRE COFFEE SHOP - DAY

Edgar sits alone, lost in thought as...

JENNIFER (O.S.)

Did you do something?

Edgar looks up and there is that pretty, sad waitress. She holds a pot of coffee, looks at him and says...

JENNIFER (CONT'D)

Last time you were here, you said you had to do something. Did you?

EDGAR FLOATS
Yes... I think I did.

Jennifer gives him a sad smile and refills his coffee cup.

EXT. LOS ANGELES STREET - DAY

Edgar walks down the busy sidewalk.

INT. BOB MARTIN'S BMW 7 SERIES - DAY

Bob rides in the back. Bodyguard/driver up front.

INT. SANDRA'S SUV - DAY

Sandra drives. Jesus in the passenger seat. Through the SUV'S front windshield we can see that THEY FOLLOW BOB'S BMW.

EXT. LOS ANGELES STREET - DAY

Edgar walks down the busy sidewalk.

INT. BOB MARTIN'S BMW 7 SERIES - DAY

Bob leans forward and says to the Driver...

BOB
OK, I'm ready... let's go...

Bob's driver coaxes more speed from the 7 series.

INT. SANDRA'S SUV - DAY

Sandra and Jesus see Bob's BMW begin to pick up speed.

SANDRA
Now where is he going so fast?

Sandra pushes down on the gas and the SUV accelerates.

EXT. LOS ANGELES STREET - STORE FRONT - DAY

Edgar stops for a moment. Something has caught his attention. A store window. In it HE CAN SEE HIMSELF. Edgar looks.

EXT. BOB MARTIN'S BMW 7 SERIES - DAY

The big German car races through the streets. It flies PAST CAMERA. A beat and Sandra's SUV blasts after it.

INT. SANDRA'S SUV - DAY

Sandra drives fast but she and Jesus can see the BMW pulling away. It is already on the next block. Sandra also SEES...

There is a man standing by a storefront about halfway down that block. A man looking at his own reflection in a window.

SANDRA

Tell me that's not Edgar.

Jesus says nothing as Sandra forces more speed from the SUV.

EXT. LOS ANGELES STREET - STORE FRONT - DAY

Edgar looks at his Edgar-y reflection in the window. Now he TAKES HIS BOW TIE off and to his reflection firmly says...

EDGAR FLOATS

Let me ask you a question. Why do you think you're here?

Edgar sees something else in the reflection. A BMW screech to a halt at the curb. The passenger door opens, ONE OF BOB'S MEN gets out. Edgar turns to face him but the guy is SO BIG.

INT. SANDRA'S SUV - DAY

Sandra can't get there in time. She and Jesus can only watch as Edgar is thrown into the back of the BMW, can only watch as the BMW jumps from the curb and skids around the corner.

INT. BOB MARTIN'S BMW 7 SERIES - DAY

Bob and Edgar in the back. They look at each other then...

BOB

Is one of us supposed to be laying down for this?

Edgar looks at Bob as WE LOOK at Edgar and...

END OF ACT THREE

ACT FOUR

INT. BOB MARTIN'S BMW 7 SERIES - DAY

Edgar and Bob where we left off. The two men stare at each other. Bob is so cool. Edgar is trying to keep cool. Trying. Edgar about to say something but Bob holds up his hand.

EDGAR FLOATS
The hand. OK... don't talk.
(off Bob's look)
...I've seen it before.

Edgar looks out the window. Man they are GOING REAL FAST.

BOB
You know what I did today? Instead of working? I drove around looking for you. Had my men do it too.

EDGAR FLOATS
You had my card. ...You could have just called me... or emailed?

BOB
I wanted to make sure I only saw you and not your little friends.

EDGAR NOTICES Bob begin to OPEN AND CLOSE HIS FISTS.

BOB (CONT'D)
So... how does this work?

EDGAR FLOATS
...How does what work?

BOB
Edgar Floats. PhD. Psychology.
How? Does? It? Work?

EDGAR FLOATS
How do you want it to work?

BOB
...What did you mean when you said that thing about my sense of loss?

Even though EDGAR SEES Bob open and close his fists HARDER...

EDGAR FLOATS
OK. You are a powerful man, Bob. You have everything but something is still missing, isn't it? What were you looking for the other day?

INT. SANDRA'S SUV - DAY

Sandra drives fast in pursuit. Jesus talks into his Nextel.

