

THE BITE OF THE COBRA

Screenplay by
Vladan Stoyanovich

On the story by
Slobodan Curcic

vladas2@ptt.yu
vladstoy@gmail.com

EXT. THE DOME CITY

Aerial view of the big city under the glassy dome. CAMERA SLOWLY FLOATES to be nearer.

LEGEND #1 APPEARS:

WHEN TIME OF CATAclysm AND WARS, CHAOS AND RADIATION CAME, CITY UNDER THE DOME HAS ENDURED UNdamAGED, LEAVING OUTSIDE ONLY HAVOC AND LIFELESS GROUND. SUPERVISORS OF HUGE CITY FOUND THE WAY FOR SURVIVAL AND ENERGY SOURCES, LIKE SOME KIND OF PLASTIC, REPLACING METAL AND STEEL.

LEGEND #2 APPEARS:

THEN, PROBLEM OF WASTE APPEARED, WHICH IS ACCUMULATED ON THE HEMS OF DOME CITY, AND MAKING WHOLE QUARTS OF TRASH, LATER CALLED "FURLHOLES".

TODAY, CITY SUPERVISORS ARE FACING WITH NEW CHALLENGE. YOUNGSTERS FIGHT AGAINST CITY AND HIDE IN FURLHOLES, WITH DESIRE TO LEAVE THE DOME CITY. THEY CALL THEM, SIMPLY, "FUGITIVES".

WHEN LEGEND DISSAPEARS CAMERA CONTINUES TO FLY TOWARD THE DOME CITY, while opening credits roll on. Later on, CAMERA goes through the glassy dome and we are above the city. Huge buildings, strange architecture and vehicles sheathed in dark brown plastic and not visible wheels, we understand we are in the future.

CAMERA CONTINUES TO MOVE to the building with title DOME CITY POLICE CENTER on it.

INT. DOME CITY POLICE CENTER - THE LOBBY - DAY

People around walking by, but we see group of young men, sitting, four of them. They are, what we can call, bloom of society. Young, strong and handsome. From one of the doors, emerges high man with wide shoulders in dark blue uniform. He is KENDAL, in forties. He has paper list in his hand and immediately begins to read list, yelling.

KENDAL

Rick Mooney!

As he reads, young men stand up, one by one.

KENDALL

Victor Ladonga! Joel McFry! Benny
Cutter!

They all walk toward him.

KENDALL

Follow me!

INT. DOME CITY POLICE CENTER - INTERROGATION ROOMS - DAY

It's darker, there are 12 cabins in glasses, with tables and
headphones, all empty.

KENDALL

Take your sits, everyone in one
cabin, with two empty cabins between
each of you. Pick up your headphones
and wait for my call. That's it!

They do what is told. We follow RICK MOONEY, good looking man in
twenties, and with him we are in

INT. DOME CITY POLICE CENTER - THE CABIN - DAY

Rick Mooney takes headphones. We hear through the headphones.

KENDALL (v.o.)

Everything is all right? Okay. We go
on. Listen to me very carefully. I'm
not gonna say it twice. Since you are
here, you passed preliminary tests
about psycho-physical constitution
and your status. These tests are very
important in your future education,
if you will be with us.

Slight smile on Rick's face.

KENDALL (v.o.)

You know our city is in danger, enemy
is merciless and we must defend
ourselves. That's why we exist, city
patrolmen officers, and you want to
join us. I'm here to check it out,
every one of you. Victor Ladonga, do
you know...

Click! We can't hear the rest. Rick relaxes, trying to be calm, but very fast, he becomes boring. CAMERA CLOSE to his face.

FLASHBACK

EXT. DOME CITY - STREETS - DAY

Strange vehicles and strange cloths on passers by. We are in different place, in different time.

Rick Mooney is pretty much relaxed walking by. He comes inside one building.

INT. RICK'S BUILDING - THE HALL - DAY

Rick goes to the elevator and then up. Then we are somewhere high, in another hall. Rick goes out from the lift and finds his flat.

INT. RICK'S APARTMENT - DAY

Rick goes in, takes off jacket and fidgets around. Furniture is little different than what we see usual, because we are not in present time. Nobody is around, we can conclude, but something takes Rick's attention. It's computer, it's working. When we go closer, together with Rick, we can see big, simple text on it: I AM LEAVING TOWN. MANUELITO

Rick falls in some chair, disappointed and very worried. CAMERA MOVES to show things in the apartment and stops on one framed photo in one shelf. We see Rick and his brother Manuelito, they are both little much younger, smiling.

KENDALL (v.o.)

Mooney! Rick Mooney! Can you hear me?

END OF FLASHBACK

Immediately we are in

INT. DOME CITY POLICE CENTER - THE CABIN - DAY

KENDAL (v.o.)

Can you hear me, Mooney!? Hey man, are you deaf!?

RICK
(jerks off of reminiscence)
Yes, yes, I can hear you... I just...
I just lost...

KENDAL (v.o.)
This is not time, and certainly not
the place to lost your minds! You
should expect my call!

RICK
I know, I know... I am listening,
mister Kendal, my mistake, please
continue.

KENDAL (v.o.)
Hmmm, okay. Let this never happen
again, Mooney! You are the last one
of candidates. I will warn you again
to answer with absolute honest and
sincerest. Every false answer,
duplicity or evasion will be noticed
and you are out. Just to remind you -
before this test, you've been
interrogated under truth serum and
hypnosis and recorded in central
computer system. Your deposition now
must be the same like before. Is that
clear?

RICK
Yes, absolutely.

KENDALL (v.o.)
Okay! We go on.
(pause)
Why you left your job in
laboratories?

Rick thinks like he doesn't know what to say. He hesitates for
seconds.

RICK
I like to join patrol officers just
from one reason. To find my half
brother who is among fugitives now, I
suppose.

KENDALL (v.o.)

You suppose?

RICK

It wasn't clear message from him, but where he could ran? He made mistake, gave me shame and I want to fold his neck by myself.

KENDALL (v.o.)

Being patrol officer is not easy job. Good pay - yes, but your life is in danger constantly. Children are braver every day and they attack too. Patrolmen die too, Mooney.

RICK

I'm aware of that, but nothing will deflect me, instructor. The order must be restored.

KENDAL (v.o.)

Yes, yes... Let's hear something about you. -- What attracts you to be in all of this? Good payment? Hunger for danger, anxiety? You've got some bizarre obsession? Hunter euphoria? Something like that?

RICK

I already told you. Nothing to add my previous answer. None of above attracts me.

KENDAL (v.o.)

But your brother is among fugitives.
(softer)
How you will strike him? After all, they are children.

RICK

He's just my half brother. I've always been responsible for him, especially after mother died. It will be pleasure for me to catch him.

Then pause follows. After click there is no sound from headphones. After seconds we hear another click.

KENDAL (v.o.)

All right, Mooney. You answered sincerely. Computer shows no mismatch of any kind.

Then silence again for a few seconds. Click again.

KENDALL (v.o.)

Okay, Mooney. Let me give some questions about speed of your reflex. Just look at the symbols at the table...

INT. DOME CITY POLICE CENTER - THE MAIN HALL - DAY

People are sparse around, obviously waiting for something. We are with our four men from beginning, they are sitting. Big screen on one side of the wall turns on, and data begin to flow. BENNY CUTTER, in twenties, with blue hair is one of four men.

BENNY

Come on! Results are here!

They go to flashy wall and read. One by one, there is a smile on their faces.

BENNY

We passed. All of us. I pay first round, if we get some decent bar.

RICK

Approved. Mine is next.

JOEL MCFRY, in twenties, is Caucasian with short hair, VICTOR LADONGA, in late twenties, is Latin.

JOEL

You speak my language. You Victor, you're coming with us?

VICTOR

Sure.

INT. "DECENT BAR" - DAY

All they are at the table silently, with drinks. Benny looks at some patrol officers passing by.

BENNY

They are cute. Uniforms I mean. It's our future.

JOEL

You joined for uniforms or something else?

VICTOR

I heard that Kendal has ears everywhere.

They are in silence again, like something bothers them.

RICK

Anybody heard something about training?

JOEL

It's tough, man, we will spit our blood.

EXT.-INT. FIELDS AND WORKSHOPS - DAY

We see our heroes in different kind of trainings. INTERCUTS: In boxing ring - two cadets fight, the others watching, on the play ground - they are running together, in workshop - they learn fighting techniques from senior officers, a little bit of karate, a little bit of street fight, a little beat of boxing and kickboxing, in training halls - practicing catching each other with the net, on the field - laser gun shooting training with wooden targets in the distance, education about weapons, on table we see strange gadgets, wrestling training, then again fighting in arena, with wooden knives...

INT. THE DORMITORY - DAY

Rick is in the bed, sleeping. Benny comes to him and wakes him up.

BENNY

Come up, man, did you forget it?
Today is coming some big head from

the central. It will be like some hell of the lecture. Rumors are we'll get outside very soon.

RICK

(reluctant)

You think they can teach us something they already didn't?

BENNY

How should I know that?

RICK

(stands up slowly)

Yeah... Anyway, it became boring all this waiting.

INT. PROJECTORY ROOM - DAY

The light hardly comes from windows, which are darken by sun blinds. High desk in front of chairs and barred wall behind desk, for projection. The man in dark blue uniform with high and numerous ranks enters, his name is FLIPS, in late forties, short, but strong, little hair on head.

FLIPS

My name is Flips. It's enough for introduction. I know your names and your files.

Cadet are in light blue uniforms. Rick imperceptibly looks at cadet's faces. Signs of anxiety.

FLIPS

This is, I can say to you, the last conversation before your first action outside. You must know all details and everything must be clear for each of you. You must not, I repeat, you must not show sympathy or compassion whatsoever in encounters with fugitives.

Flips looks to listeners, they are all ears.

FLIPS

I know that someone of you has relatives and friends among them. But remember, city inlays tremendous money for you, the city believes in you, and the city expects success and only success. Do you follow me?

Murmurs in the crowd, affirmative kind.

FLIPS

Fugitives are reality we're facing today. And we must bring them back. The city is in danger, maybe the greatest until now. What am I, or everyone of you...?

