

KINDERGARTEN COP

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an original screenplay by

Murray Salem

FADE UP ON:

A SCREEN FILLED WITH KINDERGARTEN KID'S CRAYON DRAWINGS -

As vibrant, primary colors practically jump out at us, the title,

KINDERGARTEN COP

fills the screen. The kids have drawn all kinds of monsters gobbling up each other. Weird witches and princesses float randomly through space. Next to some scribbling a kid has printed the words-- MI MOHER. Disembodied sets of eyes seem to be a popular subject-- blood shot eyes, Chinese eyes, droopy eyes, bug eyes, etc.

Yet, as we get towards the end of the credits, the NURSERY MUSIC fades and the sound of FREEWAY TRAFFIC increases as we--

DISSOLVE TO:

EXT. DWIGHT D. EISENHOWER EXPRESSWAY - DOWNTOWN CHICAGO - NIGHT-

The CAMERA lowers off the busy traffic to under the expressway, following a giant concrete pylon to a hidden asphalt area below. A shabbily dressed couple hurry to get out of the open, hiding behind a garbage dumpster.

CLOSER ON THE COUPLE -

They are two junkies in their early thirties. DANNY is fighting off the shakes, trying to stay calm as they wait for someone. CINDY, his girlfriend, keeps pulling on his jacket sleeve, trying to get his attention.

CINDY

Listen to me, Danny. You got to ask him for at least five hundred.

DANNY

Just shut up and stay out of sight.

CINDY

He'll pay anything to find out where she is. Everybody knows she took off with his money. He wouldn't be risking his parole by meeting us here if he wasn't interested.

DANNY

Here he comes. Just don't let him see you. He made a big thing about me havin' to be alone.

Cindy hides on the other side of the pylon. A set of headlights moves

closer. CULLEN CRISP, (33), gets out of his car. At first glance Crisp's blond, almost white hair, and his youthful good looks don't seem to warrant Danny's fear. But when the light hits Crisp's grey, steely eyes, we detect a madness that is very unsettling.

DANNY

Hey Rice Crispies, how was it in the slammer?

CRISP

Just tell me what you got.

DANNY

Cullen, Buddy, do you think you can give me a couple more hundred? It's been kind of rough lately--

CRISP

I said, just tell me what you got.

DANNY

Okay, I ran into your ex last week in up state Wisconsin.

(Crisp seems interested)

I was doing a delivery for Corky near St. Paul and ran into her at a 7-Eleven. You should have seen her face when she saw me. She split right off. But I talked to her kid for a while before she noticed me.

Mention of the kid seems to make Crisp even more interested.

DANNY (CONTINUING)

The kid told me he's starting kindergarten next week. He even gave me the name of the school-- Prescott Elementary. It's a little town west of St. Paul.

CRISP

Is that all?

DANNY

That's a lot. The school will lead you to the kid, and the kid will lead you to his mother.

Crisp nods, he seems quite pleased with this information.

DANNY (CONTINUING)

How about that extra two hundred, Cullen? I got this new girlfriend and we're short of funds just now.

On the other side of the pylon, Cindy is practically praying Crisp will say yes.

Crisp nods "Okay". Then he reaches into his breast pocket to take out his billfold. Suddenly horror comes over Danny's face. Instead of his billfold, Crisp has taken out a revolver. Danny starts begging--

DANNY

Hey, Man, what are you doing? I won't tell nobody I saw her. It's none of my business. Cullen, please--

Crisp fires. He fires again. He pumps Danny with bullets.

Cindy is going crazy on the other side of the pylon, holding back her screams by covering her mouth.

Danny drops to the ground.

Crisp starts back to his car. But then he stops. He thinks he hears something.

Cindy stares at his stationary shadow, at the outline of Crisp's Berretta. He keeps waiting there, perfectly still, for what seems to Cindy like an eternity.

Then, finally, Crisp gets back in his car and goes. Once he is out of sight, Cindy runs to Danny. She wails with grief. Plus she curses Crisp at the same time.

CUT TO:

EXT. CHICAGO POLICE DEPARTMENT -

Establishing Cook County's main metropolitan facility.

INT. HOMICIDE DIVISION -

In a sea of glass partitioned cubicles, DETECTIVES take down statements from WITNESSES. LIEUTENANT HERBERT CARMICHAEL, a 26 year old black officer who wears tortoise shell horn rim glasses and is more preppie than the preppiest white man, pokes his head in one detective's cubicles after another.

HERBERT CARMICHAEL

Have you seen Kimble?

DETECTIVE

No, "Herbert".

HERBERT CARMICHAEL

It's Lieutenant now, Detective. Since I finished my degree in criminal psychology the board has promoted me.

DETECTIVE

Do you mind? I'm busy, "Herbert".

As Herbert pokes his head in the next cubicle we MOVE down the row of cubicles to one where Cindy, the girlfriend of the man who was just shot, is explaining what happened. On top of her tears and grief, there is a powerful desire to get revenge on Cullen Crisp.

CINDY

I want to get that son-of-a-bitch. I saw the whole thing. I'll tell what I saw to anybody.

DETECTIVE

What's the name of his ex-girlfriend?

CINDY

I don't know. Danny didn't even know. She's just some girl who used to be around and then she split with his money.

Just then Herbert pokes his head in the door.

HERBERT CARMICHAEL

When you see Kimble tell him he's in big trouble. The parents of that kid he roughed up are calling it police brutality.

DETECTIVE

Do you mind, Herbert, I'm busy.

HERBERT CARMICHAEL

I'm busy too. I'm very busy.

Just then an OFFICER on the other side of department shouts to Herbert.

OFFICER

Hey, Herbert. Kimble just pulled into the lot.

Herbert starts that way.

EXT. DETECTIVE'S PARKING LOT -

A broad shouldered, plain clothes detective is trying to coax someone out of the back seat of his car.

DETECTIVE

Come on. Get out of there. I'm in a hurry.

CLOSE ON BACK SEAT -

Then we see it's not a someone he is trying to coax out. It's a something. It's a FERRET, a black footed, 23 inch long yellowish-brown weasel-like creature with a black, bandit-like mask across the eyes. Ferret sweetly bats his pinkish-red eyes at the Detective. Then he leaps on his arm. The Detective shuts his car door and turns facing Ferret.

For the first time we see JOHN KIMBLE'S face. It's a handsome, strong

face. But it's filled with anger. It's not frightened anger. Nor is it petty, irritable anger. It's anger that is masking a deep, wounding hurt. It's anger that is choking down tears that are almost always just under the surface. In fact, we get the feeling that Kimble has been using anger to get by for so long that it's natural and normal for him to try to get a kiss out of Ferret by making a threatening growl at him.

KIMBLE

Kiiiiss meeeee or I'll wring your neck.

FERRET'S P.O.V. - BIG CLOSE-UP OF KIMBLE -

Ferret tilts his head from side to side, almost like he's trying to figure out where all the madness in Kimble's face comes from.

KIMBLE

Kiiiis meeeeeee.

Ferret moves closer to Kimble's lips. He sniffs Kimble's breath. Then, for the quickest second, Ferret touches his thin lips to Kimble's. It's a kiss.

KIMBLE

(opening his jacket)

Okay, get in here.

Ferret obediently scurries inside Kimble's jacket, poking his little face out the front as Kimble starts toward the department. Just then Herbert comes out.

HERBERT CARMICHAEL

The parents of that kid you roughed up are pressing charges. The D.A. has decided to review the case.

KIMBLE

He's not a kid. He's a crack pusher.
He's been inside three times.

Kimble hurries inside to get away from Herbert.

INT. HOMICIDE DEPARTMENT -

Herbert keeps haranguing Kimble as he moves to his office.

HERBERT CARMICHAEL

Santos wants a report on your mental health by tomorrow morning. I have a lot of questions--

But just then CONSUELA CHODERIOS, a heavy-set Jamaican Clerk in charge of office operations, blocks Kimble's way.

CONSUELA

What's inside the jacket, Kimble?

Consuela's giant bazooms are like two, giant B-1 bombers ready for

battle. Ferret takes one look at her and ducks back inside Kimble's jacket.

KIMBLE

Come on, Consuela, don't make a big thing out of it.

CONSUELA

I didn't make a big thing out of the lizard you brought in here. Then Captain chewed my black ass out when it died behind the filing cabinets and stunk up the whole department.

By this time a couple more OFFICERS have come over to see what Kimble has.

OFFICER

What you got this time, Kimble? Let's see. Come on, Kimble, take it out.

Knowing what a chicken Consuela is, Kimble decides to have some fun with her. Kimble holds open his jacket.

KIMBLE

Consuela can see if she wants to.

Consuela's eyes widen with fear. Kimble opens his jacket a little more. As Consuela peers inside, Ferret suddenly scrambles out of the jacket and crawls up onto Kimble's shoulder! Like an elephant seeing a mouse, Consuela screams and hides behind Herbert who is just as scared as she is.

CONSUELA

Shiiiiit Kimble, what is that thing?

Everyone starts talking at once. "It's looks like a weasel. That's no weasel, its a racoon. It's some kind of hamster"

KIMBLE

It's a Ferret.

DETECTIVE

What the hell's a ferret?

HERBERT CARMICHAEL

They're part of the rodent family. The Chinese have kept them as pets for thousands of years.

CONSUELA

Well this ain't China, and that thing's not pet of this department.

Just then the Detective who was questioning Cindy interrupts--

DETECTIVE

Hey, Kimble, weren't you the one that busted Cullen Crisp?

As soon as Kimble hears that name he gets serious.

KIMBLE

What about him?

DETECTIVE

Did he have a girlfriend who took off with his money?

KIMBLE

We were never able to find her. Why?

HERBERT CARMICHAEL

Now don't go getting involved in anything. I've got a lot of questions for you.

DETECTIVE

(motioning to Cindy)

This lady says her boyfriend told Crisp where she is and then he shot him. The guy's corpse is at the morgue.

KIMBLE

Has anyone checked if Crisp is still at his parole address?

DETECTIVE

She just came in.

KIMBLE

(starting out)-

Shit man, he might be gone already.

HERBERT CARMICHAEL

I'm coming with you. Santos wants my report by tomorrow morning.

CONSUELA

And don't bring that vermin back here with you.

Remembering Ferret, Kimble suddenly turns back and places him on Consuela's shoulder, looping the leash around her wrist.

KIMBLE

(winking to Consuela)

This could be dangerous for the little fella.

Consuela starts screaming bloody murder as Ferret paces back and forth on her shoulders.

CONSUELA

Ahhhhh. Get it off! Get it off!

The other officers are having a good time with this.

EXT. PARKING LOT - KIMBLE'S CAR -

Herbert immediately starts fussing with the seat belt.

HERBERT CARMICHAEL

Where's the other side of the seat belt?

Kimble answers him by burning rubber out of there, throwing Herbert back in his seat so hard that he turns white with fear.

KIMBLE

I don't use seat belts.

(into police radio)

This is 10-4. Give me the parole address of Crisp, first name Cullen. He lives with his mother on Stokie Street.

Kimble flicks on his siren and speeds into the traffic. Herbert holds onto the door for dear life with one hand while he opens Kimble's file with the other.

HERBERT CARMICHAEL

It says here you used to be a teacher. I can't imagine you in a classroom. What did you teach?

KIMBLE

(while squealing around a corner)

I coached football. We had the meanest fucking team in the division.

That Herbert can believe.

EXT. STOKIE STREET - CRISP'S MOTHER'S BUNGALOW - NIGHT -

Normal street. Normal bungalow with porch and white picket fence. Through the lace curtains on the attic window we see Crisp throw a few things into a bag. Then he comes downstairs and says goodbye to his MOTHER and AUNT. Yet it's unsettling the way Crisp and his Mother relate. Her eyes burn with pride for her son. She takes Crisp's face in both her hands. Then she kisses him on the lips, almost like he is a lover rather than her son. His Aunt looks on with pride. Then, as Crisp steps outside, his Mother turns him around and speaks with great intensity--

CRISP'S MOTHER

You know what belongs to you. Don't let anything stand in your way.

Crisp nods. But just then they HEAR a SIREN getting closer.

CRISP'S MOTHER

Hurry.

Crisp runs to his car and goes.

KIMBLE'S SQUAD CAR -

Kimble dangerously swerves in and out of the traffic. Herbert is holding onto the door and dash tighter than ever.

HERBERT CARMICHAEL

Dan Varga says you haven't had a girlfriend since your wife left you. Do you think it's sexual frustration that causes this violence?

(Kimble makes an "I-don't-believe-this" look to heaven.)

Do you always drive so erratically?

KIMBLE

Look Asshole, this shithead Crisp killed George Rielly, one of the best cops we ever had. Do you want me to drive less erratic and let the son-of-a-bitch get away?

As Kimble starts to turn into Stokie street, his headlights illuminate Crisp coming out and going the opposite direction.

KIMBLE

Shit! That's him!

As they pass each other, Crisp recognizes Kimble too and speeds up.

Then Herbert really gets scared as Kimble skids on two wheels into a 180 degree turn and chases after Crisp.

Crisp makes a left. Then another quick left.

CLOSE ON KIMBLE -

KIMBLE

(grinding his teeth)

Okay, Crispie, let's play tag.

Kimble floors it and turns left. Then left again. But he is heading straight for an on-coming car! Kimble turns further left-- but another car is coming! He turns further left still - BUT A PEDESTRIAN IS IN THEIR PATH!. Kimble turns left even more-- he is heading right for a brick storefront! Herbert crosses himself. They crash into the storefront! Glass flies everywhere.

But Kimble immediately jumps out, almost like nothing has happened.

KIMBLE

Get out before this thing blows.

Herbert gets out. Kimble can still see Crisp's back lights. A CONCERNED CITIZEN has stopped for them and is getting out of his Cadillac.

CONCERNED CITIZEN

I'm a doctor. Are you alright?

In a flash, Kimble steps around the Doctor and gets behind the wheel of the Cadillac.

KIMBLE

I'm better now. Thanks, Doc.

Herbert flashes his police badge at the flabbergasted Doctor as he gets in.

HERBERT CARMICHAEL

We're police officers.

DOCTOR

Wait! Be careful with my car. It's brand new.

Kimble squeals out of there. Herbert is getting more and more scared as he looks at Kimble grinding his teeth with hate pouring out of his eyes.

HERBERT CARMICHAEL

This isn't normal. No matter who Crisp is, a rational police officer would still have a healthy concern for his own driving safety.

Kimble answers Herbert by taking a dangerously sharp turn, tipping the car onto two wheels and KNOCKING THE BACK OF THE CADDY INTO A FIRE HYDRANT!! Herbert pokes his head out the window-- water is spouting from the hydrant. Herbert stretches his neck out further-- the entire rear side of the Caddy now looks like an accordion.

HERBERT CARMICHAEL

This is the last time that Doctor will ever stop for an accident victim.

Then Kimble gets around the car in front of him by crossing the double line into the on coming traffic! But a car is heading right for him! Herbert screams and ducks. Kimble just manages to get back in his lane, but he side-sweeps the other end of the Caddy against the on-coming car, making it look like an accordion too.

KIMBLE

(smiling insanely to Herbert)

Now both sides match.

Just then Crisp makes another left.

HERBERT CARMICHAEL

He's turning left again. It looks like he's heading back home.

KIMBLE

I'm going to cut him off.

Kimble turns into the street before the one Crisp took. Suddenly Herbert shouts--

HERBERT CARMICHAEL

ONE WAY STREET! ONE WAY STREET!

Kimble starts dodging all over the place. Everyone blasts their horns at him. A pickup swerves to avoid hitting Kimble and it smashes into the side of a glass truck. A chicken coop truck collides with a station wagon, sending birds scrambling all over the place.

HERBERT CARMICHAEL

Let me out. Please, let me out of here.

A wall of steel is heading right for them! Kimble tries to steer around them but he can't do it. THE CADDY IS TOSSED INTO THE AIR BY THE IMPACT!

SLOW MOTION -

The caddy flips over in mid-air. Herbert is screaming his lungs out the whole time--

HERBERT CARMICHAEL

Leeeeeet meeeeeee ouuuuuut.

The Caddy lands on its side. Then, slowly, it tilts back onto its wheels again. Kimble starts the engine.

KIMBLE

God damn, it still runs.

HERBERT CARMICHAEL

Please, let me out. Please! God! Please!

Because his passenger door won't open, Herbert starts crawling out the window! But as Kimble burns rubber after Crisp, Herbert gets thrown back inside the car.

EXT. STOKIE STREET -

Kimble and Crisp practically drag race back towards Crisp's Mother's house. More than once Kimble tries to ram Crisp off the road, but each time Crisp regains control. At one point Kimble side sweeps a whole row of parked cars!

Then Kimble really rams Crisp, causing him to ricochet off a parked pick-up, crashing back into Kimble. THE CADDY TURNS ONTO ITS SIDE!! CRISP CRASHES INTO A TREE! THE CADDY SENDS SPARKS ALL OVER THE PLACE AS IT SKIDS TO A HALT.

Kimble jumps out the car window. Drawing his gun, he starts dragging Crisp out of his car.

KIMBLE

You're under arrest. Hands on the hood of the car.

CRISP

What for?

KIMBLE

Murder.

CRISP

(with an ugly, jeering laugh)

You're a joke, Kimble. I've been playing cards all evening with my Mother and my Aunt.

Kimble hesitates for a moment, afraid that Crisp may have a point. Then he snaps handcuffs on him.

KIMBLE

No matter what, you're back inside for resisting arrest.

CRISP

I wasn't resisting arrest. I had to run because you're such a violent shit.

KIMBLE

Tell that to the D.A.

CRISP

I won't have to.

On that Crisp spits a huge wad of saliva in Kimble's face. Like a natural reflex, Kimble punches him. Crisp spits in his face again. Kimble hits him again. Spit! - Punch! Spit! - Punch! Crisp keeps spitting, egging Kimble on with his ugly, jeering smile. GRINDING MUSIC graphs the madness that comes over Kimble as he punches him.

Herbert has finally crawled out of the window and runs over. Some BYSTANDERS are getting closer. Another squad car is just arriving. As soon as Crisp sees the Bystanders, he stops egging Kimble on and starts pleading--

CRISP

Help. He's killing me. He's crazy.

The first thing Herbert sees is Crisp's battered bloody face. Yet still Kimble won't stop.

HERBERT CARMICHAEL

What are you doing? He's handcuffed.

Kimble doesn't hear Herbert. The GRINDING MUSIC inside his head is deafening.

HERBERT CARMICHAEL (CONTINUING)

KIMBLE STOP! STOP!

Suddenly Kimble flicks around and draws his gun on Herbert! Then Kimble points his gun at the other OFFICERS too! With his gun held with both hands out in front of him, Kimble keeps turning in a circle, pointing at Crisp, at Herbert, even at some of the bystanders who scream and back away from him.

Then, like waking from a nightmare, Kimble realizes what he is doing and lowers his gun. Everyone is looking at him. No one says anything for a moment. They just stare like he is a madman.

Then the other Officers starts to guide Crisp into the back of their squad car.

CRISP

You saw it. He's insane. I wasn't resisting arrest. I had to run or he would have killed me.

Everyone starts to disperse. Kimble's eyes land on Herbert who is shaking his head.

HERBERT CARMICHAEL

Look behind you.

Kimble turns around and looks. Because Stokie Street is on a hill, Kimble can see the entire circle of destruction that he has just wrought in the valley below. A half dozen SIRENS are blaring. A fire truck is at the storefront they crashed into. A second fire truck is at the fire hydrant which is still spewing water. A squad car and several ambulances are dealing with the pile ups in the one way street. Plus neighbors are up in arms because all their cars have been side swiped. End on Kimble swallowing as he looks at the full circle of destruction. It's a worried, I'm-really-going-to-get-it-this-time gulp.

INT. POLICE CHIEF SANTOS' OFFICE - NEXT MORNING -

Kimble sits on the hot seat next to the TV. The local news is doing a segment about police brutality. Besides Kimble and Herbert, there is LIEUTENANT SEDLAK, Santos' right arm man, plus two ASSISTANTS.

The TV shows a bandaged, battered Cullen Crisp almost crying to REPORTERS as they lift his stretcher from the ambulance.

CRISP

He kept smashing me in the face. He's a madman. Etc. . .

Then XAVIER ORTEGA, a bandaged, 18 year old gang member, comes on with his MOTHER and SISTER crying at his side.

NEWSCASTER

Crisp isn't the only person Detective Kimble used force on this week. 18 year old Xavier Ortega had his nose and three ribs broken by Kimble Monday afternoon. The District Attorney is looking into the incident.

KIMBLE

Why doesn't she mention he's a crack dealer?

CHIEF SANTOS

Turn it off.

Everyone looks at Kimble. Santos is a tall, hefty giant of a man, whose weary eyes look like they have been through four lifetimes.

CHIEF SANTOS

(to Lieutenant Sedlak)

Can we get Crisp for the murder?

LIEUTENANT SEDLAK

Who's going to believe this junky girl, with needle marks all over her arms, against his Mother and Aunt? Plus, because of the way Kimble brought him in, we can't even get him for resisting arrest.

SANTOS
What's the damages?

ASSISTANT LIEUTENANT
(taking out a piece of paper)
There were four cars, a truck, and two pickups totaled. A storefront and a fire hydrant damaged. Plus seven cars side swept. I figure the department's responsible for about 190-200 thousand dollars.

Kimble gulps again.

SANTOS (to Herbert)
What does our psychologist say? Is Kimble nuts?

HERBERT CARMICHAEL
Psychology, Sir, is not as cut and dried as that. However, I've prepared a few notes here on Detective Kimble's personality--

As Herbert takes out what looks like a telephone book of notes, Santos cuts him off.

SANTOS
Just give me a yes or no, Herbert. Is he nuts?

HERBERT CARMICHAEL
Well... um... I'd have to say... yes. He has definite psychological problems.

Santos shifts his gaze to Kimble. So does everybody else.

SANTOS
What do you say? Are you nuts?

Kimble clears his throat, starts to answer, stops, thinks for a second, starts again, stops again. Plus he is making so many screw-ball expressions as he tries to hold down his emotions that he looks pretty nuts.

SANTOS
Come on, Kimble, we're waiting.

KIMBLE
Aren't we forgetting something?

SANTOS
What?

KIMBLE
The three million in drug money Crisp's ex-girlfriend still has on her?

The glint in Santos' eye encourages Kimble to go on.