JESUS (INTO NEXTEL)
We are in pursuit on Las Palmas
heading south past Third.

INT. MASON'S SUV - DAY

Another BREAKEY EMPLOYEE drives as Mason works his Nextel.

MASON (INTO NEXTEL)
Copy that. We will intercept.

INT. BREAKEY BAIL BONDS - CHRISTOPHER BREAKEY'S OFFICE - DAY

Christopher monitors the Nextel traffic. He hears...

JESUS (ON NEXTEL)
Be careful... he's got Mr. Floats.

INT. BOB MARTIN'S BMW 7 SERIES - DAY

Edgar and an increasingly agitated Bob. Carefully Edgar says--

EDGAR FLOATS
I don't think you're worried about
going back to jail. Are you? I'm
guessing those are feelings you
understand. It's more complicated
than that. It's why you came for
me... because you don't understand
your feelings... do you, Bob?

Bob PUNCHES THE CEILING of the BMW. So carefully Edgar says--

EDGAR FLOATS (CONT'D)
Bob, let me ask you a question. Why
do you think you're here?

Bob looks at Edgar then... Bob punches Edgar in the face.
Edgar's head snaps back. Edgar's world spins as Bob mutters--

BOB
...sorry... sorry...

EDGAR FLOATS
(mild amazement)
You... punched me in the face.

INT. SANDRA'S SUV - DAY

Sandra drives fast in pursuit. Jesus works the Nextel.

JESUS (INTO NEXTEL)
We're now heading West on Sixth.

INT. MASON'S SUV - DAY

The Breakey Employee drives as Mason works the Nextel.

MASON (INTO NEXTEL)
Copy. We are South on Citrus.

INT. BREakey BAIL BONDS - CHRISTOPHER BREakey'S OFFICE - DAY

Alone, Christopher listens to the Nextel traffic.

MASON (ON NEXTEL)
And will be on you in two...

INT. BOB MARTIN'S BMW 7 SERIES - DAY

Edgar still feeling that punch. He looks at Bob and...

EDGAR FLOATS
This is good, Bob. It means you're feeling something... something that you want to let out. And that's good.... But I think we should explore a non-violent communication method. Say anything you want but say it without judgement.

BOB
Anything? I can say anything?
(off Edgar's nod yes)
...Darren... He... he...

EDGAR FLOATS
Does Darren have something on you?

Bob looks at Edgar then shakes his head and darkly says...

BOB
This was a mistake.

EXT. BOB MARTIN'S BMW 7 SERIES -DAY

The rear door opens. Edgar is expelled from the speeding BMW. He tumbles hard into the street then comes to a rest. Then... HE STANDS. His shirt is torn. His glasses broken at his feet.

Sandra's SUV hard brakes to a stop right in front of him. Sandra jumps from the SUV and runs to him.

SANDRA
Are you OK?

Edgar looks around, then in amazement, he nods "yes".

SANDRA (CONT'D)
You sure?

Edgar nods yes. The two look at each other then....

SANDRA (CONT'D)
Edgar... you're fired.

Sandra turns and heads to the SUV, about to get in but...

SANDRA (CONT'D)
You saw some action... happy now?

Before he can answer Sandra gets in the SUV, slams the door and drives away. Edgar watches her go and WE LOOK AT EDGAR. He looks different, bruised and bloody, tie off, clothes ripped. Edgar looks... cool? He calls out after Sandra...

EDGAR FLOATS
YES. I AM HAPPY. VERY HAPPY. AND...
(checks his watch)
...I am about to be late.

INT. OFFICE BUILDING HALLWAY - DAY

Civil service. Fluorescent light, gray carpet, no windows. Edgar, bloody, ripped, beaten and bruised, walks down the hall toward the doors that read "PSYCHOLOGICAL SERVICES".

INT. PSYCHOLOGICAL SERVICES - DAY

Edgar steps into the crowded waiting room and one by one people look up and watch as he just walks on past them.

Edgar walks down the hall past the rows of cubicles. And as he goes all the civil servants stop to look at him. But Edgar pays them no mind. EDGAR LOOKS COOL. EDGAR WALKS TOUGH.

Eugene SEES Edgar and his jaw drops in awe. Chaskes steps out of his office, SEES Edgar and is about to say something but Edgar just raises his hand and CHASKES JUST SHUTS RIGHT UP.