He flaunts hands.

FLIPS

We are part of one big organism, and organism is the city. The city gave us life and we are part of it, organism which is growing and pulsing. But now? We have kids, they want to leave the city, hide in furlholes, attack patrolmen and killing. Yes, you heard, they are killing too.

Murmurs again, this time not affirmative kind.

FLIPS

The city. Our organism is attacked, diseased by evil. And what organism should do?

Flips is not waiting for answers.

FLIPS

Like every living creature. Organism defends itself, makes leukocytes which impugn root of disease and destroy it! That's you! You are the answer of the city to the fugitives. You will stand up against that... rabble which wants to overturn all

our values and truths. They run away. Where? We all know that outside the dome is havoc and death. We heard that there are some forms of life outside the city. But they are mutants, worse than nightmares. We all know what was happening in ancient world.

One hand is in the air. Flips nods.

FLIPS

Yes, McFry.

JOEL

After all, they are children, instructor. I don't deny they are intelligent, but it's impossible they are self organized. Run away, hiding in furlholes, going outside the city. Did city safeguard find out who or what is behind them, who support them?

FLIPS

Properly question, McFry. Some of fugitives, when we caught them, have been under hypnosis, but we didn't found so much. Like they don't know too much. But, something else is matter. They've got some incredible story among them. A fairy tale, about beautiful life outside and nonsense like these. We have found dozen renegades from city whose organized bases in furlholes. A group of nuts, of course. It's epidemic, and we must stop it.

On these last words Rick bitterly smiles. Like Flips evaded real answer, and actually, he did.

FLIPS

And now we will see projections. You'll see patrolmen in action, hunting itself, tactics of the

fugitives. But before that, I wanna show you something.

Flips puts on desk some plastic sack. He rummages some object out. It's something like semicircle knife, with small shaft for three fingers. Flips raises it.

FLIPS

Like you see, this is a main weapon of fugitives. Blade is very strong and precise, made of metal. They are crafty with it. Knife is extremely sharp and it is dangerous weapon. Be careful, very careful.

He passes knife to first cadet in the row, and knife begins to float from hand to hand of the cadets.

FLIPS

I already told you. They attack --and kill. Now you can see with what. Don't ever make stupid mistake - to see in them weak and not-protected children. They are snakes! Little, menace snakes which bite! Do you ever heard for cobra? If you didn't sleep on lectures, you know that is poison snake from ancient world. Fast, deadly, poisonous! That's what you will hunt, snakes which will bite when you least expect, when you are incautious. What you're watching, this is their bite, the bite of the cobra.

In the meantime, the strange knife is come to Rick's hands. Rick frowns.

FLIPS

Yes, Mooney, with that Manuelito will attack you. What you gonna do? Response or just stare?

Rick is surprised not just for direct remark, but for knowing details about Manuelito. Rick just tried to say something, but Flips doesn't wait.

FLIPS

Don't never and ever forget what I told you. You'll be outside, you'll be hunters. But hunters fall into snares, often snares made by themselves. Don't feel any sympathy or regret. Strike fast and precise and the hunt is over. Or... you'll be dead.

Flips moves from table where he was and goes to one side of the wall. He touches some buttons on the command panel.

FLIPS

Let's see.

All room emerges into darkness, and on free space on the wall, projection begins.

On screen, point of view is from vehicle which is in the move. Vehicle follows biped vehicle with two fugitives on it.

FLIPS

(o.s.)

You will drive through the quadrants of furlholes in special vehicles. We called them mobeels.

On screen, vehicle crashes and hits garbage around in mad pursuit for pair of motorcycle. Motorcycle, similar like mobeel car, is sheathed with some kind of brown plastic. We can barely see wheels of both vehicles. Two patrolmen in car are viciously smiling, they are enjoining in pursuit, we can see that. Camera is now focused on motorcycle. Camera is not stable, car vehemently changes directions, jumping of the car is visible.

FLIPS

(o.s.)

This is favorite motor vehicle of fugitives - biped. Our enemies provide them. Those scoundrels want chaos in the city, they are conspirators against our government and eternal city! Just look at them, how they are crafty with driving.

Indeed, on screen, young couple on motorcycle is very skilful, they go left and right, between narrow, dark streets of the furlholes, they are not afraid and have helmets. Mobeel car hardly follows them, because like hunted know every corner of this quart. Camera is still not stable, reminds us on documentary.

FLIPS (o.s.)

Biped vehicles are simply constructions, may carry only two persons and with solid speed. On open space, they can't escape our cars, but in this rubbish and crash, especially in narrow streets, it can be uncatchable. This is old technique of fugitives. Until the ones baffle attention, the other ones looking for free roads and exits to outside. Look carefully now.

On screen, car is nearer to motorcycle, and later on, they push them and fugitives are down, their empty vehicle crashes on some building wall. Fugitives are not hurt much, they stand up very quickly and take off their helmets. Young man is 13, maybe 14 years old. Girl is around 10, maybe 11 years. Mobeel car stops and outside two patrolmen in dark blue uniforms approaching to them. Patrolmen have some kind of pistol, with rounded ball instead clip.

FLIPS (o.s.)

Pay attention how dogcatchers adjoin to hunted.

In a moments, CAMERA is on Flips' face and he grins.

FLIPS

Oh yes, that's how they call us in slang - the dogcatchers. Maybe it sounds strange to you, but it's accepted as a term.

We come back to the big screen. Patrolmen prey for kids. One of them already flounces metal net in his one hand, in the other hand he has pistol with ball instead bullet magazine.

FLIPS (o.s.)

Just look at them how use their nets. They come to safe distance, very cautious.

CAMERA is on Rick's face for moments. He's not enjoying. Like they are hunting wild animals, not kids. Patrolmen viciously grin. The kid throws rounded knife to one officer, but it's too late, he is caught in the web, so knife misses the target. Young girl is also caught in the web by pistol of the other patrolman. The fight is over very fast. Until one patrolman prepares "package" with denser net for kid, the other one approaches to girl and he tries to have safer "package" too. But something unexpected happens. Somehow, young girl finds the way to free one part of her hand, and quickly and abruptly, with some of tool which looks like awl, stabs officer in the leg. There is screaming of pain until CAMERA is focused on face of agony and surprise.

FLIPS (o.s.)

That's what will happen to unwary.
The snake has bit - and that
dogcatcher was disabled for two
month. Fool could be dead. Never, and
I say again, never, underestimate
kids. Don't be seduces by these
angel, innocent eyes and meek look.
Little snakes will attack you when
you least expect.

On big screen the young girl is still caught. The other officer doesn't repeat the mistake. He pulls net with girl who tries to stab again, but in a moment, she is near by him and patrolman blows her strong in the head and she's unconscious.

Rick slightly jerks on strong hit, he is repulsive on what he saw, but it's very hard to notice. The scene was brutal.

BENNY

(with hand in the air)
Sir, can I ask something?

FLIPS

Go ahead, Cutter.

BENNY

Why patrolmen haven't more trustful
and stronger weapon. I don't know
about net, sir, it seems to me pretty
much powerless.

Flips nods and then turns off the projection. Light slowly comes back in the room.

FLIPS

Clever question, Cutter, yes. Why? Very simple. Other weapons have showed failures. We have tried with plastico guns, but it was happen that bullets repulse of trash and walls and kill and wound our own. Electro shocks were not confident too -- and after all - The city doesn't want to kill children. We want them back, we want to cure them from that insane epidemic. City supervisors want human ingress to the problem. If we are killing them, who will heritage us? The city would stay without young people and the city would die some day. And parents of the fugitives don't want to kill them too. So, all in all, you have only nets. And your courage and craft.

Murmur among cadets, they are not too happy to hear this.

FLIPS

You see, children are in furlholes, and furlholes, as we know, are huge, a very nice place to hide. They have bases in them, and we found some. But they are always run away, like somebody warned them. In furlholes fugitives have assistants, who make motorcycles, organize escapes, planning and setting tactics. They probably have drugs too.

Flips moves head to see them all and looking for reaction.

FLIPS

Now you know all. You saw our instruments and their answers. You know about danger which will be all around you. From you we're asking only success and results, you are hands of the city right now, you are

mean and cure for disease on
organism. You must. You know how. And
everyone will expect that from you.

He gathers things from the table, ready to leave.

FLIPS

That's all, my patrolmen. The next
meeting is with instructor Brecker in
training hall.

Flips is leaving. At the door he doesn't look to them. Comments
are starting among cadets. Rick and Benny exchange glances.

INT. THE DORMITORY - DAY

Rick is sleeping in his bed. One hand mercilessly shakes him.

BENNY

Rick! Rick! Wake up, man! Stand up,
damned!

Rick awakes and going to sitting position very fast.

RICK

Ooh! I guess I was asleep reel good.

BENNY

Not just that, man! Brecker is
furious in training hall. He's
cursing and insulting you. You had
must show up a long time ago!

Rick stands up and takes his cloth.

RICK

I'll be there in a minute. It's okay,
thank you, Benny.

With shaking head, Benny leaves the room. Rick hastily continues
to dress.

INT. TRAINING HALL - DAY

More than twenty cadets are surrounding instructor BRECKER. He is
very strong man, one head taller than Rick, and maybe forty pounds

heavier. In late thirties, he is a big man, looks like rock of muscles and lard. But Rick is not skinny either.

Rick comes in, attention is on him immediately.

BRECKER

Look who's here! Our noble future patrol officer, Mooney! Where you think you are, Mooney? In summer camp? Everybody's working and training, but our hero - sleeping!

Cadets smile malignant and from their reaction we can see that Rick is not popular among them.

BRECKER

What is in your brain? You think you're special? Let's see are you really something special.

And he's coming in some arena, oval shape, edged with fat ropes tighten in horizontal position. It reminds us on boxing ring. Rick is coming in too, followed by mocking views of other cadets, who obviously want to see him hurt, except Benny, Joel and Victor. They look worried.

BRECKER

It will be another practical demonstration for you and for others.

Brecker picks up net gun in one, and metal net in second hand.