KIMBLE (CONTINUING)
Think what that could do for our confiscation fund.

A glance between Santos and Sedlak encourages Kimble even more.

KIMBLE (CONTINUING)

Crisp is still on parole, right? So we put a watch on him, to make sure he stays in Chicago. In the meantime we check out this kindergarten. I called the school already. There's only one kindergarten class. The whole town only has six thousand people.

HERBERT CARMICHAEL

Wait a minute. Aren't we getting a little off the subject, Sir?

Everyone is looking at Santos. He just keeps staring at Kimble. Then he turns to Sedlak--

SANTOS

What would 3 million do for our building fund?

LIEUTENANT SEDLAK

It would put us over the top. We'd be in the same league with the big drug confiscation towns like L.A. and Miami.

Herbert is about to protest some more, but Kimble jumps in before him.

KIMBLE

My hunch is the kid is Crisp's son. All we have to do is send in an undercover to find out which kid he is. Then the kid will lead us to the mother.

ASSISTANT

Maybe we don't even have to bother with the kids? Why not question all the mothers?

KIMBLE

Because as soon as she detects a police presence she'll split. This lady's no idiot. She's avoided Crisp for 5 years.

LIEUTENANT SEDLAK

He's right. Even after we locate her, we'll have to keep observing her till we find out where she stashes the money. We have to get someone under cover who deals with the kids and the mothers.

ASSISTANT

What about the kindergarten teacher?

KIMBLE

I thought of that, but I used to be a teacher. I know what that first week of school is like. She'll be too busy.

Just then Santos and Sedlak look at each other. They have exactly the same thought at exactly the same time.

KIMBLE

What? What is it?

SANTOS

It's true, you did used to be a teacher didn't you, Kimble?

KIMBLE

I was a coach, a high school gym teacher.

SANTOS

So after high school, kindergarten should be a cinch.

HERBERT CARMICHAEL

As a psychologist, I must say I find this notion vehemently unconscionable.

SANTOS

For once, Lieutenant, I'm glad I don't understand your big words.

Then, suddenly, Kimble gets up and practically shouts. This idea really scares him.

KIMBLE

No. No way. Forget it.

SANTOS (shouting back)

Sit down, Kimble! I SAID SIT, LIKE A FUCKING DOG!

Kimble sits back down. He has broken out in a cold sweat.

KIMBLE

A minute ago you asked if I'm nuts. Well Herbert's right. I am nuts. Yesterday I blanked out and woke up pointing my gun at innocent bystanders. That's why I got out of teaching. I'm not the kind of person you want around kids.

SANTOS (strong, without pity)

I'm sick of this nuts routine of yours, Kimble. It drove your wife away, and if you're not careful, it's going to leave you without a job. So you lost your kid. That's a tough break. But you're not the only person in the world who has lost a child.

Mention of his kid makes Kimble flare up. He points his finger at Santos.

KIMBLE

Don't you talk to me about my boy. You don't know anything about it.

SANTOS
(jumping up just as strongly)
Don't you point your finger at me, Mister.

For quite a long moment there is a staring stand off. Then Santos says,

SANTOS
I think kindergarten is just what you
need. Maybe you'll learn some manners.

Santos stares at Kimble a little longer. Then he goes back to the paperwork on his desk.

SANTOS
This subject is closed. Sedlak will make
the arrangements. Now get out of here.

Kimble still can't believe this. He looks to Herbert to say something.

HERBERT CARMICHAEL
All I have to say is that when this
department paid for my tuition to night
school, I thought someone here would be
interested in an informed, psychological
opinion.

SANTOS
Give it a rest, Carmichael.

HERBERT CARMICHAEL
What if something goes wrong, Sir? Let-
ting a man with Kimble's record go into a
kindergarten class could call into ques-
tion your power of judgment.

Santos thinks about that. Sedlak seems pretty uneasy too. Then Santos says,

SANTOS
I got that covered.

HERBERT CARMICHAEL
The man's explosive, Sir. There's no way
to cover behavior like his.

SANTOS
Are you so sure about that, Lieutenant?

HERBERT CARMICHAEL
Well...um...tell me, how do you have it covered?

SANTOS
No one will question my judgment,
because I'm sending you, our very own
expert on psychology, to go along with him
and make sure nothing goes wrong.

Kimble looks like he's going to puke. Herbert starts shaking with fear.

KIMBLE
No. Come on, Captain. Not
that.

HERBERT
Please, Sir, no. I'm allergic to
his driving.

SANTOS
(shouting)
I said this subject is closed. Now get
out of here. MOVE!

The quirky, ironic rhythm of the KINDERGARTEN COP THEME begins to pulsate
as Kimble and Herbert collide on their way out the door.

KIMBLE
You first, "Partner".

CUT TO:

INT. CORRIDOR OUTSIDE LIEUTENANT SEDLAK'S OFFICE - LATER THAT AFTERNOON -

As the KINDERGARTEN COP RHYTHM continues, Sedlak sees Santos passing by his
window while he is on the phone. Sedlak runs out to Santos.

LIEUTENANT SEDLAK
I got Prescott's Sheriff on the line. He
doesn't want to go along with this.

Santos comes into the office and takes the phone.

SANTOS
This is Chief Santos speaking.

INT. PRESCOT'S LOCAL SHERIFF'S OFFICE -

It's a down home type station, with lots of trees and foliage outside
the windows.

SHERIFF MANNING
Answer me one question-- Why do we have
to bother with an undercover? Why not
just question all the mothers?

SANTOS
Because this is a shrewd lady. A police
presence might make her run.

SHERIFF MANNING
Good. Let her run. Long as she's out of
my town, why should I care?

CLOSE ON SANTOS -

SANTOS
There's another aspect to this.
(lowering his voice)
There's drug confiscation money involved.
Big drug confiscation money. We're willing
to go fifty-fifty with you on it.

CLOSE ON SHERIFF MANNING -

He sits up, suddenly becoming real interested.

SHERIFF MANNING

How much drug confiscation money?

ON SANTOS AND SEDLAK -

SANTOS

We estimate around 500 thousand dollars.

LIEUTENANT SEDLAK

It's more like three million--

SANTOS

(to Sedlak, covering the phone)

Shut up, Sedlak. I'm only telling him five hundred.

(back into phone)

So according to my calculations, that makes 250 thousand for you, and...

SANTOS

250 thousand for us.

SEDLAK

2 million, 750 thousand for us.

CLOSE ON SHERIFF MANNING - (KINDERGARTEN COP THEME BUILDING) -

SHERIFF MANNING

We could do a lot with 250 thousand dollars around here. But are you sure this cop can handle a class?

SANTOS V.O.

We wouldn't send someone who couldn't. He used to be a full time teacher. . . etc.

As Santos continues to praise Kimble, CUT TO:

EXT. KIMBLE AND HERBERT ENTERING PRESCOT, WISCONSIN - (THEME CONTINUES) -

Ferret runs from window to window, tilting his head at all the white picket fences and steeples on the tops of New England-type churches. But Kimble has gotten stuck behind a woman going 25 in a 35 MPH road. As Santos's V.O. praises Kimble, he pounds the shit out of his horn, cussing this woman out.

SANTOS V.O.

Kimble is a very . . . dedicated kind of guy. He's the type of person who throws himself totally into everything he does.

Kimble is throwing a fit at this woman who is driving too slow.

CUT TO:

INT. PRESCOT'S SCHOOL SUPERINTENDENT'S OFFICE - (THEME CONTINUING)

Sheriff Manning and his DEPUTY have just explained to Superintendent Rice what they want.

SUPERINTENDENT RICE

I don't like it. As Superintendent of schools, I can't have a big city cop coming in here and taking over the kindergarten. What if one of the kids gets hurt?

SHERIFF MANNING

There's another aspect to this. There's drug confiscation money involved if we catch this woman. It's big money. The police department is willing to go fifty-fifty with the school system.

SUPERINTENDENT RICE

How much money are we talking about?

SHERIFF MANNING

One hundred thousand dollars.

But the Deputy wrinkles his forehead-- he has 250 thousand written on his pad.

SHERIFF MANNING (CONTINUING)

That makes 50 thousand for education, and 50 thousand for the police.

But the Deputy has written the true figures-- Education - 50 thousand, Police - 200 thousand.

SUPERINTENDENT RICE

We could do a lot with 50 thousand dollars. But you know Principal Schlowski. She's too dedicated to be impressed by drug confiscation money.

SHERIFF MANNING

We won't tell her. We'll say the F.B.I. is insisting he take over the class. We can say they won't even tell us why.

SUPERINTENDENT RICE

That's perfect.

The KINDERGARTEN COP THEME is building.

SUPERINTENDENT RICE (CONTINUING)

But are you sure this cop can handle a class?

SHERIFF MANNING

I talked to his chief about that. He says he used to be a full time teacher...etc

As Sheriff Manning's V.O. continues, CUT TO:

INT. PRESCOT JUNCTION MOTEL ROOM -

As Herbert neatly puts away his clothes, Kimble dumps a six-pack, some sports magazines, his 9 millimeter Berretta, and a shoulder holster filled with bullets on the top of the dresser drawers.

SHERIFF MANNING V.O.

His chief said he really throws himself into everything he does. I got the impression that he's a . . . dedicated, sensitive kind of guy.

End on Kimble's dresser drawer getting stuck. Kimble practically pulls the whole unit off the wall to get the drawer open.

EXT. PRESCOT ELEMENTARY SCHOOL - EARLY NEXT MORNING -

It's a charming, one story structure, set amongst the green, rolling hills.

INT. WAITING ROOM OUTSIDE THE PRINCIPAL'S DOOR -

Kimble looks reminiscent of a naughty, nervous school boy as he sits on one of the 12 inch high chairs with his knees practically in his mouth.

LADY PRINCIPAL'S VOICE (OFF)

You can come in now.

Kimble goes in.

INT. PRINCIPAL'S OFFICE -

On the surface it looks like MISS VICTORIA SCHLOWSKI, (50), is your typical, spinster, career educator. Her plain looks and her no-nonsense manner come off quite stern. Yet there is an insightfulness about her, and a warmth in her eyes, that Kimble will grow to appreciate.

MISS SCHLOWSKI

Sit down.

Kimble sits. She looks at him, really scrutinizing Kimble before she speaks.

MISS SCHLOWSKI

Why?

KIMBLE

Why what?

MISS SCHLOWSKI

On the first morning of school, my Superintendent tells me I must replace Mrs. Hagley, a kindergarten teacher with 25 years experience, and he won't even tell me why-- except to say it's something to do with the FBI. Perhaps you will do me the courtesy of filling me in?

KIMBLE

I can't do that.

Miss Schlowski's cold stare makes Kimble's blood run cold-- it's like she can see straight through him.

MISS SCHLOWSKI

I'm watching you. All I have to do is tell my parents that you're here for something to do with the FBI and they'll yank their kids out of school so fast we'd have to close this place. And don't think I won't if I feel my children are in any danger.

KIMBLE

They're not in danger.

MISS SCHLOWSKI

I'm watching you.

Schlowski stares at Kimble a little longer, letting him fry.

MISS SCHLOWSKI (CONTINUING)

Your students will be arriving. You can go to your classroom now.

Kimble goes. End on Schlowski's watching every move he makes.

INT. KIMBLE'S KINDERGARTEN CLASSROOM -

Like Dorothy opening the door to OZ, this film suddenly comes alive with color as Kimble enters his classroom. Every inch of wall space is covered with vibrant posters and hand drawn pictures. A floor carpet, with every color and shape imaginable, dominates the center of the room.

Yet the joyousness of this room makes Kimble sad, not happy. It makes him think about his son who never got to his first day of kindergarten. A CHILD'S VOICE in Kimble's head grows louder as he explores the room.

OTHER SIDE OF THE ROOM -

DOMINIC PAULMARIE, the cutest five year old in the whole world, is loading a crossbow in an alcove where lots of the boy's toys are kept. Dominic notices Kimble. His large brown eyes follow Kimble as he looks around the room.

CLOSE ON KIMBLE -

The CHILD'S VOICE gets louder as he passes the puppet theater, and the miniature kitchen, and the boy's woodworking shop. Then Kimble suddenly stops. An unspeakable sadness wells up inside him as he looks at a poster of a man playing catch with a boy. The word FATHER is printed under the man. Under the boy is the word SON.

CLOSE ON DOMINIC -

He aims his crossbow at Kimble, ready to scare him. But then Dominic stops. From the way Kimble's shoulders are bobbing up and down, Dominic can tell that Kimble is crying. Dominic lowers his crossbow, amazed to see a grown man cry.

But because Dominic is looking so intently at Kimble, he doesn't watch what his fingers are doing. He releases the trigger by accident! The rubber tipped arrow hits Kimble's leg. Kimble immediately flicks around, grabbing for his gun in his shoulder holster.

KIMBLE

Freeze! or I'll blow your head off!

But then Kimble feels pretty stupid as he comes up empty handed, realizing he isn't carrying a gun.

DOMINIC

Why were you crying?

KIMBLE

I wasn't crying.

DOMINIC

You were too. I saw you.

Kimble goes over to some overhead bins with doors on them and puts Ferret in one. He closes the door.

DOMINIC -

What are you putting in there? Only Mrs. Hagley is allowed.

KIMBLE

What makes you such an expert about what's allowed?

DOMINIC

I already did kindergarten last year. Because my Mom teaches third grade, Mrs. Hagley let me sit in. But now, just 'cause I'm not five and a half yet, they're making me take it all over again.

Kimble looks at Dominic for a second. He can't help noticing what a cute kid he is.

KIMBLE

What's your name?

DOMINIC

Dominic. Dominic Paulmarie.

Then Kimble starts going through the drawers in Mrs. Hagley's desk.

DOMINIC

I'm telling Mrs. Hagley when she comes.

KIMBLE

She's not coming. I'm your teacher this year.

Dominic's eyes grow wide as saucers.

DOMINIC

Wait till I tell everybody this.

Dominic runs out.

EXT. FRONT OF SCHOOL -

Because it's the first day, an army of mothers come with their kids. They push dozens of baby strollers carrying their younger children. Plus dogs in all shapes and sizes come along also. Just then Dominic runs out and calls to his best friend WILLIAM.

DOMINIC

Hey William, guess what?

WILLIAM

What?

DOMINIC

We got a new teacher. She's a man!

William starts running. The MOTHERS exchange surprised glances and start pushing those strollers faster, wanting to see this with their own eyes.

INT. KIMBLE'S CLASSROOM -

Kimble prints his name, JOHN KIMBLE, on the board. Then he erases JOHN and prints MR. KIMBLE. Then he erases the abbreviation and prints MISTER KIMBLE.

Just then he HEARS something at the windows. He turns-- a whole row of MOTHERS, their CHILDREN, and even their DOGS, are all gaping at Kimble through the window.

MOTHER'S P.O.V. THROUGH THE WINDOWS -

The sight of this knock-down gorgeous man, who they assume must like kids or he wouldn't be teaching kindergarten, has half the Mothers enamoured with Kimble already.

MOTHER

If my kindergarten teacher looked like that, maybe I would have been a better student.

HER FRIEND

If your's looked like that, you never would have finished school.

They both screech with laughter a little. Then a MOTHER IN CURLERS backs away from the window and calls to a SECOND MOTHER IN CURLERS.

MOTHER IN CURLERS

Pssst. Delores. You have to take Darren
in for me. I can't let him see me like this.

SECOND MOTHER IN CURLERS

But I'm in curlers too.

MOTHER IN CURLERS

You're married. You're allowed to look like a slob.
(to her son, JOSHUA)
Ask him if he's married, Joshua. Then
come out and tell me.

INT. KIMBLE'S CLASSROOM -

The door opens and a flood of mothers and their children, and their
younger children, plus the strollers and the dogs, all start pouring
into the room. Everyone talks at once. Kimble tries to guide the
mothers back out.

KIMBLE

Only students are allowed. Just students, please.

But Kimble is already surrounded by mothers.

SAMANTHA'S MOTHER

(handing Kimble a pill bottle)
Samantha has a little bladder infection.
She has to take one of these at exactly 10:15.

SEDGEWINN'S MOTHER

(handing a six pack of soy milk)
Sedgewinn's allergic to milk. Give him
one of these. He could die if he has real milk.

WANOWAH'S MOTHER

(handing Kimble a breathalizer)
Wanowah's asmatic. Keep this on you at
all times. She can suffocate if she
doesn't get her breathalizer.

In no time Kimble's arms are filled with bottles and perscriptions.
Then a VERY WORRIED LOOKING MOTHER pulls on Kimble's arm.

VERY WORRIED LOOKING MOTHER

I'm so glad Sylvester has a male teacher.
He's been playing with dolls lately. Do
you think that means he's going to be--

She makes a limp wrist motion.

KIMBLE

What? Deformed?

VERY WORRIED LOOKING MOTHER

No. (whispering) Homosexual.

As Kimble backs away from this woman Joshua intercepts him.

JOSHUA

Are you married?

KIMBLE

No.

JOSHUA

(screaming to his mother
who is still outside)

He's not married, Mom.

Joshua's Mother ducks with embarrassment, hoping Kimble didn't see her.

Then a MOTHER WHO LOOKS LIKE SHE IS SMELLING SOMETHING PUTRID pulls Kimble to the side.

MOTHER LOOKING LIKE SHE'S
SMELLING SOMETHING PUTRID

Klauser hasn't gone number 2 yet today. But he
always lets out a little gas first. If
you smell something, get him to a toilet quick.

Now Kimble looks like he's smelling something putrid as he backs away from this woman.

KIMBLE

Okay, Mothers out. Everybody but
students must go.

Finally Kimble has coaxed almost all the mothers back out. But then SAMANTHA, the sweetest little brunette with long eyelashes, sees that her mother is leaving her and she starts crying.

KIMBLE

(still guiding Samantha's mother out)
I'll take care of her.

But what makes it ten times worse is that Samantha's Mother starts crying worse than Samantha.

SAMANTHA'S MOTHER

Oh, look, my baby is crying. She doesn't
want to be separated from me.

(pushing her way back in)

Mama doesn't want to leave you either, Darling.

Then Sylvester and Wanowah see Samantha getting all this attention so they start crying too. More kids cry. Sylvester and Wanowah's Mother push past Kimble to comfort them. Just then Kimble notices Dominic who is rolling his eyes to heaven, shaking his head. End on Kimble's exasperated expression as he watches these mothers and their children cry.

CUT TO:

LATER THAT MORNING -

The mothers are all gone. The children are seated in a semi-circle

around Kimble on the colorful carpet. Move from face to face. Most of the kids are white. But there are two black children, two Latinos, and a Chinese girl named YU LIN. They are waiting for Kimble to start. But from the way Kimble keeps shifting in his chair, its pretty obvious he doesn't know what to do.

Then he goes over to Dominic and whispers in his ear--

KIMBLE

So if you really did kindergarten already,
tell me what Mrs. Hagley would do now?

DOMINIC

Roll call. Don't you know anything?

KIMBLE

Course I know roll call. I was just
testing to see if you knew.

(Kimble returns to head
of class)

Okay. Raise your hand and say "here"
when I call your name.

(squinting at the first name)
Sedgewinn Axelrod.

A black kid wearing a starched white shirt, a tie, and private-school type short pants, raises his hand. Sedgewinn looks more upper class than the most upper class white kid.

KIMBLE

Do you want us to call you Winn?

SEDGEWINN

My Mom says Winn is gross. We prefer Sedgewinn.

Kimble goes on to the next one. But he is having a hard time pronouncing it.

KIMBLE

Wan . . Wano...

WANOWAH

It's Wanowah.

KIMBLE

What kind of name is Wanowah?

The peaches and cream Wanowah, with lot of blond curly hair flowing everywhere, says--

WANOWAH

It's Hawaiian. It means "Body like waves".

KIMBLE

Doesn't anybody have normal names like
Bill or Sue anymore?

One kid raises his hand.

KID

My name's Bill. But my Mom likes me to
use William.

CUT TO:

PLEDGE OF ALLEGIANCE -

Kimble is facing the flag, but his kids are facing everywhere.

KIMBLE

Face the flag. See the flag. Face it.
Face the flag.

They finally all face the flag.

KIMBLE

Now put your right hand on your heart.

Cut to kids putting their hands on their heads, their stomachs, their
pee pees, everywhere but on their hearts.

KIMBLE

Okay, repeat after me. "I pledge
allegiance to the flag".

CLOSE ON YU LIN -

YU LIN

I pledge allegiance to the hag.

CLOSE ON KIMBLE -

KIMBLE

"... and to the Republic for which it stands".

CLOSE ON SAMATHA -

SAMANTHA

... and to the Republican's witches land.

CUT TO:

LATER - EVERYONE IN A SEMI-CIRCLE AROUND KIMBLE AGAIN -

Kimble is shifting in his 9 inch chair again. Clearly he doesn't know
what else to do.

ALICIA (A LATINO GIRL)

What's next?

KIMBLE

What's next? Right. Um... I got it.
What did you do last summer? Who has
something special to share?

Klauser raises his hand.

KIMBLE

Klauser. Go ahead.

KLAUSE
My Dad got arrested for 'lesting my Aunt.

KIMBLE
For what?

SEDGEWINN
He means molesting.

KLAUSE
Right. He molestinged my Aunt.

KIMBLE
(quickly trying to change subject)
Thank you, Klaus. Who else has something to share?

WANOWAH
What 's molesting?

KIMBLE
Does anyone else have something to share?

DOMINIC
It 's putting your hands where you 're not
suppose to.

SAMANTHA
You mean on her pee pee?

KLAUSE
No, stupid, it was on her poo poo.

The word poo poo make the kids roll about with laughter. In fact, half
of them throw their legs into the air, showing their underwear.

KIMBLE
Okay. That 's enough sharing. Lets . .
um. . . play.

The word play triggers a huge "hurrah" out of them. They scatter all
over the room, throwing toys out of their bins trying to find the
thing they want to play with the most. Kimble looks horrified as he
watches his room turn into a mess in a matter of seconds.

KIMBLE
Only take out the toy you 're going to play with.

Just then Kimble spots Darren scribbling all over the wall. He runs
over--

KIMBLE
What are you doing? You 're supposed to
draw on paper.

With Darren 's arm scribbling the whole time, Kimble lifts Darren away
from the wall and onto the paper without Darren missing a beat.

Then, on the other side of the room, Kimble notices some boys spearing

the goldfish with sharpened pencils.

KIMBLE

Cut that out.

They stop spearing the goldfish and start spearing each other.