Edgar arrives at an office door. On it the name EDGAR FLOATS.

INT. EDGAR FLOATS' OFFICE - DAY

Edgar enters. Waiting for him on the couch is Dana. Her eyes go wide as she sees her bloody therapist. Edgar explains.

EDGAR FLOATS
I got pushed out of a car.

Edgar unlocks his desk and pulls out Dana's service weapon.

Edgar looks at her as he puts the 9mm on the table in front of her. She takes it but then Edgar puts a hand on her wrist.

EDGAR FLOATS (CONT'D)

No. Not yet.

She holds the gun but Edgar holds her wrist.

EDGAR FLOATS (CONT'D)

There is something you don't want to say so you stop talking. Then you start dreaming it so you stop sleeping. Soon you'll stop being a cop. Then you'll just stop. Do you want that... or do you want help?

Dana looks at Edgar and then Dana slowly nods yes. But...

EDGAR FLOATS (CONT'D)

Sorry. That won't work. You have to ask me for it. Do you want help?

(no answer so)

OK... we're done here. You can go.

Dana looks at Edgar, then is a voice weak from disuse says...

DANA

....help me...

EDGAR FLOATS

I can do that. But you have to tell me about the dream. Tell me what you're saying in your dream, Dana.

Dana just looks away. Not ready for this part yet.

EDGAR FLOATS (CONT'D)

It's about your partner, isn't it?

(off her nod yes)

And if you say it it will be true?

(off her nod yes)

What are you saying in your dream?

DANA

I'm... giving evidence against him.

EDGAR FLOATS

Why?

DANA

...because my partner is dirty...

Dana lets go of the gun but Edgar still holds onto her hand.

DANA (CONT'D)

I thought I wanted to be just like him, but he's taking money from a gang downtown. I saw him. He doesn't know. But I saw him.

(then, suddenly)

You can't tell anyone what I just said. There's doctor/patient confidentiality in here, right?

EDGAR FLOATS

No, there isn't. Everything that happens in here I am obligated to report to the LAPD. But... it's a big bloated system and paperwork takes forever to get off my desk.

DANA

Then what are you going to do?

EDGAR FLOATS

I am going to lock your weapon back in my desk and you are going to come back here tomorrow and we are going to figure out what to do. Together. You're not alone with this. Do you understand?

Dana nods yes, wants to cry but doesn't. Instead she says...

DANA

Who pushed you out of the car?

EDGAR FLOATS

...Another patient of mine.

DANA

Why'd he do that?

EDGAR FLOATS

Because I asked him a question.

Edgar looks into the distance. SOMETHING HAS OCCURRED TO HIM.

EXT. SIMPLE MALIBU HOUSE - DAY

Edgar knocks on the front door. No answer. He pounds louder. No answer. He is about to pound again but then he stops...

Edgar picks up a rock from the bushes. It is a fake rock. A HIDE-A-KEY. Edgar uses the key inside to open the front door.

INT. MALIBU HOUSE - DAY

Edgar enter and calls out one word...

EDGAR FLOATS
...Sandra?... Sandra?

No response. Edgar steps deeper in and looks at Sandra's things. His ex-wife lives a physical life. Edgar touches her mountain bike. Edgar puts his hand on her surfboard. Then Edgar comes face to face with a loaded SHOTGUN and Edgar...

...Nearly gets his head blown off because Sandra has stepped out of the hall and levels the Remington 1100 right at him.

She wears nothing but a towel and that shotgun. Sandra sees it is Edgar, she steps down her adrenaline and says...

SANDRA
Jesus, Edgar, what the hell are you doing here? I almost shot you.

Sandra lowers the gun as Edgar, almost shot, manages to say--

EDGAR FLOATS
I... I called... the phone...

Edgar looks at Sandra. She looks really good. Warm and wet from the shower, wrapped in a towel. She still holds the gun.

EDGAR FLOATS (CONT'D)
...Hide-a-key... was in the same place... I called...

SANDRA
I was in the bath.

EDGAR FLOATS
You didn't hear the phone?

SANDRA
(almost enough of this)
I had my headphones on. I just a pulled a 21 hour shift. This is my time. What do you want, Edgar?

Edgar seems to have forgotten what he wants. It is so much... his wet ex-wife, that gun. Now he sees something on the desk.

SANDRA (CONT'D)
Edgar, I'd still be well within my rights to shoot. What do you want?