BRECKER

It's time to find out are you ready for going outside? If you can't catch me or evade me, you won't be able to catch anything outside. You know what's outside, Mooney, don't you?

RICK

Yes, Brecker, I know.

Rick looks to Benny among cadets and he nods.

RICK

You learned me so much in past months. How to evade knife, how to

attack suddenly.

BRECKER

Talk, just talk until you can. Soon you won't be able. You'll act fugitive, I'll be dogcatcher. I wanna hear your adjurations.

They begin to walk in circles, estimate each other. Quite by accident, Rick sees one man in high transparent platform, far away from arena. It's Flips.

Preying continues, Brecker flaunts with free metal net and first time strikes at Rick. But Rick is fast and evades easily. It's just probation. Then again, but Rick is fast again. Brecker shots with net gun and Rick jumps aside. Net from gun becomes entangled to ropes and Brecker throw away the gun. Now he has only free net in hand. This time he attack faster and stronger, but in split second, Rick barely evades catching. They again walk in circle, vicious smile is in Brecker's face. He's enjoying, no doubts. Again net flies through the air, and it's closer and closer to Rick, who uses Brecker's swing and hits him strong with fist in stomach. But like he hit the rock, not human body.

BRECKER

Ha - ha! You jog like a girl, Mooney!
Today I will teach you a lesson! You won't forget it.

Brecker is near Rick, trying to catch him with bare hands, but Rick expected this, bows his head and hits strong in groins by leg. Brecker falls on knees and screams. Rick tries to use position and jogs him by fist strong in face. Normal man will be down, but not Brecker.

INTERCUTS with faces of cadets. Everyone is bewitched, including Benny, Joel and Victor.

Brecker stands up fast.

BRECKER

You should didn't that, Mooney! I'll break you like a bough.

Preying again. Brecker jerks false, trying to confuse Rick, but without results, so far. Brecker attack again with net, Rick evades, but the second jerk of Brecker's hand comes immediately

after the first one, and with that surprised combination of moves Rick is caught on leg. Rick falls down, but manages to catch ropes. Brecker is exulting, smiles aloud. He starts to heaves Rick toward himself.

BRECKER

You're mine, Mooney! I will break you slowly. Start beseech, dog. Now!

Rick is all in effort to hold by ropes. He knows if Brecker catch him by strong hands, it will be very, very unpleasant. As he heaves net, Brecker enjoys his supremacy. Rick's legs are in the air, he is in horizontal position, parallel to floor.

On moment we see Victor's face among cadets. He has desperate grimace.

Pulling is stronger and stronger, but it won't last for long, everybody knows that. Suddenly, absolutely unpredicted, crafty hidden, Rick drops out ropes and turns into spring, catapult. His legs hit surprised Brecker in the head so strong, that Brecker is down. He tries to stand up with blood runs from mouth, but he can't. He falls down unconscious. The hit of both legs, by heels, was very strong.

Cadets are stupefied, especially Victor who can't believe what he saw. Benny and Joel go into arena. Rick looks to high platform to see grimace of Flips, but he's gone.

INT. BATHROOM - DAY

Rick is under the shower, water beams rustle, so it's normal he couldn't hear approaching Benny,

BENNY

That was tremendous blow, man. Pig finally got what he deserved. His jaw is broken, tongue mutilated hard. He will be absent for months.

RICK

Come on, Benny, it was me or him.

BENNY

Hey, hey! I know that, Rick, don't justify anything in front of me.

RICK

I'm sure he would break my backbone
if he did catch me.

BENNY

Flips was on platform.

RICK

I know. I saw him. I believe he has
special attention for me or maybe for
all four of us. Something stinks
about it. I was never been against
the city.

BENNY

Special attention?

RICK

I don't know, maybe I'm wrong.

BENNY

(insecure)

It's not my heed, Rick... But...

RICK

Come on, Benny, spit it out. I've got
not so many friends among cadets. You
are one of three. So?

BENNY

That bastard, Brecker, was spreading
lies about you.

(looks aside, feeling
inconvenient)

He told us that your brother is among
fugitives.

Rick turn off the shower and jogs wall angry.

RICK

Everything is all right, Benny. The
son of the bitch told the truth, at
least for ones. My half brother is
among fugitives.

INT. THE DORMITORY - DAY

Victor and Benny are here, sitting on two beds, and Rick and Joel just come in. They are all sitting now, but nobody speaks anything.

RICK

What is this? Party of silence?

JOEL

(smiles)

Rick is in right. Come on, Victor, why you called us?

VICTOR

(frowns, inhales)

Things are getting complicating. We are all here for having troubles. We know about Rick's brother, but we are suspicious too for the central.

RICK

Why? I was never against the city. It's normal reaction wanting to find brother and extract him from runaway dogs.

VICTOR

All right, all right, Rick! But please, don't forget. The rest of us have no problem of that kind. I believe... I think they passed us in with some reason.

JOEL

But you are not sure? What's the catch, Vic?

VICTOR

Just look at the faces around here. Only desire for money and ranks. Those weird types have no mercy. They need them, not us. We are different from them.

BENNY

You think we are suspicious for them?

VICTOR

Maybe.

BENNY

Maybe is not good enough, Vic.

RICK

Wait a minute, wait a minute! I don't understand why city supervisors would do it? We are not related of any kind with fugitives and renegades. Whole game of intrigue fatigues me and makes me sick. I just want to save Manuelito.

VICTOR

(with bitter smile)

You're so naive, Rick. The city! The city! It's all nice, but we all know that the truth is hidden and rougher. At least, I know.

JOEL

I've got no reason to love this monster we call the city. Furthermore, I hate it. They tossed me from work to work, from place to place and always have brought me back. And I was swallowing all of it. Enforced work in tunnels was awful.

The rest of them are mute. They didn't know detail about tunnels. And more important, they didn't know that Joel hates the city.

JOEL

I like those kids, all that escapades, furlholes and the rest. Why they can't look outside, to see how it is. At the end, I finished as patrolman. It's better than working in tunnels, believe me.

Now they all sip into silence and solicitude.

VICTOR

We are where we are. There is no turning back now.

He stands up.

VICTOR

Let's disperse, we can be suspicious. Watch your heads, boys. I heard rumor that we going outside day after tomorrow. Every one of us has older patrolman for partner.

RICK

We'll have watchers, in other words.

VICTOR

Something like that.

INT. THE DORMITORY - NIGHT

Very dark here, it's the middle of the night. Other cadets are sleeping, but Rick is not. He changes position in bed for several times, and eventually, stands up and goes to the lobby.

INT. LOBBY BETWEEN THE DORMITORIES - NIGHT

Rick is surprised when he sees that he is not alone in sleepless tonight. Victor's standing by the fence, all alone. They are in pajamas.

VICTOR

No sleep tonight?

RICK

No. And you?

VICTOR

I've hadn't good sleep for month.

RICK

You worried? Or what?

VICTOR

I've got bad feeling about this. I have regrets to join in. What about you?

RICK

I'm just asking myself. Why the kids run away? What is behind their daze

and madness? Manuelito is among them and maybe he is just a bait to help others to escape. And dogcatchers are more merciless every day.

VICTOR

And if they want to leave the dome city, why they already didn't? Why they hide in furlholes?

RICK

Yes, exactly. And I wonder... I just wonder to myself how much I know my brother. We rarely have been seeing each other for a long time. I was working, he was educating, and we exchanged short messages on terminals. He was reticent, he hated fusty city, teachers-androids. And I, I was too busy and too tired to speak with him when we met.

VICTOR

You believe there is some existence outside the dome and the city?

RICK

No. I don't. I can't. We all know what was happening in our past, in ancient world. So much times I watched movies about outer world. Devastation, radiation and some mutant's form of beings. And children have got impulse to go there. How my brother succeed to go to dome limits? I don't even know if he's alive or dead.

Silence between them for seconds.

VICTOR

There is no point thinking about it. We are dogcatchers now. Tomorrow will be our first day in patrol, in hunting. The city demands and expects that from us. And we must do that way.

RICK

I know. I'll try not to disappoint them. -- What do you know about my partner, Trapeman?

VICTOR

Strong man. Monster in human shape. Favorite pupil of Brecker. Be very careful with him.

EXT. THE FURLHOLES - NIGHT

Mobeel car slowly drives through murky and dirty streets. Nobody is on the streets, obviously this part of city is avoided by most of the citizens.

INT. INSIDE THE CAR - NIGHT

Rick is on the wheel, TRAPEMAN is indeed strong man with short black hair and fat neck, in thirties, Caucasian. They are both in dark blue uniforms. Car stops hidden in some shadow of the wall. Inside the vehicle we see two 14-inch flat monitors. One is sonar with graphic equalizer, the second monitor has electronic map of streets.

RICK

I think this is good spot.

They are sitting in silence for some time. Rick is thoughtful, his mind is far way from here. He doesn't react when sonar started to beep.

TRAPEMAN

(yelling)

Hey, Mooney! Can't you hear ticking? Move this thing or we loose money!

RICK

Don't bawl! I heard you, man. Relax! In any case, they must pass beside us.

They just look on monitors. Silence and only silence. Finally, three motorcycles passing by fast, they don't notice mobeel car which is hidden in shadows. Rick right away starts engine and mobeel is on the run. Pursuit begins. On each motorcycle are two fugitives.

As fugitives noticed they are followed, knives are in the air, aiming for mobile car. First few is missing, but one of the next hits windshield, fortunately for patrolmen, car is resident. In spite of that, Rick moves car in other street.

TRAPEMAN

What're you doing, man? What is your performance now?

RICK

Shut up, Trapeman! I'm driving and stop gabble, let me do my job! I'm gonna cut their path, that's my intention.

TRAPEMAN

For a moment I thought you'll let them go. Let's catch them, we are here for money, bro! My net was empty for a long time.

Rick is poignant from these words, but follows marked dots on electronic map.

RICK

Keep your thoughts inside you. Your motives don't interest me.

At the end of these empty streets, Rick detours vehemently left. Rick was right, the streets are parallel, and the last motorcycle of three is slashed like by broom. Car is very strong, two fugitives fly through the air, and their vehicle ends in some trash beside the walls. Two other motorcycles continue to run and we can't see them anymore.