Then Kimble is struck by a blond haired kid playing all by himself in the corner. His name is ZACHARIAH SULLIVAN. He is smashing toy trucks against the baseboard. Zach's hair is almost white, like Cullen Crisps. Plus there is a meanness in his mouth and eyes that are a lot like Crisp's. Kimble comes over to him.

KIMBLE

What you doing there, Zack?

Zack keeps smashing the trucks. He really gets into making his own crash-up sound effects.

KIMBLE

Did your Dad teach you this game?

Mention of Zack's Dad makes him smash the trucks even harder.

KIMBLE

Where's your Dad, Zack? Does he live with you?

Zack stops momentarily, almost like he is going to answer Kimble. But then he drives his trucks out of there, making loud DRAG RACING SOUNDS as he goes.

Kimble starts to follow Zack, but then he sees why Sylvester is playing with dolls. Acting like the Barbie Doll is an airplane, Sylvester lies on the floor under the girls' dresses and flies the doll under their skirts so he can get a good look. Kimble pulls him out from under a little girl's dress.

KIMBLE

Go play with the boys before I tell your mother why you've been playing with dolls.

Sylvester runs over to the boys. Just then LATIANA, a black girl, pulls on Kimble's arm.

LATIANA

Samantha and Joshua are in the same bathroom!

Because this is kindergarten, the BOYS and GIRLS room are in the kindergarten classroom. Kimble opens the door to the GIRLS ROOM. Sure enough, Samantha and Joshua are sitting on opposite sides of the toilet bowl with their two bare butts smooching up against each other.

KIMBLE

Joshua, what are you doing?

JOSHUA

You said I could go.

KIMBLE

You're supposed to use the Boys Room.

Kimble picks Joshua up and carries him, butt first, past the CAMERA and places him on the toilet in the little Boy's Room.

CUT TO:

INT. CORRIDOR OUTSIDE KIMBLE'S CLASSROOM -

Principal Schlowski and her SECRETARY are heading this way. Hearing all the noise, Miss Schlowski peeks through the window of Kimble's classroom door.

SCHLOWSKI'S P.O.V. -

It looks like all out pandemonium has broken out. Blocks are being hurled all over the room. The girls are having a flour fight in the miniature kitchen. Some of the kids are painting each other's faces. Kimble is running from one disaster to the other, but clearly he can't keep up.

MISS SCHLOWSKI

It looks like kindergarten is proving tougher than our Mr. Kimble thought.

Miss Schlowski continues on her way.

SECRETARY

Aren't you going to break it up?

MISS SCHLOWSKI

Why should I? Two more days of this and he'll leave on his own accord.

Schlowski keeps going.

INSIDE KIMBLE'S KINDERGARTEN CLASS -

Just then Samantha lets out a scream-- one of the boys has knocked an easel over on her. The GRINDING MUSIC Kimble heard inside his head when he lost it with Crisp is beginning again. As Kimble lifts the easel, at least 5 other kids are asking him questions, all pulling on his pant leg at once. Plus everyone is shouting and blocks are being thrown all over the room. Suddenly Kimble yells--

KIMBLE

QUIET IN HERE. I WANT EVERYBODY TO SHUUUT UUUUP!!

Everyone shuts up, freezing in their places. But because he has shouted so loud, and so ferociously, the sensitive Samantha gets frightened and she starts to cry again. Seeing her cry, William and Wanowah start to cry too.

KIMBLE

Wait. Don't start that again.

But in no time tears are spreading like wildfire all over the room. Kimble moves forward to comfort some of them, but they back away with fear. He can't think of what else to do. He just stands there with the result of his temper reflected on these innocent, tear-spattered faces. Kimble has never felt like a bigger heel in his life.

Then Kimble suddenly comes up with an idea.

KIMBLE

Wait a minute. I have a surprise for you.

That makes some of them stop a little. But they still look wary. Kimble goes over to the bin where he put Ferret.

KIMBLE

Do you know what's inside here? Our class mascot is inside this bin.

Kimble opens the door and Ferret scurries out onto his shoulders. At first the kids back up, even more afraid. But then they tentatively move closer to see.

KLAUSE

What is it?

KIMBLE

It's a Ferret. They're something like weasels. Don't be chicken. He won't bite.

Kimble sits on the floor with Ferret. They slowly gather around.

SEDGEWINN

What's his name?

KIMBLE

I call him Ferret.

SAMANTHA

Can I pet him?

KIMBLE

Take it slow. Don't scare him.

Samantha pets the top of Ferret's head. Then Joshua comes forward too.

JOSHUA

Let me.

In no time the whole class is crawling all over Kimble, putting their arms around him so they can get closer to Ferret. Yu Lin sits on Kimble's lap, resting her head against his chest. Kimble stiffens at this show of affection.

KIMBLE

Okay, okay, give me some air. Stand back a little.

But the kids crowd in closer--

KIDS

Let me pet him. Let me. Etc...

Kimble is making his screwball expressions again as he tries to cope with all this affection.

EXT. WIDE SHOT OF FRONT OF SCHOOL -

Just then the morning bell RINGS throughout the school.

INT. KIMBLE'S CLASSROOM -

Sylvester jumps up,

SYLVESTER

Hurrah! School's over!

All the kids shout and run for the door.

KIMBLE

Wait a minute. Who's going to clean all this stuff up?

But most of them are gone already. Kimble just looks at the devastation around him. Then, looking like the weariest man in the world, he stands and bends over, picking up the first of the many hundreds of blocks thrown all over the room.

Then he notices that Dominic is helping him. Only Dominic shakes his head as he puts toys away.

KIMBLE

What's that supposed to mean?

Clearly Dominic is commenting on Kimble's performance, but he has the good manners to say--

DOMINIC

Nothing.

KIMBLE

You can go. You don't have to help me.

DOMINIC

I know.

But Dominic doesn't go. He keeps helping Kimble. Although Kimble won't admit it, but from the way he keeps glancing at Dominic, it's pretty obvious that he likes having this kid around.

CUT TO:

LATER -

Kimble places the last block in the bin. Then he looks around the room-- it is neat and tidy again. Then he watches Dominic playing with Ferret. Kimble can't help noticing what a cute kid Dominic is.

KIMBLE

You want to get some lunch with Ferret and me?

Dominic jumps up and hugs Kimble's leg--

DOMINIC

Hurray!

KIMBLE

(pulling away)

There's nothing to "hurrah" about. I'm only taking you to the MacDonalds.

Yet as they start out the door, YU LIN'S MOTHER is standing in the doorway.

YU LIN'S MOTHER

Me Mrs. Lin, Yu Lin's mother.

(Kimble looks like he
doesn't understand)

I here for parent-teacher meeting.

Then Kimble notices some other Mothers in the corridor behind her. He takes some money out of his pocket and hands it to Dominic.

KIMBLE

Get yourself some lunch. Ferret likes Big Macs.

Dominic runs out with Ferret. Kimble stares wearily at the mothers.

CUT TO:

CLOSE ON YU LIN'S MOTHER SEATED ON THE OTHER SIDE OF KIMBLE'S DESK -

This tiny woman can't stop giggling.

KIMBLE -

What's so funny?

YU LIN'S MOTHER

Man as kindergarten teacher. Me thought
Yu Lin making joke. Now I see it no joke.

Yet this lady is splitting her sides with laughter. Kimble isn't amused.

CUT TO:

THE NEXT MOTHER, WILLIAM'S MOTHER, SITS ON THE CHAIR OPPOSITE KIMBLE'S DESK -

KIMBLE

What kind of work does your husband do?

WILLIAM'S MOTHER

He's a Physics Professor at Hudson College.

KIMBLE

Is your present husband William's father?

WILLIAM'S MOTHER

Aren't you being kind of personal?

KIMBLE

It's something I'm asking all the suspects--
I mean, Mothers.

William's Mother gives Kimble a strange look.

CUT TO:

SYLVESTER'S MOTHER SITTING INTO SHOT -

This was the Mother worried about her son playing with dolls. From the deep creases in her brow, she looks like the kind of woman who worries about everything.

KIMBLE

What kind of work does your husband do?

SYLVESTER'S MOTHER

(almost in tears)

We're . . . divorced. Why are you asking about him right off?

KIMBLE

A father affects a child's development too.

SYLVESTER'S MOTHER

(bursting into tears)

And you've noticed it's affected Sylvester already?

KIMBLE

I didn't say that.

SYLVESTER'S MOTHER

His father won't visit him. Is that why Sylvester has been playing with dolls?

KIMBLE

Why won't he visit?

SYLVESTER'S MOTHER

He says the sound of my voice gives him a headache. I ask you, why should my son suffer just because of the sound of my voice?

KIMBLE

Maybe I should talk to his father. If you give me his phone number and address, I'll check him out-- I mean, try to talk him into visiting.

SYLVESTER'S MOTHER

(bursting into tears of gratitude)

Oh, Mr. Kimble, would you really do that? You're such a saint.

KIMBLE

Not really.

CUT TO:

JOSHUA'S MOTHER SITS INTO SHOT -

Joshua's Mother is the unmarried one who wouldn't let Kimble see her

in curlers. She now is all dolled up, wearing a low cut blouse that gives the impression she is interested in more than just her son's education.

KIMBLE

What kind of work does your husband do?

JOSHUA'S MOTHER

I'm not married. Are you?

Kimble looks up to see if she is dropping the kind of hint he thinks she is. From the way she wets her lips, Kimble realizes she is.

KIMBLE

Do you have a photograph of Joshua's father?

JOSHUA'S MOTHER

What do you want a photograph of him for?

KIMBLE

It...um... helps me if I can visualize the parents.

JOSHUA'S MOTHER

I threw all the bastard's pictures out.

But Joshua has one on his bedroom wall.

(getting seductive again)

Maybe I'll let you come over and take a look at it?

Trying to avoid her stare, Kimble looks out his window.

Just then Kimble notices that Zack, the kid who looks like Crisp, is still waiting on the front lawn of the school. Then a car pulls to the curb and ZACK'S MOTHER calls to him. Kimble hurries out of the room to catch her.

KIMBLE

Excuse me.

Joshua's Mother collapses back into her chair, uttering an annoyed, fed-up sigh because her flirting isn't working.

EXT. ZACK'S MOTHER'S CAR IN FRONT OF SCHOOL -

Kimble calls to her as he hurries across the lawn.

ZACK'S MOTHER

Who's that?

ZACK

My teacher.

ZACK'S MOTHER

Hurry up. Get in.

Zack's Mother wants to avoid Kimble so much that she practically pulls away from the curb before Zack is even in the car. But Kimble stands in front of her car, forcing her to stop.

KIMBLE

Hi. I'm John Kimble. Zack's teacher.
Can I talk to you for a minute?

ZACK'S MOTHER

I'm in a hurry.

KIMBLE

It won't take long.

Realizing Kimble isn't going to let her go, she turns the engine off and says to Zack--

ZACK'S MOTHER

Go for a little walk, Zack. Your teacher
and I have to talk for a minute.

Zack gets out of the car. Zack's Mother has an expensive, tasteful
suit on. Plus she drives a Volvo.

KIMBLE

What kind of work do you do?

ZACK'S MOTHER

I'm a sales rep.

Even though she is attractive, there is something disturbing about
her, a sadness in her eyes that is very like Zack's.

ZACK'S MOTHER (CONTINUING)

I know what this is about.

Kimble is surprised when she says that. Then she lowers her head, not
wanting Kimble to see her tears.

ZACK'S MOTHER (CONTINUING)

I suppose you saw the bruises on Zack's legs.

Now Kimble realizes she is talking about something else. She cries
for a moment longer.

ZACK'S MOTHER (CONTINUING)

My husband has started counselling about
this. He's been going for three weeks
now. Please, don't bring the school
system into this. It will only make matters worse.

KIMBLE

I suppose he beats up on you too?

From the way she looks down, Kimble can tell that the answer is yes.

ZACK'S MOTHER

If he wasn't going to counselling already I
could see the point of saying something.
But I'm sure there's not going to be any
more occurrences. You won't say anything will you?

KIMBLE

There better not be any more occurrences.
Because next time I'll get charges pressed
against you too for protecting him.

That surprises Zack's Mother. Kimble's look lets her know that he means it. Then he starts back to the school.

CUT TO:

INT. HALLWAY OUTSIDE KIMBLE'S ROOM - END OF SCHOOL DAY -

The lights in the hallway are turned off. Looking like the weariest man in the world, Kimble comes out and locks his classroom door behind him. As he turns around he sees a very attractive young woman waiting for him.

YOUNG WOMAN

Hi. I'm Joyce Paulmarie. Dominic's mother.

Joyce is probably only twenty-six years old. She hardly wears any makeup and her jet black hair is pulled off her face. There is a wholesomeness about her, sort of like the wholesomeness of the town of Prescott itself, that Kimble finds attractive.

JOYCE

I teach third grade.

KIMBLE

I know. Dominic told me.

JOYCE

I want to thank you for letting him hang around. If he gets in your hair don't hesitate to send him to me. Miss Schlowski has given me permission to keep him in my class.

From the way Kimble hardly looks at Joyce, we can tell he finds intimacy with women even more difficult than with the children. It's like he doesn't let anyone get too close because they'll see the hurt he carries around with him.

JOYCE

Are you all right?

Kimble nods yes.

JOYCE (CONTINUING)

Where's Dominic?

KIMBLE

He's walking Ferret.

They both start walking towards the exit.

JOYCE

I've heard all about Ferret. The whole school is talking about him.

KIMBLE

I guess Schlowski will make me get rid of him.

JOYCE

You never know with her. She constantly surprises me.

EXT. FRONT OF SCHOOL -

Dominic sees Joyce and Kimble come out and he runs over to them. He hands his mother Ferret.

DOMINIC

Look Mom, isn't he the best.

Joyce stiffens with fear as Ferret crawls right up onto her shoulders and starts pacing back and forth.

JOYCE

Ah! Take it down! Dominic, take it!

(Kimble takes Ferret)

I'm sorry. I've never seen one before.

DOMINIC

You're just a big chicken.

JOYCE

Okay, I admit it. I'm a big chicken.

They start towards the parking lot which is behind the school.

DOMINIC

Let me carry Ferret.

KIMBLE

(handing Dominic the leash)

Let him run a little.

Dominic runs ahead with Ferret. Joyce and Kimble move through some trees that border the parking lot. The late afternoon sun waxes gold on their faces.

JOYCE

I think it's pretty terrific having a man teaching kindergarten. Believe me, Dominic's not the only kid without a father in this school. I had six in my class last year. You're the kind of male role model these kids need.

KIMBLE

Where's Dominic's father?

JOYCE

He's probably still in Chicago. I got involved with someone who turned out to be a total maniac. I was only twenty at (CONTINUED)

JOYCE (CONTINUED)

the time. Because I didn't want to have an abortion, and I didn't want him having anything to do with raising Dominic, I left Chicago.

(noticing Kimble expression)
Am I shocking you?

KIMBLE

No.

Kimble covers it, but realizing Joyce is the mother he's looking for has taken him aback. Joyce stops next to a car.

JOYCE

This is mine.

Then Kimble takes in that she is driving an almost brand new Mercedes.

JOYCE

Get in, Dominic. Give Ferret back to Mr. Kimble.

DOMINIC

See you tomorrow, Mr. Kimble.

From the way Dominic looks at Kimble it's clear he likes him a lot.

JOYCE

Thanks again. If you need anything don't hesitate to ask.

Kimble nods. Joyce and Dominic drive off. He looks back at them more than once as he moves to his car.

INT. KIMBLE AND HERBERT'S MOTEL ROOM - EVENING -

Herbert has gotten them disgusting looking chili dogs, some Hostess Twinkies, and beer for supper. Kimble is still thinking about Joyce.

KIMBLE

I don't know. It doesn't add up. Why would she be knocking herself out teaching if she's sitting on three million?

HERBERT

She didn't get that Mercedes on a teacher's salary.

Kimble is about to bite into his greasy chili dog with mustard and ketchup squeezed all over it, but he can't do it. He opens a beer.

KIMBLE

Okay, we found her. Let's bug her house and check out her finances, and I can quit the teaching.

HERBERT

No way. We have to find out where she's stashing the money. I'll bug her house. And I'll check out her finances. You're going to get close to her by impressing her with what a wonderful kindergarten teacher you are.

KIMBLE

(showing real fear in his voice)
Herb, I'm being serious now. I can't go in that class again. You don't know what it's like.

HERBERT

I've been to the library for you.

(showing Kimble a stack of books)
From what I can gather there's only two things you got to teach in the first few weeks. One is getting the kids to play with each other so you don't have any loners. And the other is teaching discipline. It says here--

(reading)
"...within a few days a competent teacher should be able to have her children take all their toys out and put them all away again at least three times every morning."

Suddenly Kimble jumps off his bed and practically punches the wall.

KIMBLE

That does it. Did you have to bring up the worst part of the whole day? No way am I letting them take those toys out again. I'll start shooting people this time.

HERBERT

It says in here the whole reason there's so many toys in a kindergarten room is to teach discipline. You're a police officer. Do you mean to tell me you can't teach discipline?

KIMBLE

You don't know what it's like. They cry every time you try to discipline them.

HERBERT

So what are you saying? A tough cop like you is afraid of a few tears?

KIMBLE

Okay. Fine. I'll teach discipline. But remember, it's your psychology career that's finished if I slug somebody.

CUT TO:

INT. KIMBLE'S CLASSROOM - NEXT MORNING -

The kids are sitting on their carpet again. Kimble paces between them with the sternness of a drill Sergeant. He fondles a police whistle that is around his neck.

KIMBLE

Today we're going to play a new fun game. It's called Police School. I'm the Sheriff. And you're my Deputy Trainees. The first thing Deputies have to learn is that they FREEZE whenever they hear this.

Kimble BLASTS his whistle. CLOSE ON the kids surprised, startled faces. Samantha starts to tear up again, but Kimble is ready for her.

KIMBLE

Don't you dare cry, Samantha, you're a Deputy of the Law now.

Samantha is so startled that she snaps out of it. But Wanowah and Darren are starting.

KIMBLE

Deputy Wanowah and Deputy Darren stand up.

They look around, not sure Kimble is meaning them.

KIMBLE (CONTINUING)

Yes. You. Stand up. And Deputy Samantha. These three are going to lead the rest of you in some marching. March, two, three, four. March, two, three, four, etc...

Because Kimble has them so preoccupied they forget all about crying.

KIMBLE (CONTINUING)

Okay, the rest of the class can fall in. March, two, three, four. Swing your arms two, three, four. Swing them wide two, three, four.

Being natural mimics, these five year olds are swinging their arms, and acting like tough little Kimbles in no time. However, Wanowah starts tossing her arms into the air, skipping rather than marching.

KIMBLE

What kind of marching is that, Deputy Wanowah?

WANOWAH

I'm not a Deputy anymore. I'm a Princess.

Suddenly Sylvester starts prancing also.

SYLVESTER

I'm a Princess too.

Before the whole class turns into Princesses, Kimble BLASTS his WHISTLE--

KIMBLE

FREEZE.

To his amazement, everybody freezes. Kimble is so gratified that he practically kisses his whistle. But then Yu Lin, who is trying her hardest to keep her balance while on only one foot, suddenly falls over.

CUT TO:

LATER - KIMBLE HAS THEM ALL LINED UP IN A MILITARY ROW -

KIMBLE

Now, the next time I blow my whistle you are each going to get one toy and bring it back to the carpet as quick as you can.

Kimble blows his whistle. They run to the toys all right, but they get caught up in playing and don't bring anything back. Kimble BLASTS his whistle.

KIMBLE (CONTINUING)

Bring your toy back to the carpet. Bring it back to the carpet!

Most of the kids comply. But Wanowah has picked up a doll and is dancing again.

KIMBLE (CONTINUING)

Wanowah, bring your toy back to the carpet.

WANOWAH

(loosing patience with Kimble)

I told you, I'm not a Deputy anymore.
I'm a Princess.

Kimble moves over to her and BLASTS an ear-pierching whistle at her.

KIMBLE

Move it.

WANOWAH

I'm not in kindergarten anymore. I'm a Princess.

(Kimble BLASTS her again)

But I'm not in kindergarten--

(BLAST)

But I'm--

(BLAST)

But--

(BLAST)

Kimble keeps blowing his whistle, literally pushing her back to the carpet with its grating sound. Wanowah sits with the rest of them.

KIMBLE

Good. Now, this time we're going to put our toy back where we found it and run back to the carpet as quick as we can. Everybody ready?

Some kids nod. Kimble BLASTS his whistle. They scatter, putting their toys back. Then they run back to the carpet and sit. Kimble can hardly believe his eyes.

KIMBLE

YES! YOU DID IT! I CAN HARDLY BELIEVE IT!

(calming himself again)

I mean, good Deputies. Your Sheriff is proud of you.

(pacing again)

Now, this time, we're going to get two toys.

CUT TO:

CORRIDOR OUTSIDE KIMBLE'S ROOM -

Principal Schlowski's Secretary is watching through the window in Kimble's door. She seems pretty infatuated with him.

MISS SCHLOWSKI

I've been looking all over for you.

(Startled, the Secretary spins around)

You have letters to type.

SECRETARY

I'll get right on it.

The Secretary returns to the he office. Schlowski starts away also, but just then she hears another BLAST of the WHISTLE. She peeks in the window.

SCHLOWSKI'S P.O.V. THROUGH THE WINDOW -

Each of Kimble's children are playing with two toys in front of them. Then Kimble BLASTS his WHISTLE again. In a flash, the whole class rise to their feet, return the toys to their proper bins, and come back to the carpet and sit. Schlowski's noncommittal expression tells us that she doesn't approve of the whistle, yet she is impressed that Kimble in holding his own.

CUT TO:

KIMBLE'S CLASSROOM - LATER -

Kimble has a poster size book set up on an easel. The title of the book is-- RULES FOR KINDERGARTEN. Kimble opens the first page.

KIMBLE

(reading)

Rule number one is: "What do we do when we have a disagreement with someone?"

Several hands go up.

KIMBLE

Latiana.

LATIANA

Tell my mother?

DOMINIC

This is kindergarten. Your mother's not here.

KIMBLE

Right. He's right. Your mother's not here.
Who else? Darren.

DARREN

Punch 'em out.

KIMBLE

Um... I guess you can't punch 'em out. . .
unless he punches you first.

Kimble looks to Dominic-- he is shaking his head again.