Edgar steps toward the desk. It is cluttered but he says...

EDGAR FLOATS

Is that... is that my mug?

There is a MUG on the desk, used as a pencil holder. Edgar picks it up... it says *EDGAR* on it. Edgar looks at Sandra.

EDGAR FLOATS (CONT'D)

You have my mug.

SANDRA

Your mug... It's...

(playing it off)

It's just something I keep pencils in. Take it back if you want it.

EDGAR FLOATS

No... you can keep it.

SANDRA

Really, I don't want it.

EDGAR FLOATS

(hands it to her)

It's OK, it seems like you do.

SANDRA

(handing it back)

I don't. It's yours. Take it.

EDGAR FLOATS

(handing it back)

You've had it all this time. Why don't you just hold on to it?

SANDRA

I. Really. Don't. Want. It.

She tries to hand it back but the mug drops and shatters on the floor. This stops the two of them.

Sandra, wearing just a towel and a shotgun, looks from the broken mug on the floor to Edgar. Wearily she says...

SANDRA (CONT'D)

What do you want, Edgar?

Edgar looks at Sandra. And now he remembers why he is here.

EDGAR FLOATS

The Darren Gibbs case? I know who the Judas is.

END OF ACT FOUR

ACT FIVE

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - DAY

Edgar Floats stands ALONE by that green fence. He tries to LOOK TOUGH but his nerves make him shuffle his feet. Here is what makes Edgar nervous, Bob and his men have entered the park and are headed right for Edgar. Edgar watches them come.

WE HEAR those three SIGNAL BELLS and here comes the train roaring behind Edgar. Edgar whispers to himself.

EDGAR FLOATS (TO HIMSELF)
...Never go anywhere alone.
(watches Bob draw closer)
...it's rule... it's a good rule...

INT. BREakey BAIL BONDS SURVEILLANCE VAN - DAY

Sandra, Mason and Jesus in here. Mason on the binoculars. On a speaker the SOUND OF THE TRAIN and something else...

EDGAR FLOATS VOICE ON SPEAKER
...but you know if Bob sees any of
you he'd just turn and walk away.

Edgar is wearing a wire. They can hear him.

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - DAY

The train behind Edgar. Bob and his men HEADING FOR HIM.

EDGAR FLOATS (TO HIMSELF)
Besides, I'm not really alone.

INT. BREakey BAIL BONDS SURVEILLANCE VAN - DAY

Sandra, Mason and Jesus listen to Edgar.

EDGAR FLOATS VOICE ON SPEAKER
You're with me, aren't you?

The way Edgar says this makes Sandra roll her eyes.

EDGAR FLOATS VOICE ON SPEAKER (CONT'D)
She's rolling her eyes, isn't she?
(beat then)
I'm still talking because I'm
nervous. It's pretty common. For
people to talk or babble when their
nervous. It's called logorrhea.

SANDRA
....Stop talking now...

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - DAY

Edgar stops talking. The train passes. Bob stands before him.

BOB

I'm here, Mr. Floats, what did you want to show me?

EDGAR FLOATS

That, actually. The train.

BOB

You wanted to show me a train?

Edgar can see this is not going well and switches up...

EDGAR FLOATS

No... I had a patient today... she said something interesting to me. See, my patient she had a partner who she wanted to be just like.

(talking quicker)

It was when she said she "wanted to be just like him" that I started thinking about you. You and Darren. About your criminal record and Darren's criminal record.

BOB

(quiet threat)

Mr. Floats, you keep stepping further into my life. You sure that's a place you want to go?

INT. BREakey BAIL BONDS SURVEILLANCE VAN - DAY

Sandra, Jesus and Mason listen. Sandra quietly says...

SANDRA

...He's in the world now...

EDGAR FLOATS VOICE ON SPEAKER

I read both your records. He's matched you... crime for crime.

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - DAY

Edgar, Bob and Bob's men. Bob is working a low rage.

EDGAR FLOATS

Breaking and entering, assault, distribution. What do you think a behavior pattern like that means?

Edgar SEES Bob begin to OPEN AND CLOSE HIS FISTS.

INT. BREakey BAIL BONDS SURVEILLANCE VAN - DAY

Sandra, Jesus and Mason listen to Edgar's wire...

EDGAR FLOATS VOICE ON SPEAKER
You think maybe Darren has some
kind of feelings toward you?