Trapeman smiles as he goes outside the car. Net in one, net gun in second hand. Rick is still in the mobeel car.

TRAPEMAN

What's the matter, Mooney? Eleven nights without quarry. Don't you want to earn some money? Maybe you've got sympathy for little devils? Or you are simply afraid? But if you overwhelm Brecker, you can beat everyone.

Rick shakes head as he leaves the mobeel. In front of them, one of fugitives recovers from fall. As Trapeman approaches, helmet is down and we see long and sleek blue hair, she is a girl, 11, maybe 12 years old.

TRAPEMAN

(mocking)

Oooooo! This is easy snack for me. A girl! She's yours, Mooney. I'll take the driver.

The other fugitive is older, boy with minimum 15 years of life. He recovers too from the fall. He immediately swings with rounded knife, but it's too late, he's caught in the web by pistol, so knife misses the target. He begins to pull boy in the metal web.

In the meantime, Rick is before girl fugitive.

TRAPEMAN

Don't go too near, they are always ready for tricks.

The girl has some blade in her hand. On her face we can clearly see fear, hate and disdain. However, Rick puts down net and pistol.

RICK

Be still, please. I don't wanna hurt you, just be still.

Trapeman prepares "package" and his fist blows the fugitive who faints.

TRAPEMAN

(yelling)

What are you doing, man? Are you crazy? Drop the damned net on her!

RICK

Shut up, Trapeman! Can't you see how scared she is? She's a child.

TRAPEMAN

Stupid moron! Don't go to her! Catch her!

Rick gives her an empty hand. Girl slowly puts down the knife and look, like she believes him. Rick looks to Trapeman.

RICK

I told you. They are still children.

The same moment as Rick glances to Trapeman, girl fast and suddenly stabs Rick in the ribs.

CAMERA goes on Rick's face in CLOSE SHOT. This is face of quiet pain, surprise and not believing. His eyes are lost.

Rick falls down on his knees, he seems like already dead man to us. But how she surprised Rick, Trapeman surprised her, catching her in the web. The girl fidgets in the web, but she is caught for good. Her bloody knife can't cut the net. Trapeman hastily goes to mobeel car, until Ricks fall on his back. Trapeman goes to Rick with some medical tools and box.

TRAPEMAN

You fucking fool, Mooney! I knew your fetid sentimentality will lead you straight to hell!

Trapeman prepares some kind of bandage made of component called dermoplastic, another use of brown plastic in the big city.

TRAPEMAN

I should leave you here to die, but it will make me problems. Anyway, it will be good lesson to you, if you survive.

RICK

(barely speaking)

Shut up and leave me here to die...

But Rick screams of pain when Trapeman compresses the wound.

TRAPEMAN

You are ungrateful, very ungrateful. I'll remember this. But you have to fight for your own life. This bandage will hold to the base. I'll stay here with my catch and I'll call for other patrols. Fugitives can come back any minute. And I'll ask some question to

him. If you can't go, you're dead.
Go!

Rick slowly stands up in sitting position. In the meantime, Trapeman makes secure package of young girl and puts her in back seat of mobeel. Rick is in pain, somehow he can walk, cradling his wound. With great effort he opens the car door. When he sits, blood is visible between his fingers. He starts engine and leaves the place. One bloody hand is on the wheel, the other on the wound.

INT. MOBEEL CAR - NIGHT

In rear window he silently looks at girl, caught in net and immobilized by some sticky tapes.

RICK
Why... Why you did it?

FUGITIVE GIRL #1
You damned dogcatchers! I regret I didn't revenge Mick and I didn't kill you! We are caught, but Mungos will free us all!

RICK
(speaks harder and harder)
Mungos? Did you say Mungos? Who...
Who is Mungos?

EXT. STREETS OF FURLHOLES - NIGHT

Mobeel car begin to go zigzag.

INT. MOBEEL CAR - NIGHT

Rick begins to loose clear conscience.

RICK
Tell me... please... I... I've got
brother among you... fugitives...
Tell me... he is... His name is
Manuelito... Did you see him?

She spits in his direction, it's more than hate.

FUGITIVE GIRL #1
Die, you dirty dogcatcher! You and
this ugly city!

EXT. STREETS OF FURLHOLES - NIGHT

Car has no clear direction, obviously Rick can't control vehicle. Mobeel hits some garbage can by the road, one by one. But car is still running. We can't see what happens inside the car, but we know that Rick has hard moments.

EXT. PATROL BASE - NIGHT

In spite of everything, mobeel car is very near to target. Several cadets in backyard watch the car far away. Car is still running zigzag, but very fast, they know something is wrong. Metal fence is destructed right away, alarm going on, lights are turning on. Some personnel go out, mobilization for everyone awake. Car continues over the grass, outside of the road, everyone is bewildered. Car goes and goes and finally it stops with not pleasant crash with some building wall.

Some cadets hastily go to the car and open door. Rick falls outside right away, with chest and stomach all in blood, unconscious. One cadet checks his breath.

CADET #1
He's alive! Call the medics!

INT. HOSPITAL - MEDICAL ROOM - DAY

It's very quite. Rick is in hospital bed in sitting position. Big brown bandages cover his whole stomach and chest. Benny comes in with smile on his face. He shakes Rick's hand strong.

RICK
Hey! Take it easy, Bear! It's just
overgrown.

BENNY
Come on, come on! It's just a scratch
and you're already skulking. And we,
the rest of us have throe outside.

Rick smiles, but in second smile faints.

RICK
How's up there?

BENNY
(shakes head)
Nasty. There are new cases of running every day. We have caught them five-six, but double ran away. Bad, Rick, very bad.

RICK
What happened to girl I drove?

BENNY
Oh, you mean Miller?
(shrugs)
Can you imagine, man, her folks are 'A' operators in computer center. And still, she ran to fugitives.

Rick jogs bed in slight rage.

RICK
I'm just losing time being here. Almost two weeks. Manuelito is there, I know it! I've got to go outside, I must find him!

Benny taps him and calms him down.

BENNY
Easy, Ricky boy, take it easy! All in good time. The most important, you alive, man. You have lost blood badly. Trapeman put thin layer of dermoplast on your wound.

RICK
Bastard.

BENNY
But he saved your life, no doubt.

RICK
What happened to his catch?

BENNY

I don't know. I wasn't interested. At the end, you will be back to same place with Trapeman. Don't think about it. Think about your return.

Rick looks to Benny askance.

RICK

Are you hiding something from me, Benny?

BENNY

Oh, no, no, no. You will be outside very soon and you'll see how it is.

He shrugs again and his look faints down.

BENNY

Kids arise like blind butterflies, pelting us with some sharp arrows. And knives, of course. Two more are dead. One was Joel's partner. He didn't manage even to throw the net.

RICK

I remember that guy. I thought he was experienced.

BENNY

He was. But those devils change tactics. He was hit in back. Joel barely survived, he had lucky.

RICK

Madhouse. Their volition is incredible strong. What attracts them outside, to death.

BENNY

Death?

(frown eyebrows)

Did you say death? That's what they say. Who has been outside, who can tell us what is outside? Nobody. I don't know anybody. Do you?

Now Rick frowns.

RICK

You speak like Victor. It's nonsense and nothing but nonsense. Outside is nothingness. Come on! Don't tell me you believe in something else.

Benny stands up from the chair and walks nervously.

BENNY

I don't believe in anything, Rick. Furthermore, I think Victor got the point. I said the same words to Flips.

RICK

Flips?

BENNY

Yes. He visited us from the central, wrung us about dissatisfaction of city supervisors, our results, and showed us some graphical charts and statistics. The point is - we don't catch that much how they ran away. They pay us for nothing. That's what he said.

RICK

And what is the decided?

BENNY

Mostly - nothing. We've got new cadets whose would never succeed to pass tests we passed. They take them from underground mine. Cruel, merciless, disreputable.

RICK

Is that so?

BENNY

Yes, it is, believe me. I told that perfumed Flips what I think about all of this. I told him we are not so naive anymore.

RICK

Flips is treacherous snake. Be careful, move away from him.

BENNY

I know that. They have surveillance for us. For Victor and Joel too. They know every word we say. It seems to me they still don't know who helps the fugitives. Sure, there is some kind of relevance. Kids alone can't do much.

RICK

It's certitude.

BENNY

Okay then. If nobody helps them from outside, somebody helps them inside the city. Roots of resistance are here, inside the dome. But, from caught fugitives we can't find out anything! As I know, authorities are erasing their memory and tossing them in rehab institutions. City fathers must be very angry when Flips is so often among us.

RICK

His position is on the line too.

BENNY

One more thing. Caught fugitives repeat one name. It must be their protector.

RICK

What name?

BENNY

Mungos. They called him as avenger, beloved leader. That's right, Mungos!

RICK

Wait a minute, wait a minute. Mungos?! I know... I know that name. The girl I caught mentioned the name.

Mungos, yes, I remember now. What do you know about Mungos?

BENNY

Not so much. Always among fugitives, wears black all the time, organizing everything. Uncatchable, fast, skillful and incredible precise with weapon. Most of patrolmen run when they meet him.

RICK

(smiles)

Nasty type.

BENNY

There is no reason to laugh. We take it serious. You'll understand when I tell you thing I left for the end of conversation.

RICK

What is it?

BENNY

To stop dispersal among us, they gave us coloo sticks.

RICK

Coloo-benumb of nerves? From training? Don't tell me!

BENNY

That's right, boy. It hits from long distance. Little devils can't shoot us with knives anymore. Aim and fire. Coloo stick does all the rest. There is quarry, immobile and frozen. Easy and simple.

RICK

Oh, man.

EXT. PATROL BASE - DAY

Actually, it's sunset, time for action for patrolmen. Cadets and personnel are sparse around walking by, there are girls too.

Outside the buildings we see one mobeel car. CAMERA moves closer to show one man. It's Trapeman, leaned on car, relaxed and bored in the same time. He's waiting for something. From one of the entrances, Rick shows up in dark blue uniform and goes to the car.