KIMBLE

You mean if someone punches him first
he's suppose to just take it?

DOMINIC

The answer is on the next page.

KIMBLE

Oh. Good.

(reading question again)

"What do we do when we have a disagreement
with someone?"

(turning page)

"We use our words."

Kimble squints at the answer, not understanding it himself.

KIMBLE

(to Dominic)

Do they mean like cussing him out?

DOMINIC

No, Silly, like being reeeasonable.

KIMBLE

Oh, right. Those kinds of words. Right.

CUT TO:

KIMBLE READING THE NEXT RULE -

KIMBLE

"Rule number two: What do we do when we
finish cleaning up our mess?"

SYLVESTER

Go play.

ALICIA

Take a nap.

KLAUSE(who is heavy set)

Have our cookies and milk.

Just then Kimble notices that Zack, the kid from the battered home,
sits all by himself off to the side looking out the window.

KIMBLE

What do you think, Zack? "What do we do
when we finish cleaning up our mess?"

Zack keeps looking out the window. There is a deadness in his face-- he wears a very old person's expression on his very young face.

KIMBLE

Dominic, scoot over so Zack can sit in the circle too.

Dominic scoots over. Zack joins the circle, but he keeps looking out the windows, not really becoming part of the group.

KIMBLE

Okay, let's find out what we do when we finish cleaning up our mess.

(turning the page)

"We help our neighbor."

The saccharinity of this answer makes Kimble look like he is going to puke. But then he notices a warm glow pass over the children's faces-- they like the notion of helping their neighbors. Samantha and Darren snuggle up closer to each other. Sedgewinn and Sylvester, who are best buddies, put their arms around each other's shoulders. Kimble's odd-ball expression comes on his face again as he realizes how far he has grown away from the innocence of these kids.

CUT TO:

NAP TIME -

The lights are now dimmed. A strange, yet beautiful silence comes over the room as the children sleep on their brightly colored blankets. While watching them, Kimble finishes his cookies and milk. Without realizing it, he leaves a little milk mustache on his upper lip. But Kimble is too transfixed by the beauty of these 22 sleeping angels to worry about his lip. Even Zack looks like an angel now, as sleep removes the oldness from his face. Plus the room is still so clean and organized. Kimble hardly breathes, not wanting to disturb the perfection. His eyes are wide with awe as he looks from one child to the next.

Then, suddenly, he is startled by someone behind him.

JOYCE

(whispering)

Pst. Can I talk to you for a minute?

Kimble quietly goes out and joins her in the hallway.

INT. HALLWAY -

Joyce laughs a little at Kimble's milk mustache.

KIMBLE

What?

JOYCE

There's milk on your upper lip.

Kimble quickly wipes it away.

JOYCE (CONTINUING)
I was wondering if you would like to have
dinner with Dominic and I tonight?

Kimble hesitates for a second, really looking at Joyce-- she seems so
open and honest that it's hard for him to doubt her.

JOYCE (CONTINUING)
Before you even think of saying no, I
have to warn you about one thing. I'm
Italian, which means I'm a great cook.
I'm making my killer cannelloni tonight.

CUT TO:

INT. KIMBLE'S MOTEL ROOM -

Kimble is grooming himself in the mirror, making sure his hair looks
just right for his date. Just then Herbert comes in with a package.

HERBERT CARMICHAEL
She's the one all right. She applied for a
phone number here the same week Crisp was
arrested.

(opening the package)
I've got the surveillance equipment they
sent up. You can plant a receiver at her
condo tonight.

That makes Kimble pause.

KIMBLE
Can't we wait till I check her out a
little bit before we start bugging her house?

HERBERT CARMICHAEL
(sniffing the room)
That's a lot of after shave you got on.
You don't fuss like this when you have dinner
with me.

KIMBLE
I guess it's all those years of studying
psychology that lets you make such brilliant
observations, Herbert.

HERBERT CARMICHAEL
Don't tell me you think she's telling the
truth about her "suddenly realizing Crisp was
a maniac"?

KIMBLE
Why not? Haven't you ever made a mistake
about somebody?

Kimble goes into the bathroom and continues working on his hair where
Herbert can't see him.

HERBERT CARMICHAEL (OFF)
I checked out her condo today.

Kimble stops and listens.

HERBERT CARMICHAEL (OFF)

It's at the Appleton, the most exclusive
condo complex in this whole area. She
paid 243 thousand for it three years ago.
Do you still think she's telling the truth?

Through the mirror we see Kimble's disappointment. Then he sort of
glares at himself for being so easy on her. Not wanting to look good
for Joyce anymore, he angrily messes his hair back up and goes out.

MOTEL ROOM -

He comes out and puts Ferret inside his jacket.

KIMBLE

Okay, give me that thing.

HERBERT CARMICHAEL

(handing Kimble receiving device)
Try to find out what bank she's with. A
deposit slip would be perfect.

As Kimble is halfway out the door he stops, turns back, and hands Ferret
to Herbert.

KIMBLE

You better take Ferret. Her kid's
getting too attached as it is. I don't
want to hurt him anymore than he's going
to be.

Herbert reluctantly takes Ferret and holds him at arms length, like he
is an insect. End on Ferret hissing at Herbert.

EXT. APPLETON CONDO COMPLEX - LATER AFTERNOON -

The Appleton is a terraced-type condo complex with landscaped gardens
on each level. Kimble grinds his car keys in his hand as he climbs the
steps to Joyce's condo.

DOMINIC (OFF)

Want to see my mind ray machine?

Kimble hears Dominic's voice coming from the bushes, but he can't see
him. Kimble stoops down and sees that Dominic has the funkiest little
hideaway within the landscaping. His mind ray machine is a set of old
car seats with stripped TVs and electronic equipment surrounding it.

DOMINIC

Come on. I'll show you how it works.

We can tell Kimble would really like to have a look, but he doesn't
want to get too close to Dominic.

KIMBLE

Your mother's waiting for me.

Kimble gets up and continues up the steps.

DOMINIC

She knows I'm going to show it to you.

(going after Kimble)

Don't you want to see it? Only my best,
best buddies are allowed.

KIMBLE

(forcing himself to be stern)

I'm not your buddy, Dominic. I'm your teacher.

Kimble keeps going.

DOMINIC

Can't you be my teacher in school, and my
buddy outside?

But Kimble doesn't answer. Dominic looks hurt.

FRONT DOOR OF JOYCE'S CONDO -

Joyce opens the door still in her apron.

JOYCE

Hi. I thought Dominic would keep you
down there with his mind machine. Come in.

Just then she notices some smoke coming from the kitchen.

JOYCE

Oh God. Something's burning. Come in.

Joyce runs back to the kitchen. Kimble takes in the expensiveness of
her condo as he moves to the kitchen.

JOYCE

What kind of wine would you like-- white or red?

KIMBLE

(joining Joyce in kitchen)

Um... nothing for me.

Kimble tries to come off friendly, but we can tell he is working at it.

KIMBLE (CONTINUING)

It's a nice place you have here. They
must be paying you a lot more than they pay me.

JOYCE

I doubt that.

(turning to Kimble with sincerity)

I don't like admitting it to everyone,
but my parents are the reason I have all this.
If it wasn't for them I don't know how we
could manage.

Suddenly Kimble relaxes. He wants to believe her. Plus Joyce seems so genuine.

KIMBLE

You know what? I will have a little wine.

JOYCE

Good. Is red all right? It goes with what we're eating.

(Kimble nods)

I feel guilty sometimes accepting things from them. But then again, they have so much. I never even have to ask.

(handing Kimble his glass)

Let's make a toast. To us somehow getting through this school year.

KIMBLE

I'll drink to that.

(They drink. Then Kimble remembers something.)

Dominic wanted to show me his mind machine. Do I have time to take a look?

JOYCE

Go ahead. I still have things to do.

KIMBLE

How long should we be?

JOYCE

Give me ten minutes.

Kimble starts out. Joyce watches him go. We can tell she likes him a lot.

EXT. TERRACED GARDEN IN FRONT OF CONDO - ALMOST DARK -

Kimble stoops down next to the shrubs. He sees Dominic sitting in "the thinker" position, looking kind of sad.

KIMBLE

Do you still want to show me?

Dominic's face lights up as soon as he sees Kimble.

DOMINIC

You came back! I was sending you mind rays, telling you to come back and you did!

(running over to Kimble)

Did you feel the mind rays?

KIMBLE

No.

DOMINIC

Yes you did. It's just humans are too dumb to notice them.

KIMBLE
What are you? A Martian?

DOMINIC
Before I take you in you got to promise
not to say what anything really is.
That's what Mom did and now she's banned.
Do you promise?

KIMBLE
Okay, I promise.

Kimble starts into the shrubs, but Dominic shouts and pulls him down
to his level--

DOMINIC
Duck! Duck down!
(pointing to a pipe valve)
You see that. It's a laser. You could
have been cut in half.

Kimble crawls behind Dominic to the mind machine. MAGICAL MUSIC
begins as he sits in the cockpit. Around two old car seats, Dominic has
assembled thousands of transistors and circuits and dials and knobs.
The steering wheel is made out of an old bicycle tire.

DOMINIC
That's what I use to contact earth with.

Dominic points to a satellite dish on the next condo's roof.

DOMINIC (CONTINUING)
Watch this.

Dominic throws his jacket over the garden footlight. Suddenly, because
it is dark now, the stars in the sky come into view.

DOMINIC
Isn't this the best?

KIMBLE
Yeah, it's pretty good.

DOMINIC
I've been to all those stars. Every
single one of them.

Kimble looks at Dominic-- this kid's sense of awe does something to
Kimble that he can't explain.

DOMINIC (CONTINUING)
I was never coming back. But then I saw
Mom bawling 'cause she missed me so much. So
I came back.

KIMBLE
How could you see her if you were up there?

DOMINIC

I just told you. I can do mind rays.

KIMBLE

Yeah, right. I forgot.

DOMINIC

You don't believe me, do you?

KIMBLE

I said right.

But Dominic can tell he doesn't really believe. So while Kimble is checking out some of the knobs and switches, Dominic stares real hard at him, sending him mind rays. After a while, Kimble feels something and turns back to Dominic.

DOMINIC

There! I proved it! I was telling you to look and you did.

KIMBLE

That doesn't prove anything. Sooner or later I was bound to look.

DOMINIC

You're just like Mom. You don't believe in nothing no more.

Just then they hear Joyce calling them from above.

JOYCE OFF

Dominic. John. It's time to eat.

DOMINIC

Hurray! Let's go. Don't forget the laser. Duck down. Duck!

Dominic and Kimble crawl out of the shrubs. Joyce is waiting for them on the steps above.

KIMBLE

I'll give you a ride. Get up on my shoulders.

Kimble carries Dominic up toward Joyce.

DOMINIC

I used my Mind Rays to make him do what I wanted.

KIMBLE

He fibs.

DOMINIC

You're the one who fibs. Just like you fibbed about crying that day.

Joyce is pretty surprised to hear that-- it's not the kind of thing Dominic would make up.

JOYCE
Were you crying, John?

KIMBLE
No way. He's been visiting too many planets.

DOMINIC
He lies. I saw him.

KIMBLE
He did not.

DOMINIC
Did too.

KIMBLE
Did not.

They have reached the front door. Kimble lets Dominic down.

JOYCE
Wash your hands, Dominic, before you come
to the table.

DOMINIC
Mr. Kimble has to wash his hands too.

KIMBLE
Okay.

Kimble starts to follow Dominic to the bathroom, but then he stops
and turns back to Joyce--

KIMBLE
I wasn't crying. He's fibbing.

But then Kimble realizes that by protesting so much he makes it seem
like the opposite is true. Joyce can't help but smile.

JOYCE
Whatever you say, John.

Kimble continues, joining Dominic in the bathroom. Joyce likes
looking at these two together.

BATHROOM -

Dominic is peeing. Kimble looks at some framed photographs on the
bathroom wall as he washes his hands. There is one of an older,
Italian looking couple in front of a mansion type house.

KIMBLE
Is that your grandparent's house?

DOMINIC
(laughing a little)
No, Silly, that's the city hall. This is
their house.

Dominic points to another picture with the whole family in front of a very modest bungalow. He points out a room added to the side of the house.

DOMINIC

That's the room Mom gave them the money to build because Nonna couldn't climb the stairs no more.

CLOSE ON KIMBLE -

Suddenly Kimble realizes Joyce just lied to him. All the old anger and mistrust floods back into his face.

DOMINIC

Hurry up. I'm starving.

Dominic goes. Kimble keeps looking at the photograph-- the grandparents are dressed so modestly it doesn't make sense that they would have money.

CORRIDOR LEADING TO KITCHEN -

As Kimble comes out of the bathroom he takes the receiving device out of his pocket and moves to the telephone. Because he can clearly hear Joyce and Dominic in the kitchen, he unscrews the phone piece and attaches the receiver. Then he notices Joyce's checkbook on the phone table. He quickly tears out a deposit slip.

KITCHEN -

Kimble comes in.

JOYCE

Sit here, John.

Kimble sits. Joyce serves the cannelloni.

DOMINIC

Do you know what we're having?

KIMBLE

Cannelloni.

DOMINIC

No, it's can-of-baloney.

Dominic starts giggling. Joyce can't help laughing too as she explains.

JOYCE

When Dominic was't old enough to pronounce cannelloni, we started calling it can-of-baloney. We've been doing it ever since.

DOMINIC

(pointing to the plate of Mozzarella cheese)
You know what that is?

KIMBLE
Mozzarella cheese?

DOMINIC
No, it's "Ma's a fella".

Dominic cracks up laughing. Kimble tries to force a smile as he looks at Dominic, but he seems so sad underneath. He likes this kid so much, and more than anything he would like to join in on their fun, but the information he just received makes it impossible. Joyce notices his distance--

JOYCE
Are you all right, John?

Kimble nods yes. But Joyce can tell he's not.

CUT TO:

EXT. LOCAL BAR - LATER THAT EVENING -

Kimble is sitting in a corner all by himself. Several empty beer bottles are lined up on the table. He is looking at something in his hand. He seems so, so sad. As we MOVE IN CLOSER we see he is looking at a snap shot in his wallet. It's of himself and his three year old son, JIMMY. Tears start to fill Kimble's eyes. But he forces the tears back by downing another half bottle of beer. Then he keeps looking at his boy.

CUT TO:

INT. KIMBLE AND HERBERT'S MOTEL ROOM - NEXT MORNING -

Morning sunlight shines on the TV set that has been left on all night. The alarm clock is beeping, but Kimble doesn't stir. An empty beer can lies next to the alarm clock. More empty cans are on the bed. Kimble still has a can in his hand as he sleeps sitting up in bed. The snapshot of his son is still in his other hand.

In contrast, Herbert has a Louise Hay's "You Can Heal Your Life" self-help book next to his bed. He wears crisply starched pyjamas, and has ear plugs in his ears. Yet the alarm clock has been ringing for so long that Herbert finally stirs. He takes one of the plugs out of his ear and turns the clock facing him. He jumps up and starts shaking Kimble.

HERBERT CARMICHAEL
It's a quarter to eight. This clock must have been ringing for a half hour! You only have 15 minutes to get to school. Where were you last night?

Kimble answers Herbert with a belch and goes into the bathroom.

INT. CORRIDOR LEADING TO KIMBLE'S KINDERGARTEN CLASS -

Kimble is still unshaven and looks hung over. The kids look pretty rowdy, running all over the place. Plus lots of toys are left out.

Kimble comes in and BLASTS his whistle. They freeze.

KIMBLE

Clean up this mess.

From the look on Kimble's face, they can see that he's in no mood for nonsense. Everyone starts cleaning. Just then Kimble notices Joyce at the door.

JOYCE

Can I talk to you for a minute?

Kimble steps outside with her.

CORRIDOR -

Joyce looks pretty upset.

JOYCE

Dominic told me he showed you the pictures of my parents. Is that why you were so distant last night?

(Kimble sort of shrugs yes)

I've been up half the night trying to figure out why I keep telling that stupid lie. I guess it's because I'm ashamed.

(forcing herself to look right at Kimble)

The reason Dominic and I have what we do is because I used to live with a married man. I mean, he lived with us. He spent weekdays here while he did his business in St. Paul. He helped us a lot. And I believed him when he kept saying he was going to leave his wife. Of course, he never did. Two years ago I finally ended it.

Kimble looks at her like a police officer looks at a suspect. Then he starts back into his class.

JOYCE

Don't just walk away. Aren't you going to say something?

KIMBLE (turning back)

What do you want me to say? You seem sincere. Almost as sincere as the first story you told me.

Kimble continues back into his class. Joyce is hurt and angry that Kimble would reject what was very difficult for her to get out. She turns and heads back to her class.

KIMBLE'S CLASSROOM - THE KIDS ARE MESSING THE PLACE UP AGAIN -

KIMBLE

(BLASTING his whistle)

I said clean this place up.

Dominic runs over to him.

DOMINIC

What did Mom want?

Kimble makes a point of talking to Dominic like he is any other student--

KIMBLE

You heard me, Paulmarie. Clean up this mess.

Then Kimble goes over and BLASTS his whistle at Samantha and Wanowah who are practicing their ballet bar.

KIMBLE

Samantha, Wanowah, get moving.

But just then Kimble feels something behind him and turns. It's Dominic! He is staring at him real hard, sending him mind rays. For a split second the uncanniness of this makes Kimble pause. As he stares at Dominic he can't help thinking that maybe Dominic really does have a connection to him. Then Kimble shakes the notion off and shouts at Dominic--

KIMBLE

Cut that out.

DOMINIC

You can't tell me what to think.

KIMBLE

I said, move it!

Dominic moves, giving Kimble one of his odd-ball, "you're weird", looks as he goes.

CUT TO:

CLASS SEATED IN SEMI-CIRCLE AROUND KIMBLE AGAIN -

Zach, however, is banging his trucks into the side board in the corner. Kimble still looks hung over, like he's just not up to teaching today.

ALICIA

What's next?

KIMBLE

Um . . let's see.

Kimble starts to look toward Dominic for help, but he stops himself.

KIMBLE

Let's see. Let's . . . um. . . have recess.

A big "Hurrah" is shouted as they run to the door and out to the kindergarten playground that is adjacent to the classroom. Yet Zack is still smashing his trucks into the wall.

KIMBLE

Didn't you hear, Zack? We're having recess.

But Zack keeps smashing. Kimble starts over to him, but then LATIANA'S MOTHER, a heavy-set black woman, calls to Kimble from the doorway.

LATIANA'S MOTHER
Can I talk to you for a minute, Mr.
Kimble? I'm Latiana's Mother.

She seems upset. Kimble goes over to her. They step outside into the corridor.

LATIANA'S MOTHER
I want to show you something.

She leads Kimble to the door that leads to the playground. She points to Latiana in the playground.

LATIANA'S MOTHER
Look what they're doing to my baby.

Because Latiana is handicapped, because she has thick, bottle bottom-like glasses, and because she can't focus as fast as the others, Darren, Klaue, and William are teasing her, poking her from behind and then running around to the other side before she can catch them.

LATIANA'S MOTHER
She says they never do it when you're around. Please, Mr. Kimble.
(touching his arm)
I had to fight her to come to school today. I don't want my baby starting out hating school. That's what happened to me, and I never caught up.

Kimble is like a lit fuse when he sees an injustice anyway, but the tears in this woman's eyes really get him riled.

KIMBLE
I'll deal with this.

LATIANA'S MOTHER
Let me go first. I don't want Latiana knowing I'm the one who told you. Thank you, Mr. Kimble.

Latiana's Mother starts out the other end of the corridor. Kimble watches her go in her cleaning lady uniform. Then he goes outside.

EXT. KINDERGARTEN PLAYGROUND -

Kimble crosses the playground to where the boys are teasing Latiana. As he gets closer he hears Darren shouting--

DARREN
Nigger, nigger, just a jigger, etc.

The GRINDING MUSIC that echoed in Kimble's head when he lost control with Cullen Crisp begins again. The other boys keep poking her from behind. Poor Latiana is too blind to catch them.

Suddenly, as Darren tries to run to the other side of Latiana, he runs straight into Kimble. One look at Kimble's face and Darren knows he is in trouble. The other kids stop what they are doing also.

KIMBLE

We don't use that word here.

DARREN

My Dad does. If my Dad says it's okay, I'm allowed.

The GRINDING MUSIC increases in Kimble's head. But he forces himself to stay calm. He points his finger at the boys--

KIMBLE

If I see any of you bothering Latiana ever again, you'll answer to me. Do you understand?

The other boys look scared stiff. They nod to Mr. Kimble that they understand. Yet, as Kimble starts away with Latiana, Darren says to the others--

DARREN

He's just a nigger lover.

In a flash, Kimble flicks around at Darren and picks him up off the ground! The whole playground grows silent as everybody watches. Kimble's hand makes a tight fist as he holds Darren by his shirt. The GRINDING MUSIC is BLARING. Kimble just holds Darren there. For a second it looks like Kimble is going to slam the tiny Darren into the wall. The other children look frightened. But then Kimble sees the tears of fear in Darren's face and he suddenly stops. Kimble shakes the GRINDING MUSIC off. Slowly, coming back to his senses, Kimble sets Darren down again. Then he notices that the rest of the kids are looking at him with fear.

KIMBLE

Okay. Recess is over. Everybody back inside.

But no one moves. They all just keep looking at Mr. Kimble. Then little Samantha steps forward and says--

SAMANTHA

You said we're suppose to use our words.

The whole class wait for Kimble's answer. But he doesn't have an answer. He stands there tongue-tied for what seems to him like an eternity. Then he continues back into the school.

INT. KIMBLE AND HERBERT'S MOTEL ROOM -

Still looking shaken, Kimble dials a number and then holds out the phone to Herbert.

KIMBLE

It's ringing. Just tell them him I can't handle it anymore.

HERBERT

I have a better idea. Why don't you do some counselling with me and get to the bottom of this? I'll give you a special price.

KIMBLE

Just tell him, Herbert!

Herbert takes the phone.

CUT TO:

INT. CHIEF SANTOS' OUTER OFFICE -

Lieutenant Sedlak, Santos' right arm man, answers the phone. Through the glass partition behind Sedlak, we see Santos working in his office.

LIEUTENANT SEDLAK

Homocide. Sedlak speaking.

HERBERT CARMICHAEL V.O.

Hello, Sedlak. This is Herbert Carmichael. I have to talk to Chief Santos about something important.