The three listen. Maybe not the best thing to say to Bob.

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - DAY

Edgar and Bob. And now those SIGNAL BELLS. The TRAIN is here.

EDGAR FLOATS
Maybe you have feelings for him.

Bob shoves Edgar against the fence. Get's right in his face.

BOB
(quiet rage)
My feelings are... My feelings
are... next time I hit you, you
won't be getting back up...

INT. BREakey BAIL BONDS SURVEILLANCE VAN - DAY

Sandra, Mason and Jesus move toward the door but...

EDGAR FLOATS VOICE ON SPEAKER
I'm OK. I'm OK. Everything's OK.

Jesus and Mason look to Sandra. What should we do?

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - DAY

Bob has Edgar against the fence. Bob speaks now, but not to Edgar... he speaks to Edgar's wire.

BOB
We're all OK. Me, you... your
friends listening in the van. All
of us are OK...

EDGAR FLOATS
And I thought we were making such
good progress. OK. I'm going. Just,
one thing... give me my card.

BOB
Your card?

EDGAR FLOATS

Yes. You took it from me. I didn't give it to you. I want it back.

Bob looks at Edgar then Bob laughs takes out his wallet, pulls Edgar's card from it and drops it at Edgar's feet.

And... EDGAR GRABS Bob's wrist. WHAT A MOMENT. Edgar is TOUCHING BOB. But Edgar is looking at the still open wallet.

EDGAR FLOATS (CONT'D)

... what's that?

That is a school photo of a ten year old boy in Bob's wallet.

EDGAR FLOATS (CONT'D)

Different last name than you but... that's Darren right...

BOB

Take your hand off me, Mr. Floats.

EDGAR FLOATS

Crime for crime, he was matching your record. Wanted to be just like his dad.

(off Bob's look)

And when that didn't get your attention... what did he do? What did he do, Bob?

BOB

(starting to break)

... he got himself hooked on meth.

EDGAR FLOATS

Darren comes here for the trains.

(beat, then...)

Your son is in the final stage of his addiction. The pattern of something so big, like a train, moving so close to him, calms his broken thoughts. He needs to get locked up and put into a program. You're looking for Darren to save him. You're the only one who can.

Bob breaks just a little bit. Edgar has opened him up.

BOB

...I called him... He won't come.

EDGAR FLOATS

You tell him what he needs to hear?

Bob shakes his head no.

EDGAR FLOATS (CONT'D)
If you want your son to live, Bob,
you tell him that you love him.

BOB
What if that doesn't work?

EDGAR FLOATS
Then tell him you know where you
two can hear a train.

Bob looks at Edgar then Bob takes out his cell phone and hits a speed dial number. As it dials Bob says to Edgar...

BOB
Now you know me, Floats. I hope
that works out OK for you.

AN ANGRY VOICE on Bob's phone now. It is DARREN'S.

DARREN (ON BOB'S PHONE)
What do you want?

BOB (INTO PHONE)
...I want to tell you something.

EDGAR watches Bob say "I love you" and then we cut to--

EXT. SYCAMORE GROVE PARK - HIGHLAND PARK - LATER THAT DAY

Bob stands alone as Darren drives up and gets out. HE LOOKS BAD. Strung out, jittery, a man on the edge.

Father and son walk toward each other AND EMBRACE. Now Darren SEES Edgar, Sandra, Jesus and Mason moving in.

Bob holds onto his son who struggles to get away. It is heart breaking. Darren is strong but Bob is stronger.

SANDRA
(gently to Darren)
Come with us now.

As Darren is taken, Bob looks directly into Edgar's eyes.

INT. BREakey BAIL BONDS - READY ROOM - DAY

On the whiteboard now **RULE #4** is written. Christopher says--

CHRISTOPHER
Even as you track your fugitive,
you leave your own trail as you go.

EXT. NORTH HOLLYWOOD RAILROAD CROSSING - DAY

Edgar and Sandra stand by her SUV. A moment then...

SANDRA

Come by the office to get your
money, then we can have the talk.

(off Edgar's look)

You know which talk.

INT. EDGAR FLOATS' HOME - ATTIC - DAY

Edgar sets up a large cage trap, baits it, then heads for the ladder when a banana peel lands at his feet. Edgar looks to see that raccoon staring at him. Edgar stares back. Then... the raccoon turns and waddles back into the attic's shadow.