TRAPEMAN

So, Mooney the Jowl, among friends again? The end of shirking, a?

Rick is reluctant, puts some brown bubble gum in the mouth and tries to ignore Trapeman's comments.

RICK

Well, I had to. I had to try nice with them. But your way is not better either. I heard you've got some problems with guy in the mask. Mungos, yes.

Trapeman opens door of mobeel and prepares to go inside.

TRAPEMAN

And you can catch him? You can't catch even little girl.

RICK

That's different. I tried to help her.

TRAPAMEN

But Mungos is something different, and you are mature to fight with him, right?

RICK

Why not? If Mungos is fast, I'll be faster. We are fearless dogcatchers after all, aren't we? And they are still little children.

TRAPEMAN

Sure, sure! It's so easy to be a hero in words. I'll see you when we meet him. His boomerang is tremendous weapon, he hides like lizard and bites deadly and apace.

They go inside the mobeel, Rick by the wheel and mobeel car leaves the base.

EXT. THE FURLHOLES - NIGHT

Rick and Trapeman wait in the mobeel. We see coloo sticks in their hands, it's something like relay race with buttons. Car windows are open.

RICK

I understand you, Trapeman, and I've got solution for you.

Trapeman looks to Rick in disbelief.

RICK

As I know, there is huge reward for Mungos. Well, if we encounter Mungos, step back. The rest is my concern, I'm professional.

We can almost laugh together with Trapeman, because this is a kind of good, healthy laugh. Considering the previous situation, it is funny.

TRAPEMAN

(recovers from laugh)

Yes, yes, sure, don't tell me! Rick Mooney, The Jowl, the best of dogcatchers. Afraid of little girl, but not from serial killer. Did you forget, who saved you from death?

Rick spits gum through the window.

RICK

And now I should sing the songs of gratitude. I'll catch Mungos for you, and we are even.

TRAPEMAN

Oh no, no, no! Who is fast takes everything. You really think...

But beep of sonar cut Trapeman's speak in the middle.

TRAPEMAN

Damned! They are here. Turn on the camera and let's go among scoundrels. Ooooooooooh! I feel money in the air. This is my day.

Mobeel is already in moving. Rick occasionally looks to little monitors. Soon car is in some very wide road to city limits. In front of them are dozen motorcycles. As we approach, we can notice apparition all in black leather, giving orders by hands, we can't hear them. Motorcycles begin to drive toward mobeel.

TRAPEMAN

Close the windows. And drive to Mungos, no matter what!

This time Rick looks very determined to do so. Motorcyclists drive left and right from the car, leaving middle of the road free. Some knives are in the air, hitting mobeel, but just a few and car is resistance.

Now path to Mungos is free, and Mungos alone moves away with bike. Rick shakes head, something is wrong, it's too easy.

TRAPEMAN

I want him, Mooney! I want him! Follow him!

Rick does so, and looks like hunted motorcycle can't go far. Already in next quart of furlholes, mobeel hits and overturns Mungos' bike. Bike overturns around its axe and Mungos is down, but unhurt. He stands up quickly. Mobeel stops too, Trapeman goes out.

TRAPEMAN

What do you say now, Mooney! I told you, I've got nozzle fur such things.

His coloo stick stays in the car, Trapeman approaches only with net in hands. Rick is out too and looks carefully to rebellion. Mungos is all in black leather, black boots too, head is sheathed too in black leather and there is dense lace on eyes and mouth, so we can't decide how old person is and after all, we can't decide if this is male or female. But it looks very gracious and ably. All extremities are hidden. Mungos stands still, perfectly calm.

TRAPEMAN

It will be enough for running, kid.
You're mine now. Nobody can play with
me.

Rick fidgets around. Where are other fugitives?

For the very first time, we hear voice of Mungos. His voice is
attenuated under the mask and even from voice we can't decide
gender of Mungos.

MUNGOS

You deserve to die, Trapeman, you
spawn. We know what you're doing with
caught fugitives, you sick maniac.
Only look at you makes me ill.

But Trapeman doesn't answers, instead he heaves net to Mungos and
misses.

RICK

What he's talking about, Trapeman?

TRAPEMAN

Shut up, numskull!

It's like admission to Rick. He's confused. Trapeman throws the
net again, but Mungos is too fast for him.

MUNGOS

How you feel, lunatic? You want to
break my bones, and ordeal? Like you
did with ours. Basically, you are
coward, dirty dastard.

TRAPEMAN

I'll kill you, trash. You're nothing
but the trash.

He again throws net, in empty again.

TRAPEMAN

(bawls)

Mooney, you shuffle bastard! Take
that coloo and shoot him! Don't stand
like a fool!

But Rick shows no intention to do so.

RICK

I'm waiting for you to give up. I will deal with Mungos. But alone. And reward will be mine.

TRAPEMAN

You fucking bastard!

Trapeman leaves net and from his waist fugitive's rounded knife emerges in his hand. He's preying Mungos.

TRAPEMAN

I'll shut up your mouth forever!
Nobody asked for you alive. Nobody!

But Mungos is faster than words. From his back he takes knife in semicircle, bigger than fugitive's rounded knife. Knife is in the air and hits Trapeman on face. Half of cheek, part of nose, eye and lips and part of chin are cut. It's awful. Without any sound Trapeman falls down.

Now Rick and Mungos are eyes to eyes. Rick already has coloo stick pointed to Mungos, but he's hesitating. They change glances for seconds. It looks like a year to us. Rick puts down stick.

MUNGOS

You are not going to do it? You are different.

But Rick still just stares.

MUNGOS

Let's say we're even now, Mooney.

Rick is stunned. How Mungos knows his name?

MUNGOS

I could neutralize you anytime I wanted, from the start. But I didn't do it. You just return a favor.

From dark corners of building, suddenly emerges, at least ten motorcycles. Rick is surrounded in no time. Mostly boys with 15 years and older. Several girls too, 15 maybe 16 years. They can kill him easily, but nobody shows intention to do it.

MUNGOS

I am never without escort, you know.
Several knives had always been aimed
for your back.

Rick recovers from surprise and looks to fugitives on bikes. One
of fugitives pushes empty bike to Mungos. He takes it and sits.

MUNGOS

Trapeman is still alive. I leave him
to you. I hope you won't use him
again. He deserves to die, Mooney.
You can't even imagine what he was
doing to prisoners. Fugitives, how
you're calling those kids, who have
accepted the truth, are not in
splendid position. The city doesn't
want to let them go, and I won't ever
leave them abandoned.

He starts engine. Rick holds stick stronger.

MUNGOS

I know what is in your head. But,
will this bring back your brother?

Now Rick is more than stunned and dazed. Like he's reading his
minds.

MUNGOS

Are you gonna be a hero among
dogcatchers? Or you gonna be the same
like creature who lies over there? I
didn't want to kill him, though I
could. Death is too easy for him.

And they all leave the place, with Rick's mouth agape.

INT. PATROL BASE - THE BAR - DAY

It looks like fine place. There are several waitresses in uniform,
serve the quests, mostly officers, some of them in dark blue
uniforms, the other in cloth for every day. CAMERA MOVES through
this strange restaurant, until we find Rick and Benny at the
table.

RICK

I'm telling you, man! Mungos knew my name. How? How he knows about my brother?

BENNY

In that case, you know one thing. Manuelito is alive and I believe he is in some link with Mungos. Fugitives follow our moves, and they inform Mungos about everything. There are no doubts. Mungos is their leader and Manuelito saw you somewhere and told Mungos about you. That's why you are still alive, I presume.

RICK

You think Manuelito knows about me?

BENNY

Most probably. Though, to be honest, kid will not wish to come back to city ever again.

RICK

(inhales)

That's my problem. I made him if I have to.

BENNY

But Rick, why you don't put yourself in his position. Maybe those children see further than us? Maybe some of them were wrong, but not everybody. They are numerous. Nobody of fugitives voluntary came back to the city.

RICK

Enough with philosophy. I believe in the city and I think nothing is in existence outside the city. There were so much ugly events and horrors in past ancient world to be able to believe in fairy tales.

BENNY

Listen. Why don't we finish these drinks and go to Victor. I think you need sobriety. And I don't like how they look at us.

They finish drink and go out.

INT. DORMITORY - DAY

As Rick and Benny come in, Victor closes the door and checks did somebody followed them, very gingerly. They sit on empty beds.

VICTOR

All attention is at you, Rick. You met Mungos and stayed alive. Especially in compare what happened to Trapeman.

RICK

I wondered why he stayed alone with prisoner that night I was wounded. And bastard had ordeal over them.

BENNY

That bastard accused you for everything.

RICK

It's blind shooting. I destroyed all movie discs from that night. It will be his word against mine. And he has procured what he deserved.

Victor just stares at Rick.

RICK

So, Victor, what I should know about our glorious city?

VICTOR

The fugitives have right.

RICK

What? What are you talking about?

VICTOR

Out there, outside the dome, there is
life, new, green and blue.

Rick smiles in disbelief.

RICK

You're crazy.

VICTOR

Maybe. But I told you the truth.

RICK

You told me that everything the city
taught us is a lie? Come on, Vic!?

BENNY

Wait a minute, Rick. You know that
before join the dogcatchers, Victor
was working on place where
information came from outer world.

VICTOR

I'll tell you what I saw and what I
heard. It's up to you to accept it or
not. I was "A" operator in main
computer center of Dome city. I know
robotizing and android teams have
been outside the dome. Everything was
in top secret, of course. Results
were astounding. Very weak radiation,
vegetation in recovery, atmosphere is
breath capable. All that was top
secret for years. I broke some
protected codes and passwords and
found out. I was mad these days, but
eventually - I accepted the truth.

RICK

(shakes his head)

You must've been mistaken. There are
mutants outside.

VICTOR

Yes, there are some forms of life in
mutation, but without danger for
humans.

Rick bitterly smiles again.

RICK

Come on, guys! Why? Why city was hiding that from us?

VICTOR

Not from all. City supervisors knew about it. But what will happen if people find out about life outside? Everybody would wish to go out, and supervisors would lose their power. That's the answer.