LIEUTENANT SEDLAK

He's been wanting to talk to you guys too. Crisp tried to escape yesterday.

(shouting into Santos' office)

It's Herbert Carmichael on line two.

Santos immediately picks it up.

SANTOS

Did Sedlak tell you about the escape? Why would Crisp take a chance like that unless he knows we're onto his pot of gold? I tell you, I smell money, Carmichael. Big money.

CLOSE ON HERBERT -

HERBERT CARMICHAEL

We have a pretty big problem, here, Captain. I can no longer vouch for Kimble's sanity with the children.

SANTOS BLOWS HIS STACK -

SANTOS

Did you hear what I just said? Crisp isn't acting like a cornered rat because we're not onto something. Etc . . .

CLOSE ON HERBERT AND KIMBLE -

Herbert holds the receiver so Kimble can hear. He can't make out what the Chief is saying, but all the shouting gives Kimble a pretty clear

idea. Kimble grabs the phone--

KIMBLE

Hold on a minute, Chief. This is Kimble.
I almost punched out a kid this morning.
Do you hear me? I almost punched a five year old.

CLOSE ON SANTOS -

That makes him think for a second. Then he starts shouting louder than ever.

SANTOS

Don't give me this "almost" crap. I
"almost" hit my kids every day of my
life. That's how kids make everybody
feel. There's no way I'm going to let
you stop now, Kimble. I'm sending
Dambrosia up there to help Herbert with
the bugging.

Just then Lieutenant Sedlak throws open the door again.

LIEUTENANT SEDLAK

It's Stolarski. It looks like they've
lost track of Crisp.

SANTOS

WHAT?! What line is he on?

LIEUTENANT SEDLAK

Line three.

(finishing conversation with Kimble)

It looks like we lost Crisp. We'll call you back.

CLOSE ON KIMBLE AND HERBERT -

HERBERT

What did he say?

KIMBLE

It looks like they lost Crisp.

The danger of losing Crisp makes Kimble forget all about quitting for the moment.

EXT. DOWNTOWN CHICAGO - NORTHSORE SHOPPING MALL -

Squad cars are blocking the front and side entrances. Officers watch everyone going in and out. As soon as Santos and Sedlak arrive, SERGEANT STOLARSKI and an OFFICER KANE hurry over--

OFFICER KANE

I lost him in the crowd. I got separated
from my partner.

SERGEANT STOLARSKI

We think Kane's partner, Bob Stefanek, is still on his tail.

SANTOS

(to Lieutenant Sedlak)

Radio Slepecky. I want a couple more squad cars down here right away.

(to Stolarski and Kane)

Show me where you last saw him.

INT. UNDERGROUND CAR PARK UNDER THE MALL -

Crisp runs between the cars, slithering from one row of vehicles to the next. Stefanek stays right with him. He has his gun drawn. At one point he gets a clear aim at Crisp and shouts--

STEFANEK

Stop or I'll shoot.

But then a car passes between them. When it clears Crisp is moving through another row. Stefanek shadows him with incredible accuracy, locating Crisp by looking under the tires when Crisp ducks down. Crisp opens a boiler room door and goes in.

BOILER ROOM -

Crisp starts down some circular stairs, descending deeper into the bowels of the structure. Stefanek yells for him to stop. Crisp keeps going. Stefanek fires at him. The shots ricochet off the steel railing, but Crisp manages to hide between the boilers. Stefanek goes down after him.

At the bottom of the stairs Stefanek flicks around in a circle with his gun held out in front of him. In this no man's land of boilers and furnaces and generators, Stefanek realizes Crisp could be anywhere. Then Stefanek suddenly realizes that he is in a vulnerable spot being out in the open. Just then a shot is fired. Stefanek ducks and runs to the side, getting out of the open.

Using the side wall to protect his back, Stefanek circles back towards the staircase again. But as he comes around the side of a boiler, Crisp leaps out at him, stuffing his gun against Stefanek's temple.

CRISP

(shaking with adrenaline)

Drop it. Drop the gun or I'll blow the shit out of you.

Stefanek drops his gun. Crisp kicks it. Then Crisp jeers at Stefanek with his contemptuous, ugly smile.

CRISP

First there was Rielly. Now I got another one.

Crisp pumps a bullet into Stefanek's head. He fires again. In fact, he fires along the back of Stefanek's head, making a whole row of bullet holes burst out Stefanek's forehead-- like a crown of thorns. As Stefanek drops out of shot--

CUT TO:

INT. SHOPPING MALL - BALCONY OVERLOOKING THE RESTAURANT AREA -

A UNIFORMED OFFICER runs over and tells Santos and his entourage what has happened.

UNIFORMED OFFICER

A custodian heard the shots. Stefanek's head is blown off.

All the Officers tense up with anger. Then Lieutenant Sedlak sees something below that makes the blood drain out of his face.

SEDLAK

Chief. Look.

In the dining area below Crisp is having what looks like a leisurely lunch with his Mother and Aunt. Santos draws his gun and all the officers spread out, starting down towards Crisp.

DINING AREA -

Crisp's Mother is the first to see them coming. She stands between her son and Santos, pleading loud enough for everyone to hear.

CRISP'S MOTHER

Why don't you leave my boy alone? We're just having a peaceful lunch.

SANTOS

Get out of my way, Lady. He's under arrest.

MOTHER

He hasn't done anything. He's been shopping with us all afternoon.

CRISP'S AUNT

That's right. We haven't left each other's side.

From the way Santos trades glances with Sedlak, it's pretty clear they don't have a case.

SANTOS

Take him in anyway.

WIDER SHOT -

As a couple of Officers handcuff Crisp and take him out, his Mother cries with righteous indignation, trying to get the sympathy of the people around her.

MOTHER

I'm going straight to the TV stations again. This is police harrassment. He wasn't hurting anybody. Why don't you leave my boy alone?

EXT. FRONT OF PRESCOT ELEMENTARY - NEXT MORNING -

Herbert drops Kimble off.

HERBERT CARMICHAEL

Sedlak said Crisp's lawyer had him out by midnight. They've doubled the man power watching his house.

Kimble gets out and heads toward the school. Herbert rolls down his window and shouts--

HERBERT CARMICHAEL (CONTINUING)

Just don't get so personally involved.

KIMBLE

Thanks, Shrink.

CUT TO:

INT. KIMBLE'S CLASSROOM -

As Kimble comes in he sees Dominic placing musical instruments in a semi-circle where the kids sit.

KIMBLE

What are you doing?

DOMINIC

It's Wednesday, music day.

KIMBLE

Did I say it's music day? I'm the teacher around here, remember? You have to stop getting so personal, Paulmarie.

Kimble brusquely places Ferret on his ledge. Dominic shakes his head, making another one of his "you're weird" expressions.

Then Latiana, the handicapped girl Kimble helped yesterday, appears at the side of Kimble's desk. She is holding something behind her back. Even though her thick glasses are strange looking, her sweet, 5 year old mischievous smile makes her irresistible.

LATIANA

(shifting her weight)

I got a present for you.

Kimble hardly looks.

KIMBLE

I don't need a present.

But Latiana is so excited about presenting this present that she

doesn't even hear what Kimble just said.

LATIANA

You have to pick a hand.

KIMBLE

I said I don't need a present.

But still Latiana just stands there grinning. Realizing the only way to get rid of her is to choose, Kimble picks her right hand. Latiana shakes her head "No". She giggles like she is the first person in the whole world who ever thought of his game. Then Kimble picks left. Latiana bursts into a smile. She presents Kimble with a big, perfect, red apple. Even though Kimble is trying like mad to remain "impersonal", he can't help, for a second, being touched by the radiance in Latiana's face.

KIMBLE

Okay, Latiana. Take your jacket off.
You can't stand around grinning all day.

Latiana skips to the clothing hooks.

CUT TO:

MUSIC DAY IN PROGRESS -

Kimble looks like he has a splitting headache as flutes and horns and xylophones and wash boards are all played at once. Dominic is beating the hell out of the bass drum. Yu Lin looks like a punch press, smashing together those cymbals.

Then Kimble notices Zack isn't taking part. He keeps smashing his trucks. Kimble brings a tambourine over to him, but Zack won't stop with the trucks.

CUT TO:

LATER --

The class has congregated on the carpet in their semi-circle.

SYLVESTER

What's next?

SAMANTHA

Read us a story. You never read us a story.

A lot of kids second that with "Yeah" and "Please". In fact Samantha brings Kimble a book, the Teddy Bear Alphabet Book, which is filled with beautifully detailed, Beatrix Potter-type drawings. Kimble has that sour look on his face as he forces himself to read--

KIMBLE

"um . . A is for Amanda, a good teddy bear,
Who carries sweet apples everywhere"

Kimble's face goes through a whole gamut of goof-ball expressions as he desperately tries to avoid showing any hint of tenderness.

KIMBLE

"B is for Byron, who snuggles in bed,
Mom tucks him in with a kiss on his head."
(turning page)

"C is for Charlie, a stuffy old bear.
He never laughs and a smile is rare."

WANOWAH

That's you.

The kids giggle, covering their mouths as they look at the strong resemblance between stuffy old bear and Kimble.

KIMBLE

"D is for Devon, who's just like his Pop.
Their noses are big and their ears sort of flop."

Kimble keeps looking at this drawing of Devon and his Pop. The kids don't know what is going on. Kimble doesn't move for quite a while. Then, as it looks like he can't hold down his feelings any longer, he suddenly says--

KIMBLE

What if there was a fire? We haven't
practiced our fire drill yet.

The kids make confused faces-- they don't know what he's talking about.

KIMBLE (CONTINUING)

What if there was a fire? You guys
wouldn't know what to do. Okay, everybody
on your feet.

He BLASTS his whistle.

SAMANTHA

But you haven't finished the story yet.

KIMBLE

Safety comes first. On your feet. Line up!

CUT TO:

LATER - PRACTICING THE FIRE DRILL -

Standing on a chair, Kimble holds a spatula next to the fire bell over the door. The class is scattered around the room, but they are all watching Kimble.

KIMBLE

Don't look at me. Act like you're playing.

Wanowah starts dacing again. When they are all playing again, Kimble starts hammering on the fire bell. The kids start running helter skelter.

KIMBLE (CONTINUING)

Run to the door. Line up in twos at the
door. Don't forget Ferret, Dominic. Line
up at the door. What are you doing, Klause?

Klause has just filled a dixie cup full of water at the sink.

KLAUSE
I'm going to put the fire out.

KIMBLE
With a dixie cup? Forget it. That's the
firemen's job. Line up. Hurry.

Finally everyone is lined up except Zack who is still banging his
trucks. Kimble goes over and carries him to the line while Zack keeps
making his crack-up sound effects the whole time.

KIMBLE
That took twenty-four seconds. That's
terrible. Police cadets could do it in six.

WANOWAH
But we're not police cadets. We're children.

Kimble BLASTS his whistle.

KIMBLE
Back to your stations. We're going to
keep practicing till we're down to six seconds.

But just then Kimble is surprised to see Herbert who motions to him
from the window to come outside.

KIMBLE
Everybody play for a minute. I'll be right back.

Kimble steps outside.

CORRIDOR -

KIMBLE
What are you doing here?

HERBERT CARMICHAEL
Her story about the married man is
panning out. His name is Jim Wallace.
He paid the down on her Mercedes. We're
still trying to find out about the condo.

Kimble is happy to hear it. But he doesn't want Herbert to know that.

KIMBLE
So you're risking our cover just to tell me this?

HERBERT CARMICHAEL
Maybe she's telling the truth. I thought
you'd be happy.

KIMBLE
Get out of here, will you?

Herbert goes. Kimble starts back into his room. But then he stops at the door and looks at Dominic who is practicing his mind rays with another kid. Kimble appreciates what a great kid he is.

Then Kimble notices how nicely his kids are playing with each other. Everyone except Zack that is. Zack crashes his trucks against the baseboard worse than ever. It's almost like all the other kids have made friends and Zack is working out his frustration about feeling left out. Kimble keeps watching Zack for a while longer. Then he gets an idea.

KIMBLE

Sylvester. Dominic. Come here.

(stooping down to their level)

I want you guys to go over and play
Zack's truck game.

Their faces drop-- they hate the idea.

SYLVESTER

He's weird.

DOMINIC

What kind of game is it?

KIMBLE

It's . . . um . . . a demolition derby. Just
go over and crash the trucks into each
other. You'll catch on. Go on.

They reluctantly go over. But Zack is very possessive about his trucks. In fact, he pushes Dominic when he tries to take one.

ZACK

They're mine.

DOMINIC

Mr. Kimble told us to.

Zack comes over to Kimble.

ZACK

They're taking my trucks.

KIMBLE

They're everybody's trucks, Zack.

Kimble stoops down to Zack's level. There is so much anger and frustration in Zack's face that even Kimble is apprehensive about how to approach him. Kimble puts his arm around Zack's shoulder like they are buddies.

KIMBLE

Listen, Zack, I got a little problem
here. They see you playing your truck
game all the time and they want to play
too. But they don't know how. Do you
think you can teach them for me? Or do
you need me to go over there and handle it?

Zack thinks real hard. He just stares at Kimble for quite a long time with that blank, battered look. Then a light sort of comes on inside and he says with a big boy's voice--

ZACK

I can handle it.

Zack marches back to the others. Kimble keeps watching as Zack tries to explain to Dominic and Sylvester. Then they start playing together. Soon they have a game going with everyone trying to prevent each other's trucks from reaching the baseboard. In fact, it's such a good game that Sedgewinn and Joshua join in too. Kimble is not sure, but he thinks he sees a smile forming on Zack's tightly clenched mouth. Just then a big collision gets a cheer out of all the boys. Zack definitely smiles this time. And it is a beautiful smile. End on Kimble trying to cover up the satisfaction he feels as he watches Zack turn into quite a cute kid right in front of his eyes.

CUT TO:

EXT. PLAYGROUND OUTSIDE JOYCE'S THIRD GRADE CLASS - AFTERNOON -

Kimble and Dominic run onto the lawn and throw a football around. Ferret runs back and forth, trying to get into the action too.

INT. JOYCE'S THIRD GRADE CLASS -

Everyone has gone home already. As Joyce collects her things and turns off the lights, she sees Kimble and Dominic playing outside. She looks confused, trying to figure out what Kimble wants.

EXT. SIDE EXIT OF SCHOOL NEXT TO PLAYING FIELD -

Kimble approaches Joyce as she comes out. Dominic is playing with Ferret a little further off. Dominic yells to his mother.

DOMINIC

Guess what, Mom? Mr. Kimble is taking us to Wawbashes for dinner.

KIMBLE

That's if it's alright with you?

Joyce looks pretty fed up.

JOYCE

It's not alright. What is it with you? I don't like this hot and cold stuff. And it's not very fair to Dominic. Do you have any idea how attached he is to you already?

(continuing to her car)

Get in the car Dominic.

DOMINIC

But Mr. Kimble is--

JOYCE

No he's not. Now come on.

Joyce gets in her car. Dominic has no choice but to hand Ferret back to Kimble.

DOMINIC

What did you say to her? You're always upsetting people.

Joyce beeps her horn. Dominic runs to the car. Kimble looks like he is recovering from a knock-out punch.

EXT./INT. PRESCOT JUNCTION MOTEL - LATER THAT AFTERNOON -

Looking pretty weary, Kimble unlocks the door and stops dead in his tracks. Lieutenant Sedlak, Chief Santos' right arm man, is there along with DAMBROSIO, a surveillance expert. The room is further cluttered with a lot of bugging equipment.

LIEUTENANT SEDLAK

Hey, Kimble, how's it going buddy?

Then Ferret hisses as Herbert makes a terrible grating sound by opening one of the rollaway beds that has been brought in.

KIMBLE

What's that for?

LIEUTENANT SEDLAK

There's no more vacant rooms. Rather than move all our stuff, we decided to crowd in for one night.

DAMBROSIO (SURVEILLANCE EXPERT)

We have three more receivers that we need you to get into her house.

(while wiring up a tiny device)

Tomorrow you can plant this under her dash.

Just then Ferret hisses again as Herbert opens the second rollaway bed.

LIEUTENANT SEDLAK

What's the matter, Kimble? You don't look happy to see us.

End on Kimble's forced smile.

EXT. KIMBLE AND HERBERT'S MOTEL ROOM - THAT EVENING -

Start on lots of junk food wrappers scattered on the bed. The four cops are watching Monday Night Football. Dambrosio is still working on his equipment. Kimble is on his third beer.

LIEUTENANT SEDLAK

We'll rent a van tomorrow morning and keep it near her condo.

Just then the phone rings. Kimble answers it.

KIMBLE

Hello.

(to the others, covering
the receiver)

It's her. Keep quiet.

(into the phone again)

How did you get my number?

CLOSE ON JOYCE - SHE IS AT A PHONE BOOTH IN FRONT OF KIMBLE'S MOTEL -

JOYCE

Schlowski gave it to me. Listen, John, I'm sorry about being so short with you this afternoon. I'm at the phone booth in front of your motel. I can't be gone long because Dominic is sleeping. It's just there's a lot I want to ask you. Can I come in for a few minutes?

CLOSE ON KIMBLE -

KIMBLE

No! I mean, this place is a mess. I'll come out.

CUT TO:

EXT. PHONE BOOTH -

Joyce gets back into her car. A few seconds later Kimble heads over to her. He gets in the passenger seat. Thankfully they are out of sight from the motel room.

JOYCE

Hi.

KIMBLE

Hi.

KIMBLE

Why did Schlowski give you my number?

JOYCE

She didn't exactly give it to me. I let her think I had it already and I lost it. Are you mad?

Kimble shrugs, sort of shaking his head no.

JOYCE (CONTINUING)

I'm so confused about us-- about you. I still don't know anything about you.

Kimble is looking uncomfortable again. He looks out the window a lot.

JOYCE (CONTINUING)

The first thing I want to know is what everyone is asking. What makes a man like you want to teach kindergarten?

That question leaves Kimble at a total loss for words. Joyce lets him hem and haw for a moment. Then she says,

JOYCE (CONTINUING)

I think I know why.

(Kimble looks at her)

Schlowski got your records from your Chicago school. They told her about your son dying. Are you here because you want to be close to children again?

KIMBLE

(getting angry)

What do you mean she got my records?

JOYCE

She got your records. They always check new teachers out.

KIMBLE

Why did she tell you?

JOYCE

I guess because she knows we've been . . . sort of dating. She likes you, John. I think she thought I might be able to help.

Kimble starts to get out of the car.

JOYCE

Where are you going?

Kimble keeps going. Joyce grabs his arm, really raising her voice to stop him.

JOYCE (CONTINUING)

Wait! I'm sick of you just walking away whenever you feel like it. WILL YOU PLEASE JUST SIT STILL FOR A MINUTE?!

A FAMILY returning to the motel turn around and look. So does ANOTHER COUPLE. Kimble shuts the car door again. They both take a few deep breaths to calm their tempers.

JOYCE

So I take it that's not why you're teaching kindergarten?

KIMBLE

No, it's not.

Pause.

JOYCE

Is your son's death what ruined your marriage?

(Kimble nods slightly.)

Schlowski says they spoke highly of you at your last school. They told her that before your son died, you were one of the best teachers they had.

Joyce can see all the pain and turmoil going on just under the surface.

JOYCE (CONTINUING)

You keep so much inside. Why don't you talk to me and let some of it out?

Suddenly Kimble reels around at Joyce with that mad, frightening look in his eyes.

KIMBLE

Because I'd scare the shit out of you if I did.

But to Kimble's amazement Joyce comes back at him with equal force.

JOYCE

Oh yeah? Try me. You're not the only one who's been through some tough breaks you know. Come on, try me!

Joyce and Kimble lock into a staring standoff. For once, Kimble doesn't look away. As they keep staring, an understanding passes between them. It's not a romantic understanding. It's Kimble realizing that this woman is tough enough to handle him when he thought no such woman would ever exist.

Then, suddenly, Joyce breaks the stare. She has to hold her heart, taking a few more deep breaths to calm herself.

JOYCE

Boy, that was scary. I don't think I've ever felt quite like that. I mean, not with someone I know practically nothing about.

Kimble gets her innuendo. He feels pretty much the same.

JOYCE (CONTINUING)

You can talk to me, John. Why don't you tell me what happened to your boy?

Kimble shakes his head no. But then Joyce touches his shoulder. He starts to speak, but stops himself. Then he starts again.

KIMBLE

We used to go up to Lake Chippewa a lot. It's north of Chicago. We'd go with a couple of the coaches and their wives. Jimmy had just turned three.

CUT TO:

THE PAST - FIVE YEARS PRIOR -

INT. LAKE CHIPPEWA - MID-SUMMER -

Kimble and his three year old son, JIMMY, are swimming off the side of a row boat. KAREN, Kimble's ex-wife, is picnicking on the shore with the other COACHES and their WIVES.

KIMBLE V.O.

Because Jimmy had just learned to swim he was showing off for me.

JIMMY

I'll race you to the other side.

Jimmy starts swimming to the other side of the rowboat. Kimble lets him win.

JIMMY

I beat you. Hey, Mom, I beat Dad.

KAREN

(calling to Kimble)

I think he should put his life jacket on, John. Carl says there is a lot of weeds out there.

JIMMY

Come on, Mom. I know how to swim now.

KIMBLE

I'm right here with him.

Karen goes back to talking to the others.

JIMMY

I'll race you to the other side again.

KIMBLE

Okay. Go.

This time Kimble swims under the boat, hoping to surprise Jimmy by already being on the other side. But Jimmy doesn't come.

KIMBLE

Are you hiding from me? You're going to get tickled if you are.

Kimble swims around to the other side. But Jimmy isn't there. Then he looks back-- still no Jimmy. Suddenly Kimble looks worried--

KIMBLE

Jimmy. JIMMY!

(calling to the shore)

Karen, do you see Jimmy?

ZOOM IN ON KAREN -

KAREN

Oh my god.

The other coaches dive in and start swimming out to help Kimble. Kimble dives under the water for Jimmy again and again. One of the wives runs for help. Karen starts screaming hysterically.

KAREN

Jimmy. Jiiiiiiiimmy.

CUT TO:

DUSK -

An ambulance and quite a few people have congregated at the shore. They are all watching Kimble who keeps diving under again and again.

KAREN

John, stop now. It's dark. You could get caught in the weeds yourself. Please John.

But still Kimble keeps searching.

CUT TO:

NIGHT -

With Karen on deck, a police boat putters out to Kimble.