SANDRA (V.O.)

Let me ask you a question, Edgar...

INT. BREakey BAIL BONDS - SANDRA'S OFFICE - DAY

Sandra at her desk. Edgar stands in front of her. She hands him an envelope of cash. He looks at it as Sandra says...

SANDRA

Why are you really here?

But before he can answer she puts a file on her desk. Edgar sees a name on it, his name. The file says EDGAR FLOATS.

EDGAR FLOATS

Is that... a file on me?

SANDRA

It is. I put it together after you
came in and asked for a job. It's
what we do. It's how we find
people. It's how I found this...

From the file Sandra takes a photo of a cop in uniform. We know this cop. It is Officer Metz. Edgar's apparition.

SANDRA (CONT'D)

He was your patient...

EDGAR FLOATS

Yes... he was.

SANDRA

Until about two months ago when he
put his gun his mouth...

Quiet between the ex-husband and wife then...

SANDRA (CONT'D)
Is that why you're doing this?

LOOK AT EDGAR AS WE.... BEGIN MUSIC MONTAGE....

EXT. BREakey BAIL BONDS - PARKING LOT

Edgar, holding that envelope of cash, is about to get into his car but a HAND on his shoulder stops him. Edgar turns.

Mason and Jesus are facing him. Mason gives Edgar something. It is a windbreaker with FUGITIVE RECOVERY AGENT on the back.

JESUS
See you tomorrow, Mr. Floats.

INT. BREakey BAIL BONDS - CHRISTOPHER BREakey'S OFFICE - DAY

Christopher stands at his office window and watches Edgar.

INT. DANA'S BEDROOM - DAY

Dana finishes putting on her police uniform, looks at herself in the mirror. There is resolve in her eyes as she says--

DANA
I'm a cop. I am a cop.

INT. SANDRA BREakey'S MALIBU HOUSE - DAY

Home by herself, Sandra sits at the kitchen table and cleans her 9mm. But then she stops, there is something else on the table... it is that broken mug.

Sandra picks up the broken piece that says EDGAR. Now she begins to glue the mug back together. Music keeps playing as--

INT. EDGAR FLOATS' CAR - EARLY MORNING

It is parked. Edgar behind the wheel. He holds that envelope. He looks inside. It is a fat little chunk of money. Edgar looks out the window. He is in a Simi Valley neighborhood. Edgar opens the car door.

EXT. SIMI VALLEY NEIGHBORHOOD - EARLY MORNING

No one awake yet. Nothing moves but for a sprinkler or two. We have not been here before but WE WATCH as Edgar takes that envelope, puts it in a mailbox and HEADS BACK TO HIS CAR. On the way he passes Officer Metz. Without stopping Edgar says--

EDGAR FLOATS
You can go now.

CAMERA HEADS UP THE DRIVEWAY and into that house.

INT. SIMI VALLEY HOUSE - KITCHEN - EARLY MORNING

In the kitchen stands a pretty, sad woman in her early 30's. Dressed for work, she wears a WAITRESS UNIFORM. we know this waitress. She is Jennifer. Edgar's waitress.

Jennifer watches her 5 year old son eat breakfast all by himself at the table. Such love in this mom's eyes.

JENNIFER

Come on... time for school.

Music keeps playing as the boy looks at his mother.

INT. SIMI VALLEY HOUSE - LIVING ROOM - DAY

Jennifer and her son walk through the living room toward the front door. CAMERA STAYS here as they leave the house.

CAMERA FINDS a framed photo on the mantle. The photo has a black band around the corner. It is a memorial photo.

WE HAVE seen a photo like this before, Sandra showed it to Edgar. It is a cop in uniform. It is OFFICER METZ.

NOW THE MONTAGE music fades away and is replaced by something simpler... drums. They are snare drums. The drums of war.

INT. CIVIL WAR TENT - UNION ARMY - DAY

Edgar and Eugene sit in the tent. Just the two of them in full Union Army uniform. In the distance... battle drums.

The two look at each other then...

EUGENE

Edgar, do you think it's weird that we pretend to fight in a war that ended 145 years ago?

EDGAR FLOATS

(thinks, then)

No. I think it's weird that we pretend to be two guys who get killed in their tent.

The two friends sit as the drums grow louder and now there is a charging rush of rebel yells as we come to the...

END OF PILOT