RICK

What about kids?

VICTOR

They have found the truth somehow. In the beginning they come back from furlholes, but somebody must saw what is outside and have been surprised, probably. It was fascinating. And then kids began to run and inform each other. And it has been started. When mammoth edifice reacted, it was already late. The city acknowledged, maybe for first time, that its monumentality is manacle.

RICK

So, what you did with information?

VICTOR

What could I? We know how I would end to reveal such information. I was desperate - and very powerless.

BENNY

Something else. There were others, who help kids. News were spreading, all become massive euphoria.

VICTOR

And now they have doubts about us. They watch for us.

Rick again shakes his head.

RICK

It's all surprising for me. I never thought this way, never doubt it. I didn't know you were working in computer center. But, listen, just listen to me. Okay?

Rick seriously looks to them, to get additional attention.

RICK

If it is how you say, if there is life outside the city, why children are still in furlholes, why they didn't left the dome city already? Ha? Why?

Victor and Benny give slouched looks. They don't know.

RICK

I thought so. Anyway, it gives me only one choice.

Victor and Benny gaze at him in wonder.

RICK

To find out by myself what is outside.

INT. PATROL BASE - MAIN HALL - NIGHT

Rick goes to big, computer flashing notice board on the wall. IN CLOSE SHOT we see one name besides RICK MOONEY. It's BUD CRANK. Rick pushes button to mark beginning of patrol and walks to exit for hangar.

But in front of exit, by the table, young man in light blue uniform, with face like badger - animal, stops him.

BADGER FACE

Hey, hey, hey! Not without identification card.

RICK

It is in my room. Number 54. Why don't you take a walk and check it?

BADGER FACE

You are funny guy? Mooney The Jowl -
I suppose. It can't do, Mooney! Turn
your ass and get back for card! I'm
not going to say it twice!

Rick slaps him fast and strong and badger face slips from the
chair. Badger face tries to stand up and return blow, but Rick
hits him by leg and badger face is down again. Slight blood from
his nose. Now Rick takes his head, badger face is already smitten.
Everybody around look at them.

RICK

(imperious)

Since when cadets can bore patrol
officers? Move your ass and take a
walk to room 54. There you'll find
card which interested you. You
remember? 54! And don't ever put your
hand against me!

Rick pushes him away and continues to walk toward the hangar.

INT. PATROL BASE - HANGAR PARKING LOT - NIGHT

There are a lot of mobeel cars, patrolmen here and there. By one
mobeel is BUD CRANK, in twenties, skinny guy, with small shimmer
eyes. But Rick is still angry from previous event and he doesn't
want introductions. He walks straight to car door.

RICK

My name is Rick Mooney! You can call
me Jowl if you like. You are Bud
Crank, I know. Let's go Crank.

Rick starts engine and mobeel car leaves the hangar

EXT. STREET OF FURLHOLES - INSIDE THE CAR - NIGHT

Mobeel slowly drives through empty dark streets.

BUD

So, how it goes with those devils?

RICK

(quietly)

It goes.

BUD
You are not talky guy, are you?

RICK
It depends. What you're interesting
for?

BUD
(grins)
Money. Lots of money. Women like
smell of money.

RICK
If you're laborious, you can earn a
lot.

BUD
You'll be satisfied. Trapeman told me
about you.

RICK
Is that so?

BUD
Yes. He had bad luck. No one passed
by Mungos alive. Except you, of
course.

Rick suddenly presses brakes and Bud slightly hits the windshield.

RICK
You must be careful around here,
Buddy boy. There are surprises
everywhere. I had to stop here, this
is our spot for tonight.

Bud taps his forehead.

BUD
Yes, yes. And what we're doing now?

RICK
You're not from yesterday. You know
what we do. We're sitting and
waiting, sometimes driving in
circles, and mostly hunting. That's

the point. And at the end, we raise money.

BUD
That's what I'm interesting for.

EXT. STREET OF FURLHOLES - INSIDE THE CAR - LATER - NIGHT

It's very quiet inside, Rick and Bud are in silence.

RICK
How much to the end of shift?

BUD
(looks to hand watch)
Less than one hour.

They sink into silence again, Bud looks sleepy.

RICK
Listen, you can take a nap, if you want it. Nobody will know.

BUD
No, I'm fine. Thank you.

After seconds of silence, sonar starts to beep.

RICK
They are here. Prepare your net gun.

Rick moves the mobeel.

BUD
Net gun? Why I should risk? Devils can stab me with knives. Why not use coloo sticks?

RICK
It can't do. When you're with me, you'll play my rules. And I say no usage of coloo in my crew. Just nets.

BUD
But why, damned, why?

RICK

You can switch charge wrong, and strong charge can kill the kids. I don't want to get anybody on my conscience. We are dogcatchers, not killers.

BUD

Crazy fucking rule. We can be murdered out there.

EXT. STREETS OF FURLHOLES - NIGHT

Mobeel overlooks to ample street and in a second, bike with two fugitives is in front of them. They manage to avoid to crash with car, but bike ends in some garbage and fugitives fall down.

INTERCUTS with Rick driving car.

RICK

You see? Just to pick them up.

Mobeel stops beside garbage. Rick goes out with net gun.

RICK

Just sit down and watch. I'll do the rest.

As Rick approaches to fugitives, but still in distance, they try to recover from the fall. It's boy and girl again, this time a little older ones. Girl 14, maybe 15 years, and boy maybe whole 18 years. Knife emerges in boy's hand in no time.

RICK

I don't wanna harm you. I'll take you to the city without violence. Nobody will hurt you.

FUGITIVE BOY #1

Damned dogcatcher! You won't fool us. We know what happens to caught ones. Don't go any closer!

Rick shows them in opposite direction.

RICK

There are your parents there. And they are worried.

IN CLOSE SHOT we see boy's hand with knife. He's tense, but hesitating.

But blue electrostatic beams cut the conversation. Coloo stick is in action and boy is down very fast. Young girl couldn't do anything too, because Bud was very fast. Though he is behind Rick, stick's efficiency is visible. Fugitives are down with trepidation.

Rick is very mad.

RICK

Bud, you filthy bastard!

Rick rejects coloo stick from Bud's hand and blows him by fist. Bud hits the door car and falls down unconscious. Rick hastily goes to the mobeel trunk and takes out some handkerchief with liquid. Then he goes to fugitives. He checks are they are alive and then puts odorous handkerchief under their noses. They come back to sobriety. When they do, they retreat from him. Rick looks behind to see if Bud is still unconscious, he is.

RICK

It's okay. Take your bike and run.

Boy and girl murmur something we can't comprehend and then take their bike and leave the place.

Rick goes to camera on mobeel and takes out discs. Discs end in trash. Then he puts the same handkerchief under Bud's nose, slaps him too.

RICK

Come on, Bud, wake up!

Bud wakes up.

BUD

Hey, stop it, Mooney! What're you doing?

RICK

That's what I just wanted to ask you. Why you used coloo?

BUD

I saw it, man, I saw knife in his hand. I thought you need help.

RICK

You thought wrong. Suddenly, you use coloo without my permission, behind my back.

BUD

I didn't want it, I swear to you, Mooney! My mistake, really.

RICK

It's okay, Bud. I was furious and I have behaved rough. You must know in the future - don't use stick behind my back.

Rick gives him hand to stand up.

INT. CENTRAL CITY TOWER - THE LOBBY - DAY

The lobby of this building is very vast and tidy. There are big monitors on the walls, commercials are in the air. Civilians are around, women and men. No need to tell they are dressed different, we are not in present time. Flips walks through the lobby until he reaches lift door.

INT. CENTRAL CITY TOWER - INSIDE THE ELEVATOR - DAY

Flips pushes some buttons and lift goes up, but we can't see that, because we are inside the elevator. Flips is alone and elevator stops. As elevator door opens, two robots wait for him.

INT. CENTRAL CITY TOWER - FLOOR 22 - THE LOBBY - DAY

Flips gets outside the lift, and robots with four hands point some strange gadgets to him. We hear some beeping and computer sounds.

ROBOT #1

(computer voice)

All clear.

Flips continues to walk looking for some office, and after a while he finds it. Electronic beeping again and black door opens. Soon we are in

INT. CENTRAL CITY TOWER - MISAVA'S OFFICE - DAY

It's dark, but we can recognize luxury furniture in it. Flips just stands still.

FLIPS

You called me, sir.

From shadows of the room emerges big Japanese man, in fifties. It's MISAVA, one of city supervisors.

MISAVA

Flips. Isn't that pleasant surprise?
You've got good news, I hope?

Flips swallows dumpling, but recovers fast.

FLIPS

You called me.

MISAVA

Did I? Ah, yes, yes... We, city supervisors solve so many issues, so it's natural that we forget something.

False smile from Misava's face fades with his last words.

MISAVA

What is happening with your dogcatchers? Results are enervate from month to month. We have fugitives more and more, and patrol officers less and less!

FLIPS

My reports show contrary. Patrolmen catch certain number of fugitives every night.

MISAVA

Certain number? Did you say certain number? You talk like they are on hundreds! You are idiot, Flips! A common fool - with whom the others play game. We don't rely on your stupid reports! What we see in

center? We see a couple of caught
kids you're returning! That's all!

FLIPS

I'm not on the fields. I insist...

MISAVA

You don't insist enough, Flips! Our
city is huge and long range
projections need expansion. That's
multi-generation's task. How we'll do
it now? When our youngest generations
run away? How to stop that?
Surveillance? How we can survey every
child in the city? Mechanisms of
maintaining life in the city are
already overload. That's why we need
expansion. And what you and your
service bring me? Nothing! Non-sense,
empty words, nothing!

FLIPS

(speaks fast)

If you let me to explain. They have
some leader called Mungos. Just in
past few nights he killed three
complete crews. And one patrolman,
Benny Cutter, speaks openly against
us.

MISAVA

Shut up! You'll speak when I tell
you. You didn't reveal who is behind
fugitives. Don't you see there are
ones who support fugitives among
patrol officers? Why you didn't check
percentage by teams? Use your head!
You enjoy too much in parang drug.