KAREN

Get in the boat, John. He's gone.
There's nothing else you can do.

But Kimble is out of his mind. He keeps diving under again and again. He won't stop. As the police boat pulls up next to Kimble Karen shouts to them--

KAREN

Grab him. He doesn't know what he's doing anymore. Pull him in the boat.

As the OFFICERS pull him into the boat Kimble shouts--

KIMBLE

Noooo. I just saw him. I know where he is. Let go. Nooooooooooooo . . .

But the police boat quickly speeds away from the area.

CUT TO:

THE PRESENT - JOYCE'S CAR -

Just telling the story has made Kimble break out in a sweat.

KIMBLE

I still keep having this feeling that I didn't search hard enough, that he's stuck in the weeds just a little further away and I gave up too soon.

No one says anything for quite a long moment. Joyce wants to respond, but she doesn't know what to say.

KIMBLE

Well, I'll see you tomorrow.

JOYCE

Kiss me.

Kimble freezes. He starts to turn to Joyce, but then he looks back out the window.

KIMBLE

Since Jimmy I haven't . . .

Kimble is about to get out of the car, but Joyce touches his shoulder again.

JOYCE

Kiss me.

Kimble turns and looks at her. Then he leans towards her lips. They kiss. It's not the greatest kiss in the world. They both are too apprehensive for it to be a great kiss. And yet, because they do it in spite of their apprehension, there is something pretty great about it.

KIMBLE

I'll see you tomorrow.

Joyce nods. Kimble gets out. He watches her car as it drives off.

INT. MOTEL ROOM - NEXT MORNING -

Kimble has finished dressing for school. He crawls over his still snoring partners, puts Ferret in his jacket, and then turns the TV on and pulls the curtains sending sunlight into the room.

EVERYBODY

What time is it? Close those curtains.
Turn that thing off, Kimble, we don't have to be up till nine.

KIMBLE

She knows where I live now which means you guys are moving today. That includes you too, Herbert.

Kimble turns the volume up on the TV even louder and goes. The others grunt and groan as they get up.

INT. KIMBLE'S CLASS - NEXT MORNING -

The kids have congregated around Kimble on the carpet. Just then Zack's mother appears at the doorway. She seems very upset.

ZACK'S MOTHER

Can I talk to you?

Kimble goes out to her.

CORRIDOR -

Zack is standing real close to his mother with his face buried against her skirt.

ZACK'S MOTHER

(to Zack)

Go ahead in, Zack.

As Zack passes Kimble he keeps his head lowered so Kimble can't see his face. Kimble stops him, but still Zack doesn't look up. Then Kimble angles his chin up. Poor Zack has a giant black and blue mark covering half his face! His eye is blackened also. His Mother starts pleading--

ZACK'S MOTHER

My husband promised to go to counselling
three time a week now. Please, don't
report this. It will only make things worse.

Kimble doesn't want to discuss this in front of Zack.

KIMBLE

Go ahead in, Zack.

Kimble watches Zack enter the classroom. Sensing that something is wrong, all the children look at Zack. With his head lowered the whole time, Zack starts towards his corner. But because his head is so lowered, he bumps into a desk. Then, as soon as he gets to his corner, he turns his back to the rest of the class. But he doesn't even bang his trucks anymore. He just blankly stares out the window.

CORRIDOR -

Kimble reels back around at Zack's Mother.

KIMBLE

Make it worse? What are you waiting for?
Do you want him to kill the kid before
you do something?

ZACK'S MOTHER

He is doing something. He's starting
counselling three days a week. Etc . . .

As Zack's Mother continues to try to defend her husband she motions to ZACK'S FATHER outside who is waiting in his still idling car. As soon as Kimble lays eyes on the man the GRINDING MUSIC drowns out Zack's Mother's excuses. Kimble starts to the outside.

ZACK'S MOTHER

Wait. What are you doing? My husband doesn't know I've been talking to you like this.

But Kimble is already out the door.

EXT. CLOSE ON ZACK'S FATHER -

Like his wife, Zack's Father is a white collar, professional type. He sees Kimble crossing the lawn to him and puts on a friendly smile--

ZACK'S FATHER

Hi. You must be the Mr. Kimble we hear so much about.

Instead of answering, Kimble opens Zack's father's car door, grabs him by the lapel, and pulls him out of the car.

ZACK'S FATHER

What are you doing? Stop! Get your hands off me.

KIMBLE

You hit the kid. I hit you.

Kimble slugs him. Zack's Mother comes running out of the school, screaming for Kimble to stop. She calls to a MAN WATERING HIS LAWN.

ZACK'S MOTHER

Call the police. He's crazy.

The man runs inside his house to call. Because they are at the side of the school, neither Schlowski, nor Kimble's students, can see any of this.

CLOSE ON KIMBLE -

KIMBLE

Come on, Big Man. Or do you only pick on children?

Zack's Father goes for Kimble. Yet he is no match for Kimble who uses police karate on him. Kimble knocks him to the ground. Then he pulls him up again. Then he knocks him down once more. The GRINDING MUSIC graphs his loss of control. Kimble holds Zack's Father by the lapels and is about to slug him again when he notices a group of 5TH GRADERS watching him with shock on their faces. Kimble pulls back his fist to punch again, and even though the GRINDING MUSIC is BLARING louder than ever, the presence of these kids makes him unable to do it.

KIMBLE
Get down on the ground. Flat on your
face. I'm making a citizen's arrest.

By this time the local Sheriff has gotten there. He pulls his squad
car on the lawn. Sheriff Manning and his Deputy get out.

SHERIFF MANNING
What the hell are you doing?

Kimble pulls Zack's Father up off the ground and pushes him into the
back seat of Mannings squad car.

KIMBLE
Making a citizen's arrest. This man has
committed a 410 infraction.

SHERIFF MANNING
What the hell's a 410 infraction?

KIMBLE
Child battering. His kid is in my class.

Then Kimble grabs Zack's Mother and pushes her into the back seat too!

KIMBLE
I'm pressing charges against this bitch
as an accessory. She's been protecting him.

SHERIFF MANNING
Why don't you concentrate on your
teaching and I'll handle the arrests.

KIMBLE
I'm warning you, Manning. I'll fry your
ass if you let these assholes go.

SHERIFF MANNING
Don't you point your finger at me,
Mister. Who said anything about letting
him go? Etc . . .

As Manning and Kimble keep arguing, and as more people gather around,
CUT TO:

INT. CHAIRS OUTSIDE THE PRINCIPAL'S OFFICE -

Kimble is again sitting on a 9 inch high chair with his knees practi-
cally in his mouth. He looks like an overgrown, naughty school boy again.

MISS SCHLOWSKI (OFF)
You can come in now, Mr. Kimble.

Kimble goes in.

INT. SCHLOWSKI'S OFFICE -

Schlowski motions for him to sit in exactly the same chair.

SCHLOWSKI

Sit.

It's hard for Kimble to get the following out, but he practically pleads with Schlowski.

KIMBLE

You were right. I shouldn't be here. I almost hit a kid a few days ago. I told my superiors, but all they care about is this case. Do what you said you'd do. Tell the Sheriff you're going to tell the parents I'm here. That will make them get me out of here.

Schlowski keeps looking straight through Kimble before she answers.

SCHLOWSKI

I'm going to do something even worse, Mr. Kimble. I'm going to make you stay.

KIMBLE

You didn't see what I did to that father.

SCHLOWSKI

For thirty years I've watched kids being beat up while Sheriff Manning made excuses for their parents. I can't tell you how many times I've wished that I was a man so I could do exactly what you did today.

(Kimble is surprised to hear that)
I said I'd be watching you and I have. You know what your problem is? You care. You care about your kids. You care about the underdog. You care so much that it hurts. That's why so few teachers do it. But you're not just any teacher. The people at your old school told me that. You got what it takes to be a great teacher, Mr. Kimble. The kind of educator that can change kid's lives.

(leaning forward)

No, I'm not sending you away. I'm sending you back to your class to become what you've been running away from all these years.

Kimble now looks even more scared than when he came in here.

KIMBLE

You don't know what you're talking about. I'm a shitty teacher. I can hardly look my kids in the face.

Schlowski's belief in Kimble is so total that she refuses to hear it. She changes the subject.

SCHLOWSKI

Juvenile Hall is sending a guardian to take care of Zachariah until his parents are arraigned. Could you look after Zack until the guardian gets here?

KIMBLE

(still wanting to protest the other issue)

But--

SCHLOWSKI

Thank you. You can go now Mr. Kimble.

Kimble goes.

INT. KIMBLE'S CLASSROOM - AFTERNOON -

Everyone has gone home except for Zack who is still in the corner with his trucks. But he isn't banging them. He still just stares out the window with a blank, frightened expression on his face. Kimble comes over and sits on the floor next to him.

KIMBLE

I've been through cases like this before. It's going to be alright. Your Mom and Dad will be back in a day or so. Your Father is not going to hit you anymore because the court will tell him he's not allowed. Things are going to be better. You'll see.

Zack turns his bruised face to see if Kimble is serious. Kimble nods. Then Zack comes over to Kimble, burying his face against Kimble's chest. He hugs Kimble. Kimble can't believe how much emotion this brings up in him. He starts to hug Zack back. He wants to. But he can't bring himself to do it.

Just then Dominic runs in with Ferret on his leash.

DOMINIC

When are we having lunch? I'm starving.

KIMBLE

(to Zack)

You're going to spend the afternoon with us until your guardian gets here. Is that okay?

(Zack nods)

Okay. Lets get some lunch. Dominic, let Zack hold Ferret's leash.

Zack runs over to Dominic and takes it. Kimble and his boys leave the room.

EXT. PRESCOT COMMON -

Like English commons, Prescott has a little park in the center of the town with its quaint little shops and offices surrounding it. Kimble is throwing a football around with Zack and Dominic. As Kimble turns he sees Lieutenant Sedlak waiting for him on a park bench. Sedlak subtly motions for Kimble to come over. Kimble tells the boys to keep playing. He sits on the bench with Sedlak.

SEDLAK

Dambrosio told me you've refused to take the receivers, and the bug for her car.

KIMBLE

I'm not seeing her today.

SEDLAK

You could drop over. I'm sure you can think of some excuse concerning the boy.

KIMBLE

I don't think she's got the money.

SEDLAK

So help us prove it.

Kimble keeps looking at his boys playing.

KIMBLE

I've been thinking about blowing my cover and telling her the truth.

SEDLAK

Do that and Santos will kick you off the force this time. It's not like he doesn't have plenty of stunts like the one this morning to use against you.

KIMBLE

Doesn't anyone care that this could be dangerous for her and Dominic?

SEDLAK

Look who's talking. This whole thing was your idea.

Kimble pauses again. Sedlak looks at the way he watches the boys.

SEDLAK

If you blow your cover, you won't see her anymore. You won't see the kids either. Is that what you want?

Sedlak has hit on Kimble's Accilles heel. But Kimble doesn't like admitting it, not even to himself yet. With that crazy look in his

eyes he turns to Sedlak and says,

KIMBLE

Yeah. That's exactly what I want.

SEDLAK

(fed up)

Okay. Tell her. I want to get home to my family anyway. Just do me one favor. Santos is sending more detectives up here. Tell her right away before this operation gets any bigger.

Sedlak goes.

CUT TO:

INT. KIMBLE'S MOTEL ROOM -

Everyone is now out of his room, including all the equipment. Kimble stares at the phone. Suddenly he picks it up and dials. It rings. Then we hear JOYCE'S VOICE on the other end.

JOYCE V.O.

Hello.

But just then Kimble's eyes land on the apple that Latiana gave him.

JOYCE V.O. (CONTINUING)

Hello. Is anyone there?

Kimble can't pull his eyes off the perfectly round, red apple. Suddenly he hangs the phone up.

INT. KIMBLE'S CLASSROOM - NEXT MORNING -

Most of the kids are gathered around Darren. He is passing out birthday party invitations. Wanowah runs over and shows Kimble

WANOWAH

Look. Darren invited me to his birthday party.

Kimble comes over. Darren's mother has written the name of each kid on the front of the invitation. Dominic gets one. Samantha steps forward,

SAMANTHA

Where's mine?

Because Darren can't read yet, he holds up the envelope to Samantha--

DARREN

Is this you?

SYLVESTER

No, that's me.

Sylvester takes it. Then Samantha spots her's under Sylvester's.

SAMANTHA

That's me.

Darren has now handed out all the invitations yet Kimble notices that Sedgewinn and Latiana (the two black kids), plus Yu Lin, and Zack are still waiting for theirs. Because Yu Lin is so confident, it still doesn't occur to her what is going on. With her usual big, beaming smile, she says to Darren--

YU LIN

Where's mine?

DARREN

You're not invited.

Darren moves over to the group who is invited. Yu Lin keeps smiling but Kimble can see the tears coming up underneath. Perhaps for the first time in her life, as Yu Lin watches the other girls talking about what they are going to wear, she realizes that she is different. Sedgewinn and Latiana and Zack look the same way. Kimble goes over to Darren.

KIMBLE

Come over here, Darren. I want to talk to you.

(stooping down to Darren's level)

Look at those four. How would you feel if you were one of them?

DARREN

My Mom said I can invite anybody I want.

KIMBLE

Good. Why don't you invite them too?

DARREN

They're different. I don't want to.

Darren runs back to the others. Kimble thinks. Then he notices little Yu Lin in the corner. She wipes her tears off her cheek with her forearms so no one will see she is crying. Kimble holds his head, really racking his brains for the right thing to do. Then he gets an idea.

KIMBLE

Okay, we're all going to play a little game. Gather round everybody.

Kimble BLASTS his whistle. They all gather around.

KIMBLE

It's a game about what makes people different. How many in here have brown eyes?

All the minorities raise their hands, plus Dominic, and Sylvester, and Samantha-- in fact practically the entire class has some shade of brown eyes.

KIMBLE

Okay, I want all the brown eyes to come to this side of the room.

That leaves only Klause and Wanowah and Darren still standing there by themselves.

KIMBLE

Now how many have blue eyes?

The three of them raise their hands. Then Latiana raises her hand-- she doesn't know what color her eyes are.

LATIANA

Are my eyes blue, Mr. Kimble?

KIMBLE

They're brown, Latiana. Now put your hand down.

Darren and Klause and Wanowah still have their hands raised.

KIMBLE

Now who's the different ones?

YU LIN

(happy to say it)

They are.

KIMBLE

That's right. They are. Why are they different?

No one knows that answer.

KIMBLE

They're different because there are more of us with brown eyes than there are of them. They're a minority.

Sedgewinn loves hearing that-- he jumps up and down a few times. Already Klause and Wanowah and Darren don't look like they are enjoying this.

KIMBLE

Now, Darren, I have a question for you. Let's pretend the brown eyes are having a party. Would you want to come?

Darren looks on the verge of tears. He nods his head yes.

KIMBLE

But what if the brown eyes don't want you because you're different?

Darren looks so sweet as he thinks real hard about this. Finally he says--

DARREN

Then I wouldn't be happy no more.

KIMBLE

That's right. Now you know how other people feel when they're left out.

Darren nods again. Kimble lets that settle for a moment. Their wide-eyed expressions show a level of learning that we haven't seen before. But then Kimble notices that Wanowah is going to cry.

KIMBLE

Now don't start, Wanowah. The game's over.

But he is too late. The tears have popped out of her already. Then Darren and Klaus starts crying too. So do Yu Lin and Samantha. Before the whole room starts bawling, Kimble BLASTS his whistle.

KIMBLE

Okay, let's practice our fire drill. Come on, everybody to your stations. On your feet!

CUT TO:

INT. CORRIDOR LEADING FROM CAFETERIA TO KIMBLE'S CLASS - NEXT DAY -

Kimble carries a tray with the children's cookies and milk. As Kimble turns the corner he is intercepted by a short thin man who is red in the face with rage. He is DARREN'S FATHER.

DARREN'S FATHER

I'm Darren Johnson's father. I'm here to tell you that I'm taking up that little game you played on my son with the school board. Darren can invite anyone he wants to his own birthday party.

KIMBLE

At least you could have told him to hand out the invitations outside school. Can you imagine what the others felt like?

DARREN'S FATHER

So you got back at poor Darren by making him feel like a nigger?

KIMBLE

(stopping)

Hey, Mister, we don't use that word around here.

DARREN'S FATHER

Don't lecture me. I'll use any word I want. I'm not one of your students.

Kimble is getting so mad that the cookies and milk are rattling on his tray. He keeps walking.

DARREN'S FATHER (CONTINUING)

You know what gets me about do-gooders like you? You take a cushy job in a nice (CONTINUED)

DARREN'S FATHER
community like ours and then you start
criticising. If you're really such a
nigger lover, why don't you go down to
the ghetto and teach in one of their schools?

Kimble stops again. The GRINDING MUSIC is exploding in his head.

KIMBLE
Obviously you don't know about me, but I
beat the shit out of a father just two
days ago. So if you still want to be
walking when you leave here, I suggest
you turn your ass around and go.

DARREN'S FATHER
(frightened, backing up)
I'm telling the school board about this too.

Darren's father goes. Kimble keeps standing there. The tray is
rattling in his hands.

Then a BELL starts RINGING all over the school. Several teachers hurry
out of the teacher's lounge.

KIMBLE
What is it?
TEACHER
That's the fire alarm.

KIMBLE
THE FIRE ALARM!!

Kimble starts running towards his classroom. Some milk cartons fall
off his tray. He starts back for them, but then decides to keep going.

INT. KIMBLE'S CLASSROOM -

He runs in yelling--

KIMBLE
That's the fire alarm. Line up. Get in twos.

But to Kimble's amazement his kids are lined up already. Dominic has
Ferret. Even Zack is taking part.

DOMINIC
Hurry up. You're wasting time.

Kimble puts down his tray and takes his place at the head of the class.
He BLASTS his whistle.

KIMBLE
March, 2, 3, 4. Stay in line, 2, 3, 4, etc.

HALLWAY -

Kimble's class comes marching out like good little soldiers. Full

fledged chaos is going on in the hall with kids running helter skelter and teachers screaming at them. Yet Kimble's kindergarten marches straight between them like a caterpillar passing through a colony of ants.

EXT. FRONT LAWN -

Principal Schlowski, along with FIRE CHIEF CASO, are monitoring the drill from a platform on the fire truck. Ferret leads the kindergarten to their place on the lawn. But the rest of the school look completely disorganized. A SIXTH GRADE TEACHER keeps screaming at a group of fashion conscious SIX GRADE GIRLS who are using this as a chance to catch up on gossip. Joyce is yelling her lungs out, trying to keep together her THIRD GRADE BOYS who are running around like this is recess.

WIDE SHOT -

Finally all the classes are on the lawn. The Fire Chief hands Schlowski his megaphone.

PRINCIPAL SCHLOWSKI

Fire Chief Caso tells me this performance is pretty disgraceful. It took 27 minutes to clear the school. In a real fire many of you could have been hurt. It should take no longer than 12 minutes. So, we have a lot of practice to do.

(looking at Kimble's class)

However, there was one class who was out here in eleven minutes. It wasn't the sixth grade who has had all these years of practice. It wasn't the 5th grade. Nor even the 4th. It was Mr. Kimble's kindergarten class. In fact, Mr. Kimble, I want you to parade your class through all the other classes and let us acknowledge your children's excellent sense of safety consciousness.

Schlowski and all the FIREMEN start applauding. Kimble is embarrassed and liking it at the same time. But his kids are on top of the world. Half of them start jumping up and down. With Ferret pulling Dominic in the lead, they parade through the older kids who clap more in blase disbelief than anything else.

Joyce has tears in her eyes as she watches how Dominic holds his head up with pride as he marches. Then she calls out to Kimble--

JOYCE

Nice work, John.

Kimble nods.

Darren finds himself walking next to Latiana- (the girl he called a nigger). They are both so happy that they forget all about that and put their arms around each other as they walk.

Then as the fashion conscious Samantha passes the group of fashion conscious, snooty sixth grade girls, Samantha flips her hair back and says,

SAMANTHA

The Kindergarten's the best.

CLOSE ON KIMBLE -

He is proud all right, in fact he is so proud that he is screwing up his face again to stop himself from getting emotional.

WIDE SHOT -

With all the other classes falling in behind, Mr. Kimble's kindergarten class leads the entire school back into the building.

CUT TO:

EXT. PRESCOT JUNCTION MOTEL - LATER THAT AFTERNOON -

Herbert goes to Kimble's door. Just as he is about to knock he notices that the door is left open. He goes in.

KIMBLE'S MOTEL ROOM -

HERBERT CARMICHAEL

Hello. John?

No one answers. Then Herbert notices that the back door is open. He goes out and sees Kimble sitting at one of the picnic tables set up behind the motel.

PICNIC AREA BEHIND THE MOTEL -

Kimble has a whole row of empty beer bottles lined up on the table. He takes another bottle from a new six pack and opens it. The warm, late afternoon sun waxes golden on Kimble's face as he gets drunker and drunker. Herbert sits opposite him.

HERBERT CARMICHAEL

Now I know why you didn't answer your phone. I've been looking all over for you.

Kimble is so drunk he actually looks happy to see Herbert.

KIMBLE

Herbert! Herbert Carmichael. I've been wanting to talk to you too. Sit down. Sit.

HERBERT CARMICHAEL

I'm sitting. Why do you want to talk to me?

KIMBLE

Because I've discovered . . . the secret of happiness. Then I thought, where's my psychiatrist? I should be telling him this.

HERBERT CARMICHAEL
Telling me what?

KIMBLE
You have to drink first. Then I'll tell you.

Kimble is so sloshed he can barely manage to open Herbert a beer.

HERBERT CARMICHAEL
Okay, what's this secret?

KIMBLE
You have to tell me why you were looking for me first.

HERBERT CARMICHAEL
Sedlak and Dambrosio broke into Joyce's condo. The place is filled with bugs. So is her car. I didn't want you going over there saying stuff you don't want the whole world hearing.

Kimble is genuinely touched that Herbert is telling him.

KIMBLE
Thanks, Herbert.

HERBERT CARMICHAEL
So what your big secret of happiness?

KIMBLE
Okay. Here it goes. What everybody needs. I mean all of them-- Chief Santos, Sedlak, Khomeini, George Bush-- what the whole world needs to be happy is some cookies and milk and a little nap in the middle of the day.

Herbert can't help smiling when Kimble says that.

HERBERT CARMICHAEL
So why are you drinking beer?