FLIPS

I assure you...

MISAVA

Enough! Parang is not concern until
doesn't affect on job. And your job
shows bad results. We all know kid's
philosophy - when they are bored with

something, they leave it. But,
nobody, nobody returns back. Do you
know what that means for common
citizens?

FLIPS

I...

MISAVA

Shut up! Of course you don't know. It
means that kids have right to run.
The city is ultimate evil for them.
It should be abandon. But, tell me,
what will be left to the city? Our
city will die without youngest
generations, very soon. You realize
that, don't you?

FLIPS

You said there are among patrolmen...

MISAVA

Yes, that's what I said. It shows
that some patrolmen have none or very
low number of caught fugitives. And
they are paid well. Why? Maybe
officers let them go purposely? We
can't destroy all furlholes now,
we've got no time to do it! So...

FLIPS

So what, sir?

Misava presses buttons on keyboard. On computer terminal on the
table different names blink on it.

MISAVA

Just look. On screen you can see
dogcatchers I was talking about. Pay
attention to them. You know what to
do.

Flips carefully looks on screen.

FLIPS

Yes, I understand.

He continues to nod. Then he turns to Misava.

FLIPS

My mistake, supervisor. I was relaxed. I can't read thoughts of other men. I was just listening to your instructions and did the best to stop fugitives. But, it wasn't enough, I see that now.

MISAVA

That's what I want to hear, Flips. Be mistrustful to everyone. There is temptation of patrolmen to see by themselves what is outside. They will ask, why children? What's going on? You know what I mean?

FLIPS

Officers will want to do the same.

There is mystic smile on Misava's face, like he knows something we don't.

MISAVA

We thought about everything. They won't be able to do it. Be assured.

FLIPS

Yes. It will be as your wish.

MISAVA

Wish of the city, the big city. Don't use audio visual connection anymore, just come here.

Flips is ready to leave. Misava sits on a chair relaxed.

MISAVA

Don't forget Flips, we can't wait so much longer.

INT. PATROL BASE - MAIN LOBBY - DAY

Joel placidly goes to main monitor board on the wall. Vibrant computer names flash on the screen. Joel looks on it a while, and

then he's flabbergasted. CAMERA SHOWS IN CLOSE SHOT one name BENNY CUTTER and in extension KILLED. He rushes away.

Joel in his running, in one of the lobbies, meets Rick.

JOEL
(gasped)
Rick! Rick! Benny is dead!

Rick is frozen and lost. He helplessly fidgets around himself. He can't believe.

INT. PATROL BASE - THE LOBBY - DAY

We see only one big door with THE MORGUE title on it. In seconds, Rick and Joel go out, they are moped.

RICK
Do you know patrolman who was with Benny?

JOEL
Yes. But I'm sure there was interference of other's fingers. Benny would never pounce on the blade so artless.

RICK
I will deal with that guy. What's his name?

JOEL
Bark, I think. Fitt Bark or something like that. What you're going to do?

RICK
(shrugs)
Nothing. Nothing at all. But somebody must pay for Benny's death. We'll see what Bark can tell us about it. Very soon.

INT. THE TRAINING HALL - DAY

There are different kinds of rings and enclosure arenas for battles. Some of them are empty, but in some of them are patrolmen

and cadets in training of boxing, evading knife attack, net catching skills.

From main door Rick emerges inside. He goes straight to one fighting arena with one man in it. It's FITT BARK, Caucasian strong man in thirties.

FITT

Wow, isn't that a nice surprise? Rick
The Jowl comes back to training. For
what reason?

RICK

(shrugs)

Sometimes I come here. To practice
contact. When it's not crowd around
here.

FITT

Contact? Did you say full contact? Do
you go into battles?

RICK

I've had wonderful instructor.

FITT

Yes, I know about that, Mooney! But
Breckler was too old for us. Should we
try?

RICK

Sure.

As Rick takes off his cloth, Fitt viciously smiles, like he waited for this. The rest of cadets around here hastily go out. In no time, they are all alone in the hall.

FITT

This is perfect time and perfect
match. You are more stupid than I
thought.

Rick is already in ring, preying begins.

RICK

Is that so? Why, Bark?

Fitt jumps and flaunts hands, ready to attack.

FITT

Well... I was just thinking how to get to you and break your neck. And you came. Isn't that funny?

Rick is still not sure what's going on. But he's ready for battle too.

RICK

What're you talking about? What you've got against me? Isn't this only friendly training?

FITT

(laughs)

Ha-ha-ha! Friendly? From this hall only one will go outside. The door is already locked. You are next on my list. Your friend was first. It wasn't so long, believe me.

Rick tries to hold inside his rampage.

RICK

You did it. Fucking dog, you did it!

FITT

Yes, Mooney, but you won't live to tell anybody.

And we can see how Fitt is fast. Like in kick box, he smashes Rick's face by leg, but already the second swing goes in empty. Rick cradles his chin as preying continues.

FITT

Don't worry Mooney, it won't last long.

Fitt attacks again, trying to hit Rick at first by legs, but he's missing. Then with fists, but Rick evades all of it.

FITT

You are fast, Mooney, but not like me!

Fitt attacks again, by hands and by legs, but Rick crafty blockades every try. New wave of attacks by Fitt is going on, but Rick not only blockades and evades all of it, but hits Fitt a couple times in Fitt's face. Now we know, as Fitt, that Rick will not be easy snack.

New attack of Fitt, but it's a trick. As Rick is focused on blows on face and chest, Fitt fast crouch down and hits Rick in legs. Rick is down and like wild animal, with scream, Fitt jumps on Rick. But Rick is ready and he blows Fitt by fist until Fitt is still in the air.

Wrestling begins. This is fight for life and death. Fitt is above Rick. Rick by knee jobs Fitt in the ribs, but Fitt returns by fist in Rick's face. They constrict and blow each other intermittently. On a second, Rick manages to jerk off from mortal embrace, but Fitt grabs him again and this time Rick is caught behind his back. "Spanish collar" is when one man can choke the other one behind his back when his hand is around man's neck. Rick is now in that position. It looks like Rick will be choked. But Rick reveals hand from trying to free his neck and begins to jab Fitt in stomach by elbows. Fitt's face is in pain, because he tries to endure blows and choke Rick. But, eventually, he can't. Fitt's constriction is weaker and weaker, and finally, pressure is diminished and Rick heaves him aside. Now Rick is in attack and we can see that strength of Fitt is down. He tries to defend in wrestling where Rick has supremacy now, but it's useless. Now "Spanish collar" is on Fitt.

FITT
(through the choking)
You... You bastard...

Rick can kill him, but he's hesitating. To do it or not?

INTERCUTS with actual events in the ring and SHORT CUTS of Benny's dead head in the morgue. Some hand closes Benny's open eyes.

Rick has made decision. Desire for revenge is very strong, after all. Rick chokes him stronger and stronger. Soon, Fitt is dead.

He shakes off dead Fitt's body like unwanted bug and recovers from fight for a while. Bruises are on his face, little blood from mouth. Then he goes to the doors, but it's locked.

RICK
(yelling)
Open the doors, you fool! It's over!

From the other side of the door we hear voice, in the same time we hear unlocking of lock door.

CADET #2
You're real, Fitt, you've got it man!
You did it!

But cadet is really surprised when he sees Rick instead Fitt.

RICK
What's the matter, Rat, you expected somebody else?

CADET #2
Where is... Where is Fitt?

RICK
Oh! He had accident. He fall down from shaft and broke his neck. Sadly.

Cadet just stares as Rick continues to walk.

As Rick walking, the same images of Rick's walking MORPHS into images on the monitor and we are in

INT. FLIPS OFFICE - DAY

We understand that Flips have saw what happened on the screen in the hall and he is not pleased. His office reminds us on captain's room in some nave. Small and closely, but has everything what is needed.

We hear computer whirring. Flips touches some buttons on the wall and door opens. One patrolman goes inside. It's YURI, in young thirties, Caucasian, a little bit older from the rest of patrolman. He takes stand still position, like good obedient soldier. Flips just look at him for seconds.

FLIPS
I have a vision. A vision of new city. More powerful and stronger. With full respect of the law and authorities. With me among the city

supervisors. The new city, city of
order, city of justice.

Yuri doesn't know what to say.

YURI
Sir...?

FLIPS
Did you prepare everything for
tonight?

YURI
Oh, yes, sir. He believes me. We are
partners for a long time.

FLIPS
Then you know what you have to do.

YURI
Yes, sir. It will be done.

INT. PATROL BASE - MAIN LOBBY - NIGHT

Victor is beside main checking desk, looking on and signing on
some papers. There are some girls behind desk and sparse cadets
and officers around. Suddenly, turmoil is around and most of
people go to the main hangar.

VICTOR
What's going on?

Nobody answers him, and he follows people to the hangar.

INT. PATROL BASE - HANGAR - NIGHT

Now we can see what for is fuss about. From mobeel car Yuri takes
out dead Joel. Medics already take him away.

Victor can't believe his eyes. He runs away from the place, in
desperation, in sadness.

INT. PATROL BASE - LOBBY - NIGHT

Victor is crying as he walks through the hall. He heads to Rick's
dormitory.

INT. PATROL BASE - DORMITORY - NIGHT

It's darken, but we can see beds and shelves. Victor goes to Rick's bed and sits on empty bed besides, trying to calm down himself. Then he wakes up Rick.

RICK
(sleepy)
Victor. What is it? What's going on?

For seconds Victor hesitates, he is deeply in desperation.

VICTOR
Joel is dead.

Rick stands up in bed. He can't believe.

RICK
What?

Victor's sad and moped face tells him everything.

RICK
No, no, no!

Acceptance is inevitable.

RICK
Let's go to the morgue. See what
happened really.

INT. PATROL BASE - THE LOBBY - DAY

We see again one big door with THE MORGUE title on it. Rick and Victor go to it, but this time four cadets in light blue uniforms are by front door.

CADET #3
I'm sorry. No one can pass through
this door. We have our orders.