KIMBLE
Because I don't want to know about cookies and milk. It's too mushy. I'm a beer drinker. So I've been drinking all these so I can make cookies and milk go away. But it doesn't help. I want to be just a beer drinker again, Herbert. Maybe your therapy can make cookies and milk go away.

Kimble starts to open another bottle.

HERBERT CARMICHAEL

Oh no. You've had enough. Come on.
You're going to take a shower. We have to
meet with Sedlak.

KIMBLE

(while Herbert is getting him up)
I'll pay you fifty bucks an hour. Hell,
I'll even pay a hundred if you make
cookies and milk go away. Make me just
a beer drinker again, Herbert. Please.

Herbert practically carries Kimble back to his room.

MOTEL ROOM -

Herbert dumps Kimble on the bed.

HERBERT CARMICHAEL

Get undressed. I'll run a shower. We
have to be at the van in 20 minutes.

While Herbert is in the bathroom the phone rings. Kimble answers it.

KIMBLE

Hello.

INT. CHICAGO POLICE DEPT. - HOMICIDE DIVISION -

A DETECTIVE is calling from Chief Santos's outer office.

DETECTIVE

Is that you, Kimble? This is Dan Stranscak.

CLOSE ON KIMBLE -

KIMBLE

When was the last time you had cookies
and milk, Stranscak, and a little nap in
the middle of the day?

CLOSE ON STRANSCAK -

DAN STRANSCAK

What? Listen, I got something for
Sedlak, but I guess you can tell him.
It's about the money this Joyce Paulmarie
used to pay for the down on her condo.
She paid it in cash. That's not all.
We've compared the serial numbers with
the money we confiscated from Crisp when
we arrested him. They're all in the same series.

CLOSE ON KIMBLE -

Even in his stupor he understands what this means.

DAN STRANCAK'S (V.O.)
She paid the down with Crisp's money.
That means she must have plenty more where the
35 thousand came from.

Herbert comes out of the bathroom and sees the look on Kimble's face.

HERBERT CARMICHAEL
What's wrong?

KIMBLE
I'm cured. I'm a beer drinker again.

HERBERT
What?

Kimble hands the phone to Herbert and goes into the bathroom.

BATHROOM -

Kimble looks at himself in the mirror. His old, angry expression comes back into his face as he takes off his shirt to get into the shower.

EXT. FRONT OF PRESCOT ELEMENTARY - NEXT MORNING -

As Kimble crosses the front lawn he sees some kids fighting outside his classroom. As he gets closer he sees that it is Dominic fighting with Klaus. Kimble separates them.

KIMBLE
Cut it out. What's this about?

KLAUSE
He never lets me walk Ferret.

DOMINIC
Mr. Kimble said I'm supposed to.

KIMBLE
That's right, I did.

KLAUSE
You're always taking his part just
because you're going to be his Dad.

KIMBLE
Who said that?

KLAUSE
(pointing to Dominic)
He did.

Kimble looks to Dominic. Dominic won't look at Kimble.

SYLVESTER AND LATIANA

That's right. He told everybody. Is it true, Mr. Kimble?

KIMBLE

No, it's not true. Now break it up. Everyone go inside.

But Dominic is so embarrassed that Mr. Kimble has found out about his lie that he starts running.

KIMBLE

Dominic, wait. Where're you going?

Dominic stops, but he still can't look at Kimble. Kimble comes over to him.

KIMBLE

Why are you telling a story like that?

DOMINIC

What's the matter? Ain't she pretty enough for you?

KIMBLE

Your mother and I hardly know each other.

(Dominic starts walking away again)

Where do you think you're going? STOP!

(Dominic stops)

Klauser is right. I do take your part too much. I shouldn't let you hang around all the time. From now on we're going to act like you're any other student. Do you understand? You better start spending afternoons in your mother's class again too.

With his back turned, Kimble can see that Dominic is wiping away his tears with his shirt sleeve.

KIMBLE (CONTINUING)

Now come on. We better go back.

Kimble touches Dominic's shoulder, motioning him to start back. But as soon as Kimble touches him, Dominic reels around and throws both his arms around Kimble's leg, squeezing him as tight as he can.

DOMINIC

(bawling his eyes out)

Don't make me be like the other kids. I won't lie about you being my dad no more. I promise.

KIMBLE

(trying to break Dominic's grip)

It's not just that. Even your mother said you're getting too attached to me.

DOMINIC

I won't get attached. I promise. Don't make me stay in her class.

KIMBLE

Dominic, listen to me. I'm not going to be here forever. I'm going to have to leave one day. It's going to hurt you too much if we get any more attached.

DOMINIC

I won't get attached. I promise. I won't even tell anybody we're friends no more.

Although this is the hardest thing Kimble has had to do, he breaks Dominic's grip and really shouts at him.

KIMBLE

STOP THIS! LET GO!

(Dominic stops)

Now get in that room. And this afternoon you're going to spend with your mother.

DOMINIC

(just as determined as Kimble)

No. I won't. I'll run away first.

Dominic starts running.

KIMBLE

Dominic. Come back here. Dominic!

Kimble starts after him, but Dominic crawls under a fence. The hole is too small for Kimble. Plus the barbed wire on the top of the fence discourages Kimble from climbing over it.

KIMBLE

I'm not going to chase you. Come back here. Dominic.

But Dominic covers his ears as he runs. Kimble starts back to the school.
CUT TO:

INT. CORRIDOR OUTSIDE JOYCE'S CLASSROOM -

Kimble has just explained what happened.

JOYCE

He probably just ran down by the orchard.
He'll be back by lunch I'm sure.

Joyce notices how distant Kimble is.

JOYCE (CONTINUING)

What brought this on all of a sudden?

Kimble makes a "I-don't-want-to-get-into-it" shrug of his shoulders.

KIMBLE

I'll come and tell you if he shows up.

JOYCE

I'll do the same.

Kimble starts back to his class. Joyce rubs her arms-- Kimble's coolness, plus the disappearance of Dominic, has brought goose bumps up on her arms.

CLOSE ON THE SCHOOL CLOCK -

The eleven o'clock morning bell rings throughout the school.

INT. CORRIDOR OUTSIDE JOYCE'S CLASSROOM -

Kimble really looks worried now. So does Joyce.

JOYCE

Have you seen him?

KIMBLE

No. I'll go down to the orchard and look.

Kimble goes outside. Joyce looks very worried now.

EXT. WIDE ON ORCHARD -

Kimble keeps calling Dominic's name.

EXT. EMPTY FOOTBALL FIELD -

Dominic isn't there either.

EXT. MEADOW -

Kimble keeps calling but no one answers.

EXT. RETURNING TO THE SCHOOL -

Joyce comes out of the side exit and runs to Kimble. She looks really frightened now.

JOYCE

I couldn't stand waiting any longer. Schlowski is taking my class. Have you tried down by the lake? It's his favorite place.

The blood drains from Kimble's face when she mentions the word lake.

KIMBLE

Let's go.

EXT. LAKE PRESCOT - LATER THAT AFTERNOON -

Joyce calls Dominic's name again and again.

On the other side of the lake Kimble is calling him too. Then he stops at a certain spot. It looks almost identical to the place where Jimmy drowned. Kimble breaks out in a cold sweat. Then he shakes it off and starts back to Joyce.

MEETING UP WITH JOYCE -

KIMBLE

I went all the way to the other side.
You don't think he would go into the
water, do you?

As Kimble gets closer he sees that Joyce is practically hysterical.

JOYCE

It's four o'clock! He's been gone all
day. John, I have to tell you something.

(gripping Kimble's arm)

Remember when I told you Dominic's father
was a maniac. I didn't say what kind of
maniac. Him and his Mother were going to
take Dominic from me. They had this sick
idea that if they raised Dominic to
respect what his father is, then it would
make everything all right.

(gripping Kimble's arm tighter)

I ran into one of Cullen's junky friends a
few weeks ago. I already read that Cullen
was paroled, but because we're so settled
here, and my job, I couldn't think of
moving. Oh God, I'll kill myself if they
get a hold of Dominic. I don't want any
of that ever touching him.

Joyce starts crying hysterically. Kimble shakes her, trying to
convince himself as he says:

KIMBLE

No one has him. Dominic ran away. He's
just hiding somewhere. Now search along
the other side. I have to make a phone call.

JOYCE

Who to?

KIMBLE

(already going)

Keep searching. Meet me here at six.
And for God's sake don't stay out after
dark or we'll have to search for you too.

CLOSE ON KIMBLE - HE STARTS RUNNING -

Yet as Kimble starts towards the highway, he passes the dam that runs along one side of Lake Prescott. A POWER STATION WORKER calls out to him.

POWER STATION WORKER

Are you looking for a kid?

(Kimble nods yes)

He crossed the dam. I yelled to him, but he wouldn't stop.

Kimble runs up to the power station house.

POWER STATION HOUSE AND WALKWAY -

Because of the noise from the water and turbines, they have to shout to be heard. The Power Station Workers point to the narrow walkway that runs along the top of the dam.

POWER STATION WORKER

I saw him starting across, but by the time I got up here he was gone. I don't know if he fell over or what.

Kimble turns and looks at the Power Station Worker when he says that. The Worker shrugs his shoulders.

Kimble starts across. As he gets out over the water we see how dangerous it is. The water plummets hundreds of feet straight down. Kimble looks in the water for Dominic. Even though he tries to shake it off, he keeps FLASHING BACK to his own son drowning. At one point Kimble FLASHES BACK so much that he almost falls over the side!!

Finally, covered with perspiration, Kimble reaches the other side.

The area is deeply wooded. He shouts Dominic's name again and again.

FURTHER INTO THE WOODED AREA -

Dominic is sitting on a rock, staring real hard like he does when he is sending mind rays. He thinks he hears Kimble. He sits up. Then Dominic hears it clearer. He starts running in the direction of Kimble's voice.

DOMINIC

I'm here. I'm here.

CLOSE ON KIMBLE -

He starts running too. Through the birch trees he sees Dominic coming.

DOMINIC

I was sending you mind rays and you heard me. It works. It really works.

Dominic leaps into Kimble's arms and throws both his arms around him.

For a second Kimble tries to hold back from embracing Dominic. But he can't stop himself. He hugs Dominic just as tightly back, squeezing him, needing to feel him to believe he is really there.

KIMBLE

You little shit. You've had us so worried.
You're going to get your hide tanned for this.

But all the while Kimble is saying one thing, he keeps kissing Dominic, turning him in a circle, hugging the boy tighter and tighter, like he can't get close enough.

EXT. SURVEILLANCE VAN PARKED ACROSS THE STREET FROM JOYCE'S CONDO -

It is dark out now. We can HEAR Kimble raising hell inside.

INT. SURVEILLANCE VAN -

Dambrosio has all his surveillance equipment set up. Herbert and Sedlak are trying to get a word in edgewise, but Kimble won't let them.

KIMBLE (OFF)

That's it. It's over. I'm blowing my cover. She didn't split because of the money. She split because her kid was in danger, etc. . .

HERBERT CARMICHAEL

There's something you haven't heard about yet, John.

KIMBLE

. . . and he's still in danger.

SEDLAK

If she didn't split because of the money, how do you explain the 35 thousand in cash she paid for the condo?

KIMBLE

So she took a little money— she had a kid to support. Book her as an accessory. Impound the condo. I don't care. All I'm saying is we have to inform her to protect the kid.

HERBERT CARMICHAEL

John, listen to me for a --

KIMBLE

I was with her, Sedlak. I saw how scared she was. It wasn't play acting.

DAMBROSIO

Will you shut up and listen to Herbert for a minute?!

KIMBLE

Go ahead. Talk. Who's stopping you?

Herbert takes a breath.

HERBERT CARMICHAEL

Dan Stranscak called again. The local bank has reported that some of Crisp's money is being spent here in the last two days. It must be her.

Kimble thinks for a moment. Then he really shouts--

KIMBLE

Shit! Crisp must have escaped!! He's in this town !!

Everyone throws their hands up.

DAMBROSIO

Get real, Kimble, we've got him on 24 hour watch.

SEDLAK

I just put a call through to Stolarski. He was in his squad car. He said he was looking at Crisp right in front of him.

KIMBLE

Stolarski's nearsighted. He couldn't see his dick if it was right in front of him.

SEDLAK

Fine, Kimble, I suppose the entire Chicago police force is inept except for you.

DAMBROSIO

Dan Swears is covering Crisp too. So is Les Varga.

KIMBLE

Les Varga is covering him?

SEDLAK

(handing Kimble the radio phone)
Here. Call him. Ask him if he can still see as far as his dick.
(going outside)
I got to get some air.

Kimble starts dialing a number.

INT. DETECTIVE LES VARGA'S HOME - CHICAGO -

With Varga's family having dinner in the background, LES talks to Kimble.

LES VARGA

What more can I say, Kimble? I got off at 4:00 and I could see him watching TV in his Mother's living room.

CLOSE ON KIMBLE -

KIMBLE

Did you see his face?

LES VARGA V.O.

I don't know. I think I saw his face.
He was wearing that same football jersey
he always wears.

KIMBLE

Do me a favor, Les. When you go in
tomorrow morning, make sure you see his
face and call me. You're the only one I
can trust. Will you do that?

CLOSE ON LES VARGA -

LES VARGA

You got it.

EXT. FRONT OF CRISP'S MOTHER'S BUNGALOW - NEXT MORNING -

From across the street Les Varga can see Crisp through the picture window watching TV. He is wearing a '49ers jersey. Les crosses the street to see his face. But Crisp's back is to the window. Les gets quite close to the window, but still he can't see his face. He thinks for a moment. Then, suddenly, he lunges forward, shouting, really slamming the window with both his hands. Crisp reels around in fright. BUT IT'S NOT CRISP! IT'S HIS MOTHER WEARING CRISP'S JERSEY. Les Varga runs back to his squad car and gets on his radio.

CUT TO:

EXT. MAIN STREET PRESCOT -

Joyce is doing some shopping before school starts. Kimble stays right with her and Dominic. As they come out of the sewing shop they pass a phone booth.

CLOSE ON PHONE BOOTH -

The MAN inside turns and watches them. The man is CRISP! All his attention is on Dominic. In fact, Crisp is staring so intently that Dominic sort of feels a presence and turns around. Crisp turns away. But for a strange, uncanny moment, Dominic keeps looking at this person in the phone booth. Then Dominic crosses the street with Joyce and Kimble on each side. They start across the front lawn to the school.

Crisp leaves the booth, taking the opposite route to the back of the school.

INT. SCHOOL OFFICE -

Joyce checks her mailbox while Kimble says to the Secretary--

KIMBLE

Can I use the phone?

SCHOOL SECRETARY

Miss Schlowski is talking to a parent.
She might be a little while.

KIMBLE

(impatient)

This is almost the end of the 20th Century.
Haven't you ever thought about putting
another line in?

SCHOOL SECRETARY

We're happy with our system the way it
is, Mr. Kimble. You can use the pay
phone in the teacher's lounge.

Kimble goes out. Joyce and Dominic start out too, but the Secretary
stops Joyce.

SECRETARY

Those pamphlets you ordered came in.
I've piled them up on the floor.

JOYCE

Give me a hand, Dominic.

Dominic helps Joyce carry the pamphlets out.

PHONE BOOTH -

Kimble bangs on the receiver. Obviously it's out of order. He heads
back towards the office.

JOYCE'S CLASSROOM -

Dominic puts the pamphlets down on his mother's desk and starts out.

DOMINIC

I'll see you later.

JOYCE

Okay.

Dominic goes.

CORRIDOR LEADING BACK TO KIMBLE'S CLASSROOM -

Dominic cheerfully makes his way through the still empty halls. Then,
as he turns a corner, Crisp suddenly appears in front of him.

CRISP

Can you show me where the gymnasium is?

At first Dominic seems wary. But Crisp instantly takes out one of these
new kind of baseball cards, the kind that have a voice activator that
talks about the player.

CRISP

Have you seen this new kind of baseball card yet? I'll give you it if you show me.

Dominic becomes enthralled, looking at the picture of Fernando Valenzuela, while listening to the description of his career. While Dominic looks at the baseball card, Crisp studies Dominic's face. In a weird, sick way we can see that Crisp feels a tremendous kind of love for Dominic.

DOMINIC

The gym's that way.

CRISP

Show me. I've been down there and I couldn't find it.

Dominic gladly shows him.

INT. EMPTY GYMNASIUM -

Dominic leads Crisp in. As soon as Crisp closes the door behind Dominic, he takes more baseball cards out of his pocket.

CRISP

I've got four baseball cards. Take your pick.

Crisp feasts his eyes some more on Dominic as he looks through the possibilities. Then Crisp pats Dominic on the head, affectionately stroking the side of Dominic's face.

CRISP

You're such a beautiful, beautiful boy.

For a moment, Dominick is transfixed by Crisp. After all, this man is his father.

DOMINIC

I'll take Fernando.

CRISP

I'll tell you what. I have a whole box of these in my car. Come out and get them, and you can give all the guys in your class one.

DOMINIC

I can't. Mr. Kimble is waiting for me.

But Crisp is already opening the door to the side parking lot.

CRISP

Come on. In the time you waste talking about it, you can have the whole box.

Dominic goes outside with Crisp.

INT. OFFICE -

Kimble is on the phone.

CLOSE ON LES VARGA - CHICAGO -

LES VARGA

I already talked to Sedlak. It's not Crisp we've been watching. His mother was wearing his football jersey.

Kimble drops the phone and runs out.

SCHLOWSKI

Mr. Kimble. What is it?

CORRIDOR -

Kimble runs to his room. A few kids have arrived, but no Dominic.

KIMBLE

Have you seen Dominic?

They shake their heads no. Kimble runs back out, practically jumping over kids who are just coming in as he makes his way to Joyce's room.

KIMBLE

Have you seen Dominic?

JOYCE

I sent him to you.

Just then Kimble sees Crisp leading Dominic to his car parked at the side of the school. Joyce screams--

JOYCE

John. That's him.

Kimble runs out.

EXT. BACK OF SCHOOL -

As Kimble runs out, Sheriff Manning, Sedlak, Dambrosio, and Herbert are just arriving with their SIRENS BLARING. Crisp drags Dominic back to the side of the school.

SEDLAK

Varga just called. It's his mother we've been watching.

KIMBLE

No kidding.

(to Herbert)

Give me your gun. Spread out. He's around the side. Dambrosio cover the front.

But just then Crisp opens fire from the side of the school while

holding Dominic with his other hand. They all fall to the ground, scurrying for cover behind their cars. Dambrosio fires a shot back, but Kimble shouts--

KIMBLE

Hold your fire. He's got the kid.

Then Kimble sees that Crisp is dragging Dominic toward his car. Kimble fires at the car, blowing out three of the four wheels. Crisp has no choice but to drag Dominic back towards the school.

INT. GYMNASIUM -

Crisp drags Dominic back inside and starts crossing the gymnasium floor.

OUTSIDE GYMNASIUM -

Kimble, Sedlak, and Sheriff Manning shadow him outside the windows. They can see Crisp dragging Dominic. Just then Crisp fires at them, obliterating one of the windows. They all duck.

KIMBLE

He's trying to get a hostage.

SHERIFF MANNING

He's already got a hostage.

KIMBLE

That's no hostage. That's his son.

Kimble runs to the first back door. It's locked. But Kimble can see the fire alarm just inside the door. He starts hammering on the safty glass with the butt of his revolver. Kimble breaks the window.

CLOSE ON CRISP -

He has almost dragged Dominic to the opposite side of the gymnasium by now.

CLOSE ON KIMBLE -

He sticks his hand through the broken glass and unlocks the door. Then he pulls the fire alarm.

THE FIRE ALARMS ARE BLARING ALL OVER THE SCHOOL -

KIMBLE'S CLASS LINES UP -

THE REST OF THE CLASSES ARE RUNNING HELTER-SKELTER, YET THEY ARE CLEARING THE SCHOOL -

KIMBLE -

enters the gymnasium, pointing his gun in a circle, looking for Crisp. Then he hears a door being closed on the other side of the gymnasium. Kimble runs toward it.

OTHER SIDE OF DOOR -

But Crisp locks it before Kimble gets there. Kimble hammers on the other side of the door. Crisp drags Dominic into the corridor.

CLOSE ON KIMBLE'S CLASS -

They have almost all filed out. But then Yu Lin stops.

YU LIN

We forgot Ferret.

KLAUSE

That's Dominic's job.

YU LIN

But Dominic's not here.

Yu Lin goes back for Ferret. As she enters the classroom, Crisp kicks another door open and emerges just down the hall from Kimble's class. Crisp shouts to them.

CRISP

You kids. Stop. Stop where you are.

But Kimble has trained his kids so well that they keep going. Then Crisp fires into the air to stop them.

CRISP

I said stop!

But that makes Kimble's kids run faster. In fact, never have so many size three shoes run so fast. Crisp fires again, this time trying to wound one of them. But the bullets ricochet off the floor.

CLOSE ON YU LIN -

Hearing the SHOTS just outside the door, Yu Lin has the good sense to stay inside the room with Ferret in her arms.

EXT. SIDE EXIT -

Kimble's class comes running out. The Sheriff's Deputy and some of the other teachers snatch the children to the side, getting them out of Crisp's range.

EXT. FIRE CHIEF CASO AND PRINCIPAL SCHLOWSKI -

are using megaphones, directing the students to move further and further back.

SCHLOWSKI

School is dismissed. Everyone go home.

Move off school property immediately. Etc . . .

INT. CORRIDOR OUTSIDE KIMBLE'S CLASSROOM -

Suddenly the FIRE ALARM stops blaring. Crisp points his gun up and down the halls-- everyone is gone.

Yu Lin is still holding Ferret just inside Kimble's classroom. She has the good sense to stay perfectly still.

Then Crisp sees a FOURTH GRADE STUDENT far on the other end of the hall.

CRISP

You. Stop.

But she backs away. Crisp fires at her. The girl runs out.

Yu Lin is now more frightened than ever. Then she sees Crisp's shadow entering the room. Yu Lin ducks down with Ferret, hiding behind the children's book shelf.

Crisp drags Dominic to the windows while loading a second cartridge into his gun. He blows out a few window panes to get their attention.

EXT. FRONT OF SCHOOL -

The children and parents and locals are now all far on the other side of Main Street. Sedlak, Sheriff Manning, Principal Schlowski, and Joyce are hiding behind some squad cars parked on the front lawn. Crisp fires again.

CRISP

Listen up. I got a hostage.

Crisp lifts Dominic onto the window sill so everybody can see him. Joyce starts crying when she see that it's Dominic. Crisp fires again to get their attention.

CRISP

I want a copter on the front lawn at exactly 8:45. Don't make me have to say in front of the boy what I'll do if I don't get it.

Crisp holds his gun to Dominic's head.

SEDLAK

He's bluffing. That's his kid. He's not going to shoot his own kid.

JOYCE

How do you know? He's insane! He's capable of anything.

(begging Sheriff Manning)

Please, give him anything he wants.

Crisp fires another shot.

CRISP (OFF)

I'm waiting. What's your answer?

SEDLAK

Tell him we'll get it. If nothing else
it will give us time.

SHERIFF MANNING

(using megaphone)

Okay, we're getting the copter. But I'm
not sure we can get it here that fast. Just
don't hurt anybody.

CRISP

You better get it here that fast.

Crisp fires a few shots of warning at them. One of the bullets
ricochets off Manning's squad car right next to his head! Manning
looks scared.

CLOSE ON CRISP -

He smiles as he sees them all scrambling around. Then, as he turns to
lift Dominic down from the window sill, Crisp turns right into
Kimble's gun which Kimble has waiting at the side of his head.

KIMBLE

Let go of the boy or I'll blow your head off.

Crisp freezes for a moment, trying to think of something. Kimble
screws the nose of his gun harder into Crisp's temple.

KIMBLE

You heard me. Let him go.

But just the Yu Lin runs forward screaming--

YU LIN

Mr. Kimble, Mr. Kimble, I was so scared.

SLOW MOTION -

The surprise of Yu Lin being there makes Kimble turn so that his gun
is no longer on Crisp's head. Crisp lifts his gun at Dominic. Kimble
recovers and pushes Dominic out of Crisp's aim. But while he's doing
that, Crisp aims his gun at Kimble. Kimble aims at Crisp. They both
fire. Crisp blows Kimble's gun out of his hand. Kimble hits Crisp in
the leg, making Crisp fall on some desks.

But now Crisp has a gun and Kimble doesn't. Still in SLOW MOTION,
Kimble practically throws Dominic and Yu Lin towards the door,
shouting for them to run out. Then Kimble tries to retrieve his
revolver. But Crisp fires at him. In fact, Crisp is getting to his
feet again. Kimble has no choice but to duck behind the children's book
shelf and crawl out of there. Crisp follows his trail with shots,
obliterating the children's book shelf. Kimble just manages to get out.

CORRIDOR - (REAL TIME) -

Kimble comes flying out of the room.

KIMBLE

RUN!!

But just then Crisp fires another shot out the door, making it impossible for them to escape to the outside. They start down the other end of the hall back towards the gymnasium and the cafeteria.

Crisp appears in the hallway. He starts firing. He forces Kimble to duck into the first alcove that comes along. Even though Crisp's leg is bleeding pretty bad, he starts after them, limping on his good leg.

ALCOVE -

Kimble tries the door at the end of the alcove. It's locked! For a second it looks like they are trapped. But then Kimble notices a small window that looks into the kitchen.

KIMBLE

Stand back.

Kimble pushes Yu Lin and Dominic back. Then he takes hold of one of the pipes on the ceiling and swings at the window, kicking it with his foot. But it doesn't break. He kicks it again.

Crisp is getting closer.

Kimble swings all his weight at the window and it breaks open. Then he lifts Dominic through the opening.

KIMBLE

Open the door for us. Quick!

KITCHEN -

Like a bat out of hell, Dominic runs around to the door.

Crisp is almost to them!

Dominic throws the door open. Kimble enters the kitchen. But Crisp has arrived while Yu Lin is still there. She screams! Crisp fires! Kimble reaches back and snatches Yu Lin out of his range just in time.

Then Kimble slams the door and locks it again. But Crisp fires at it. With one shot Crisp's Magnum blows the lock to smithereens.

KITCHEN -

Kimble and the kids run to the other side of the L-shaped kitchen. Crisp is just entering. As Kimble turns the corner of the L, he notices a giant, 20 gallon pot of soup on the stove. Kimble tips the whole pot over!

CLOSE ON CRISP -

Crisp is loading another cartridge of bullets into his gun as he sees the scolding hot liquid coming right at him! Crisp tries to run back out. But because of his shot up leg he slips! He falls! The boiling liquid gets in his wound! Crisp screams with pain!

On the other side of the L-shaped kitchen, Kimble tries the door to the cafeteria, but it's locked. There are no other doors. Then he spots the service window where the food is passed through. Kimble lifts Yu Lin through the window.

Crisp is getting to his feet again.

Kimble is lifting Dominic through the service window. He shouts to Yu Lin who is already on the other side.

KIMBLE

Run. Tell them where we are.

Yu Lin runs out.

KIMBLE (CONTINUING)

You run too.

But Dominic can see that because the service window is so small, Kimble is having a hard time getting through it.

DOMINIC

Not without you.

Crisp is now coming around the corner of the L-shaped kitchen!

Yet Kimble is not even half way through! But just then Dominic spots a lever that operates the conveyor belt which pulls the food trays out to the cafeteria. Dominic pulls the lever. The conveyor belt starts moving. Kimble is sucked through the window!

Crisp opens fire. But Kimble is already out.

CAFETERIA -

Yet Dominic and Kimble have to keep hiding under the counter because they would be in Crisp's range if they ran across the cafeteria for the door. While still ducking down, they scurry under the counter to the side window. But just then Crisp blasts off the lock and the door flies open. Crisp aims his gun at Kimble and Dominic just as Kimble is about to throw a chair through the window.

CRISP

Stop.

Kimble stops. Dominic runs to him.

CRISP

Tell the kid to come to me.

But Dominic holds Kimble tighter. Suddenly Crisp starts shouting like a madman.

CRISP

Send him to me or I'll blow the shit out of both of you.

Crisp punctuates that by blasting to pieces the window behind them. Seeing the madness in Crisp's face, Kimble knows he means business. Kimble turns Dominic around.

KIMBLE

Do what he says.

DOMINIC

No.

KIMBLE

He won't hurt you. It's me he wants.

DOMINIC

NO!

Crisp fires another shot at the floor next to them.

KIMBLE

I said MOVE!

Kimble even pushes Dominic towards Crisp, but Dominic runs back crying.

DOMINIC

No. I won't. You can't make me.

Dominic runs back to Kimble, hiding his face against Kimble's chest.

CLOSE ON CRISP -

He is at the height of his madness. His gun shakes in his hand. His entire body is trembling.

CRISP

That's okay. I probably wouldn't be able to get him out of here anyway.

(RAISING HIS GUN AT DOMINIC!!)

So I'll have to take him with me this way.

Crisp points the barrel at the back of Dominic's head!

KIMBLE

Crisp. Don't.

But Crisp cocks the trigger.

Yet for the longest time his outstretched hand trembles as he aims at the back of Dominic's head. But he doesn't shoot.

Then Crisp uncocks the trigger and lowers his gun. It's like he just can't bring himself to kill his own son.

Crisp and Kimble look at each other. A strange understanding passes between them.

Then, suddenly, they HEAR a shout from outside the cafeteria.

HERBERT CARMICHAEL

Crisp! Drop it!

Crisp fires at the door Yu Lin ran out of. But Herbert is at one of the windows. Herbert fires. The window bursts into thousands of broken pieces as he fires at Crisp. Herbert wounds Crisp. But Crisp keeps firing back indiscriminately, blowing all the windows to smithereens. Because Crisp won't stop, Herbert blasts him again and again and again. Finally Crisp falls.

Silence. Kimble has been holding Dominic to his chest so he hasn't seen any of this.

Herbert steps through the broken window. Then he walks over to Crisp. He is stone dead. Herbert starts shaking his head. Then he says to Kimble.

HERBERT CARMICHAEL

Do you have any idea how much
psychotherapy I'm going to have to pay
for to get over this trauma?

CUT TO:

EXT. FRONT OF SCHOOL -

Joyce waits with anticipation. Schlowski has her arm around Joyce, trying to comfort her. A stretcher comes out wheeling Crisp's dead body. Joyce braces herself, expecting the worst. Then Herbert comes out. Then Kimble comes with Dominic still in his arms.

JOYCE

Dominic.

She runs to him. Dominic breaks away from Kimble and runs to his mother. They embrace. Kimble watches them for a second. They are so happy to be back with each other that they forget all about Kimble.

Kimble starts off the school property. Then Joyce sees him going and calls--

JOYCE

John. Wait.

But Kimble is already too far away to hear.

EXT. KIMBLE'S MOTEL PARKING LOT - NIGHT -

Herbert waits in the car with Ferret and all Kimble's belongings as Kimble pays his bill in the Manager's office. Kimble gets in the car.

KIMBLE

Okay. Let's go.

HERBERT CARMICHAEL

I still don't see why you can't stay here
one more night.

Just then Herbert's headlights illuminate Joyce who has parked and is
moving to Kimble's motel door.

KIMBLE

That's why. I don't want to talk to her.
Back up.

But Herbert doesn't back up. Instead he give Kimble more unwanted advice.

HERBERT CARMICHAEL

Any jack-ass can see this woman and her
kid are good for you. If you let this
one slip by, it's only going to be ten
times harder next time.

KIMBLE

She's an accessory. She paid for the
down on her condo with drug money. We
have no idea how much more money she has
stashed away.

HERBERT CARMICHAEL

Why don't you stick around for a few more
days and try to find out?

KIMBLE

Because she's a liar, Herbert. She's
been lying to me from the start. I don't
want any more to do with it.

Just then Joyce stops knocking on Kimble's door and starts towards
them, towards the Manager's office.

KIMBLE

Will you get me out of here?

Herbert reverses out of there before Joyce notices them.

Yet, as they drive away, Kimble keeps looking back at Joyce. It is
only when she is totally out of sight that he faces forward again.

KIMBLE

Make a right here.

HERBERT CARMICHAEL

What for? Our motel is straight ahead.

KIMBLE

My principal lives here. I have to ask
her to do something for me.

EXT. PRINCIPAL SCHLOWSKI'S VICTORIAN HOUSE - EVENING -

Kimble gets out and notices what an exquisitely kept period house this is. Schlowski has lots of white wicker furniture on her big porch. Kimble rings the bell. Schlowski comes to the door in her dressing gown.

KIMBLE

I'm sorry for disturbing you.

SCHLOWSKI

I'm glad you came. I called your motel but they said you left already. Please come in.

KIMBLE

No. My partner is waiting for me.

SCHLOWSKI

I called because I wanted to thank you. Both for today. And for being such a caring teacher.

Kimble nods.

KIMBLE

Would you say goodbye to my class for me?

SCHLOWSKI

Don't you want to do it yourself? They'll be so disappointed.

KIMBLE

I don't think I could handle that right now.

From the emotion in Kimble's face, Schlowski can see what he means.

SCHLOWSKI

Okay.

KIMBLE

Thanks.

Kimble starts to go. But Schlowski stops him.

SCHLOWSKI

Mr. Kimble, wait.

(coming out onto the porch)

Mrs. Hagley, the kindergarten teacher who was supposed to teach this year, has taken another job. I don't know how dedicated you are to law enforcement, but if you were thinking of a change you could stay on here.

Kimble can hardly look at Schlowski. Her total belief in him brings a lump to his throat.

SCHLOWSKI (CONTINUING)

I still believe what I said about you being a great teacher.

KIMBLE
Thanks. But I . . .
(going before he gets
too emotional)
I got to go.

Kimble gets back in the car. Schlowski keeps watching from the porch until the car disappears in the distance.

INT. KIMBLE'S KINDERGARTEN CLASS - NEXT MORNING -

Kimble's children look pretty forlorn as they sit on the carpet in a semi-circle around Miss Schlowski. Move from face to face. Dominic especially looks sad.

SCHLOWSKI
Do you have any more questions?

WANOWAH
(confused)
But I don't understand how Mr. Kimble
wasn't really our teacher when. . . when
he was.

SCHLOWSKI
He was here so he could protect you from
that bad man you saw yesterday. But now
that he has gotten rid of that bad man,
Mr. Kimble has to return to his police work.

Still the kids look pretty confused. Then Zack, who hardly ever speaks, raises his hand.

ZACK
Isn't he going to say goodbye?

SCHLOWSKI
I think Mr. Kimble likes you all so much
that he couldn't bring himself to say
goodbye. That's why he asked me to do it
for him.

That doesn't make them feel any better.

SYLVESTER
Are you going to be our teacher?

SCHLOWSKI
No, I'm your Principal.

Schlowski motions to a WOMAN in the back of the room.

SCHLOWSKI (CONTINUING)
But Mrs. Hutchens, who used to be a kin-
dergarten teacher, has agreed to substi-
tute until we find a permanent teacher.

The children's faces really drop as they turn and look at Mrs. Hutchens. Not only is she old, with spectacles, but she has a severe school-marm face that reminds everyone of a bull dog.

MRS. HUTCHENS
Good morning, children.

The kids look like they're going to puke.

SCHLOWSKI
Say good morning to Mrs. Hutchens, children.

CHILDREN (reluctant)
Good morning, Mrs. Hutchens.

CUT TO:

EXT. HUNTER'S LODGE - PARKING LOT -

Sheriff Manning and Superintendent Rice arrive as Herbert, Dambrosio, Sedlak, and Kimble load equipment from the van into two cars for their return to Chicago.

SEDLAK
Now what do you want, Manning? We're trying to get on the road.

SHERIFF MANNING
Keep packing, Sedlak. I just have a few questions for Kimble here.
(to Kimble)
Do you think this Joyce Paulmarie is really clean? Sedlak says the money must be with Crisp's Mother in Chicago. But you know as well as I do that once you boys get back to Chicago, the last thing you're going to worry about is your arrangement with us. You've been around her the most. Do you think she's completely clean?

KIMBLE
No she's not completely clean. She used 35 thousand of Crisp's money to pay for the down on her condo. Who knows how much more money she has stashed away?

SHERIFF MANNING
(to Sedlak)
What 35 thousand?

SUPERINTENDENT RICE
You said there was nothing to confiscate.

Sedlak looks uneasy. He especially looks uneasy as he looks at Kimble and says--

SEDLAK

There's something I have to tell you about.

(Kimble waits)

Because you were insisting on blowing your cover with her, Santos and the boys in Chicago made that up. Her down was paid by the married man, just like she said it was.

Part of Kimble is happy to hear it. Yet another part of him is mad as hell at Sedlak.

SEDLAK (CONTINUING)

Don't look at me like that. It was Santos' idea.

SHERIFF MANNING

You see what I mean, Kimble. If he'd fib to you over 35 thousand dollars. How can I trust him when it comes to the 250 thousand he promised me?

KIMBLE

(getting back at Sedlak)

250 thousand? Is that all he said there is?

SEDLAK

Don't, Kimble. Santos will fry your ass if you do.

SHERIFF MANNING

He said he would give us half of the confiscation money. Half of 500 thousand is 250 thousand.

KIMBLE

It's not 500 thousand.

SEDLAK

Kimble, I'm warning you.

KIMBLE

It's more like three million.

SHERIFF MANNING

(attacking Sedlak)

Three million, you told me five hundred.

Then Superintendent Rice blows up at Sheriff Manning--

SUPERINTENDENT RICE

What about you? You told me it was only
200 thousand?!

As they all start bickering over money, Kimble just keeps standing there, thinking about Joyce. Suddenly Sedlak points his finger at Kimble.

SEDLAK

Just wait till we get back. I'm going to get you for this.

KIMBLE

No you won't because I quit.

That makes even Manning and Rice shut up.

SEDLAK

With your record, you'll never get in another police force.

KIMBLE

I don't want to get in another force. I'm getting out of police work.

Then Sedlak snidely says,

SEDLAK

What are you going to do? Teach kindergarten?

Dambrosio chuckles a little. But their put-down smiles collapse when Kimble says--

KIMBLE

Yes, Lieutenant, that's exactly what I'm going to do.

Kimble looks at them a little longer. Then he takes his suitcase and Ferret back out of the car and says,

KIMBLE

When was the last time you boys had cookies and milk and a little nap in the middle of the day? You people look like you could really use it.

They don't know what the hell Kimble is talking about. They just keep staring at him. Then Kimble turns around and starts walking back towards the town.

SHERIFF MANNING

Wait a minute. I don't know if I want a hot head like you in my town.

SUPERINTENDENT RICE

That's right. I'm the Superintendent. Who said I want to hire you anyway?

SEDLAK

You better hire him or I'll tell the whole town you risked your children's safety just for confiscation money.

SUPERINTENDENT RICE

Why are you taking his part all of a sudden?

SEDLAK

Because he's your problem now and I want to keep it that way.

SHERIFF MANNING

You know something, Sedlak, I don't like your attitude. etc. . .

CLOSE ON HERBERT -

He keeps looking from Kimble who keeps walking, to these three grown men bickering with each other. From the look on Herbert's face, it's pretty clear to him who the smart one is. He shouts to his ex-partner--

HERBERT CARMICHAEL

Way to go, Kimble.

Kimble waves goodbye to Herbert and keeps going.

EXT. DOWNTOWN PRESCOT -

Like a HYMN rising out of the earth, the KINDERGARTEN COP THEME begins to build as Kimble carries his suitcase and Ferret down Main Street. A few people say, "Hi, Mr. Kimble" "How's it going today, Mr. Kimble". Kimble is starting to like being in a place where everybody knows his name.

EXT. FRONT OF PRESCOT ELEMENTARY -

The KINDERGARTEN theme grows LOUDER as Kimble starts across the front lawn.

INT. PRINCIPAL SCHLOWSKI'S OFFICE -

While dictating a letter to her Secretary, Schlowski sees Kimble from her window.

SCHLOWSKI

Well I'll be damned.

Schlowski starts out of her office to go to Kimble, but her Secretary blocks her way.

SECRETARY

Think about the board for a minute, Victoria. They might not want someone with his background teaching five year olds.

SCHLOWSKI

I've lost enough good teachers over the years. I'm reeling this one back in.

SECRETARY

But what if Superintendent Rice doesn't approve?

SCHLOWSKI

To hell with Superintendent Rice.

Schlowski moves around her Secretary and goes out.

INT. JOYCE'S THIRD GRADE CLASS - (KINDERGARTEN THEME BUILDING) -

Joyce's class are doing artwork. From a half-gallon jug, Joyce spoons out paint into each of the kid's trays. She looks pretty upset today anyway. But when one of her boys spills his paint tray on the floor she practically shouts at him--

JOYCE

Don't just stand there. Get the roll of paper towels from the sink and clean it up!

The boy runs to the sink. Joyce holds her head in exasperation. But then she suddenly freezes. Through the window, she sees Kimble coming back. Then she sees Principal Schlowski joining up with him. From the way they both start walking towards the kindergarten, she can tell that he is coming back.

However just then, the same boy elbows the whole half-gallon jug of paint on the floor! Blue paint is spreading out everywhere!

BOY

Oh no! Mrs. Paulmarie. What should I do?

But Joyce's eyes have teared up so much as she keeps watching Kimble that she looks down at the paint and she doesn't really see it! In fact, while she keeps watching Kimble, she pulls the boy to her and hugs him, even kissing the top of his head!

JOYCE

That's all right, Darling. I'm sorry for raising my voice a minute ago.

The whole class looks at her like she's nuts. Then Joyce leaves the room. End on the children looking at the floor-- Joyce leaves a trail of blue footprints behind her.

INT. KIMBLE'S KINTERGARTEN CLASS -

Zack is in his corner again, banging his trucks. Mrs. Hutchens is trying to get him to stop.

MRS. HUTCHENS

Zachariah, stop that.

(clapping her hands like he's a dog)

Stop, Zachariah, stop.

Suddenly Zack stops. But not because of Mrs. Hutchens. He sees Kimble coming back. Zack points--

ZACK

Looooooooook!

Latiana looks to where he is pointing.

LATIANA

It's Mr. Kimble!

All the kids scramble to the windows. One by one their faces light up.

YU LIN

He's coming back.

Sedgewinn and Sylvester start jumping up and down. Wanowah starts dancing. But Dominic is the most happy. He shouts--

DOMINIC

Mr. Kimbleeeee!

Dominic runs out of there. The other kids start to follow, but Mrs. Hutchens blocks the door and starts clapping like they're dogs again.

MRS. HUTCHENS

I want everyone to sit(clap), sit(clap). . etc.

But Darren crawls between her legs and runs out. Then little Yu Lin stamps her tiny patent leather shoe on Mrs. Hutchens' unusually large foot.

YU LIN

Let us out. We want to go too.

Mrs. Hutchens darts an "I-give-up" look at Yu Lin and throws her hands up.

MRS. HUTCHENS

Okay. Go ahead.

They run out.

EXT. FRONT OF SCHOOL -

Dominic runs like the wind towards Kimble, shouting his name the whole time--

DOMINIC

Mr. Kimbleeeeeeeee!

Dominic leaps into Kimble's arms and squeezes him with all his might. Kimble squeezes him just as hard back. Ferret starts licking Dominic's face.

Then Kimble puts Dominic down as he sees Yu Lin leading the rest of the pack. She hugs his leg. Darren and Klaus hug the other leg. Sedgewinn and Sylvester starts crawling up on him, almost knocking Kimble over. Wanowah starts doing cartwheels.

WIDER SHOT -

Just then Kimble sees Joyce with Schlowski at the doorway of the school. She waves to him.

JOYCE

Welcome back.

Kimble starts to move towards her, but his class is crawling all over him.

KIMBLE

I'll talk to you later.

Joyce nods that she understands.

Then Kimble notices Latiana. Because she has to look where she is going, it takes her the longest to get here. Kimble picks her up and takes her into his arms.

LATIANA

I missed you.

She kisses Kimble's cheek.

Then Kimble starts to lead his children back into the building. Some of the boys run around in circles, chasing Ferret. Kimble now has both Latiana and Yu Lin in his arms. But Dominic looks the most happy.

Then, as we FREEZE FRAME on Kimble and his class, the following words come up on the screen--

THE END.

(Over the END CREDITS we might want to use OUTTAKES of the kids and Kimble throughout the shooting. As well as funny things they have said and done, it's important to have lots of reaction shots of Kimble looking at their faces. For the children's faces, or, to be more exact, the innocence in their faces, is the metaphor that this piece is built on. It's what Kimble was afraid to look at, and, in the end, it's what ultimately heals him.)