Victor stares at Rick, like he wants to tell him something. Rick looks at him too. And then Victor runs away from here, leaving Rick like he is guilty for everything.

Rick slowly leaves the place too, but further on, when he is alone, covers his face with hands. It is very, very hard time for him.

EXT. FURLHOLES - NIGHT

Hidden in shadows of deserted buildings, mobeel car stands still.

INT. INSIDE MOBEEL CAR - NIGHT

Rick and Bud Crank are here. Bud is in front of wheel.

BUD

Why we always wait for those little devils?

RICK

Are you really stupid or you are just pretending to be stupid? Use your monkey head. Look around, look at the trash. You remember how McFry died?

BUD

No. I don't.

Rick in his wrath jabs on car door.

RICK

You don't remember! Of course. Maybe I should ask your friend Yuri. But I can't find him.

BUD

Why my friend, Mooney? I've got nothing to do with this...

RICK

With what? With what, Bud? I don't accuse you for anything?

BUD

McFry was looking for trouble. He just was talking about fugitives, but not catching them.

RICK

And now you want the same thing
happen to me?

BUD

No, no... I just...

RICK

Shut up and move the car if you want
it.

EXT. FURLHOLES - NIGHT

He's doing so and mobeel is in moving, very slowly.

But nobody alive we can notice. Mobeel drives through the empty
blocks of empty buildings and trash hoards.

However, later on, we can see one fugitive who hobbles, like he's
wounded in leg, 16 maybe 17 years old.

INT. INSIDE MOBEEL CAR -NIGHT

BUD

There! He's mine. I saw him first.

Rick is not sure what's going on.

RICK

Careful, man. It could be a trap.

BUD

Trap? What trap?

RICK

It's too easy. And very suspicious.
Choice of place is not good too.

BUD

It's my money! I'm going. You stay in
the car if you're afraid.

EXT. FURLHOLES - NIGHT

Bud leaves the car with net gun in one and coloo stick in other
hand, as Rick shakes head in disapproval. Fugitive begins to run,
but Bud is fast and pistol with net catches boy.

BUD
He's mine, mine!

Rick leaves mobeel and fidgets around, it's still suspicious for him. Bud is occupied with making of "package" of fugitive with ropes and sticky tracks. Rick approaches to Bud, when on the half way, fifteen, maybe twenty fugitives goes down from trash with yelling and screaming. It is a trap.

Rick is bewildered, until Bud is in panic immediately. He leaves "package" and runs toward car. Knives fly around to both of them and this is what woke up Rick from surprise. Rick takes out metal net in his hands and begins to flaunt with it, so they are not easy targets because fugitives can't see them clearly. One rounded knife cuts the hem of Rick's boot, one cuts Bud's elbow aside, the other hit car and around.

When one knife ends in metal net, Bud, who was behind Rick for a while in "protection", runs to mobeel. Knives are in the air again, one hit his leg, but the others missing, so Bud is in the car. He starts engine and leaves the place.

Rick is frozen. Now he is absolutely open and outnumbered. Instead knives we hear exclamation of little faces, full of hate. They are kids with 15 years and more.

KIDS IN UNISON
Dogcatcher! Dogcatcher! Kill the
dogcatcher! Kill the dogcatcher! Cut
cut cut! Kill kill kill!

It's like some kind of anthem. They surround Rick and he is encircled soon. He just looks at them, resigned to destiny. Shouts continue.

KID IN UNISON
Cut cut cut! Kill kill kill!
With us there is
no deal, no deal!
Dogcatchers, we kill, we kill
Yes, we will, yes we will!

One strong, older fugitive, with 19, maybe whole 20 years takes one step forward. Young man full of hate is RITCHIE.

RITCHIE

You're mine now. I hate you,
dogcatcher. Because of you my friends
can't go outside. Come on, catch me
with net, if you can.

He starts to prey until others step away from them.

RICK

Why you hate me? You never saw me
before?

RITCHIE

Defend yourself.

RICK

On second thought, why not? I wear
uniform of dogcatcher, chase your
friends and bring them back to dome.
Why you wouldn't hate me?

But Ritchie is not interesting for words. He is ready for knives
and in last second voice stops him:

VOICE

No, Ritchie!

Everybody turn on to see who it is. All in black, unrecognizable
in face and hidden from views we see known person - Mungos.

RITCHIE

Why you don't let me go, Mungos? He
is dogcatcher, our enemy.

MUNGOS

It will be hard to explain you. But
try to understand. He is different
from others.

RITCHIE

Different? They are all the same. I
don't wanna be with erased memory.

Mungos tenderly touches his cheek.

MUNGOS

That won't happen. Go now and leave me alone with him. It's time for egress. You are going.

RITCHIE

Me? Why me?

MUNGOS

You want to go outside, don't you?

RITCHIE

(insecure)

Yes, but...

MUNGOS

But what?

RITCHIE

I want to help. So many our friends are there.

(shows by hand in direction of city)

MUNGOS

It's time for egress, Ritchie. Enough with hate. They wait for you.

Mungos and Ritchie ramble from surrounded Rick and soon we can't hear their talk, just like Rick. Rick is mute but he knows that he's alive just because of Mungos. Some kids going to Mungos and Rich, but some touch Rick in the back with boomerang knives. He is trapped as kids continue to talk with Mungos.

What they are talking about? Can I go from this alive? These questions we can read on Rick's face as we can only suppose what they are talking about.

Rick looks at kid faces around him. Only hate, despite and repugnance.

Finally, Mungos comes back to Rick.

MUNGOS

They want to take you to shelter. I can't persuade them otherwise.

RICK

What a stupid way for dying. Why?

MUNGOS

Why? Why? There is some much hate in these little hearts. You understand that, Mooney? So much times they ran from your mobeel cars, being hunted, beaten, abused and returned to big city. What you expect? They don't want to believe you are different in some way.

RICK

What they're going to do with me?

MUNGOS

I imagine they want to torture you in a way, or test you.

RICK

Torture?

MUNGOS

It's a funny way to show courage. It's test of freedom or test of slavery. Test of life, take it how you wish.

RICK

But... Why?

MUNGOS

You are dogcatcher, don't ever forget that.

The kids begin to spit and jostle Rick.

MUNGOS

Don't answer, be still. They search for reason to kill you.

One of older kids, 18 years old, blows Rick in stomach, but Rick only quietly inhales of pain.

RICK

What will happen?

MUNGOS

I just managed to postpone. They will take you to their shelter and you'll get chance for deliverance. I can't persuade them in anything else.

Kids push Rick.

MUNGOS

Just follow them, Mooney. The worst is ahead of you.

EXT. FURLHOLES - NIGHT

Rick has hands in ropes and he is escorted by group of kids, all have boomerang and common knives. It's very strange neighborhood, full of trash of different kinds: pieces of old furniture, parts of broken home machines, huddle of useless, ancient things of the past like bricks, pillars, old cars, metal trash, some useless machines etc. Occasionally, Rick must bow head down to pass through narrow passages. This place is never been seen by any patrolman, for sure. Ritchie jostles Rick as they all walk.

RITCHIE

Everybody will be happy to see dogcatcher.

They continue to go on, now beside trash of ground and wood. Rick with interest looks on environment, because he has never seen it, and we neither.

Later on, in some distance, we can see some square between buildings, with kids around. This place we can call main square of fugitives.

EXT. FURLHOLES - FUGITIVE CENTER - NIGHT

As they come to the square, excitable kids are gathering on free plateau. Some of them around begin to sing anthem:

KIDS IN UNISONE

Cut cut cut! Kill kill kill!
With us there is
No deal, no deal!
Dogcatchers, we kill, we kill
Yes, we will, yes, we will!

We can see children of different ages. Majority is between 10 and 18 years of life, but as Rick get attention more careful, there are younger too, children of 8 or 7, maybe even 6 years old, with shabby appearance. But that's not the end of surprises.

They leave Rick aside with Mungos and two guardians, until the rest of them mingle with the others, Ritchie is going to the center of plateau. There, it's another surprise. One older man, in fifties, with hoary mustaches and hair but with very pleasant appearance, gives orders around, obviously, he is their protector or some kind of spiritual leader. His name is SEEMUS.

Rick is surprised, in his disbelief he looks to Mungos, and like Mungos can read his minds.

MUNGOS

He is one of inhabitants from the valley, outside the dome city.

RICK

What? What valley? What're you talking about? What kind of nonsense is that?

MUNGOS

You still think as common citizen of the city. And your brain of dogcatcher can't accept that anything can live outside. You'll find out you're wrong.

RICK

I'm not interesting for fairy tales, I'm interesting how to stay alive. What bunch of devils attends to do with me? Hanging? Crucifixion?

MUNGOS

They will decide. You are dogcatcher and you used of such things. Test will be something the hardest you ever had. But this is your only chance to stay alive. If you survive, they won't touch you again.

RICK

Comfortingly. You talk like I'm
already dead.

MUNGOS

Maybe.

"Maybe" is like confirmation that Rick barely can survive. Totally
discourage.

MUNGOS

Men from the valley won't do it that
way, but not fugitives.

RICK

Come on, now! Stop feed me with that
nonsense and lies. Outside is death,
chaos, exposed ground, mutants...

MUNGOS

You ignore life outside.

Rick is watching to the plateau, Ritchie, Seemus and some older
kids still decide about his destiny.

RICK

No. I don't ignore it, I just don't
believe in it.

MUNGOS

The same thing. Even if you saw it,
you wouldn't believe it?

RICK

I don't know.

MUNGOS

After all, you are dogcatcher.

RICK

Yes, I am, but not willingly. I
despise my job, but this is only way
to find my brother.

Rick just remembered reason why he is here in the first place.

RICK

Manuelito? You know my brother. Where is he? Is he around here?

But Mungos shakes head for negative.

MUNGOS

You still want to bring back you brother?

RICK

Of course. My purpose being patrolman is finding Manuelito.

MUNGOS

Did you ever wonder, does he wants to come back?

RICK

Manuelito? He's still a child.

MUNGOS

There are no children in the city anymore, don't you get it? The city wants absolute control on every life. And they have control over you, but not over us. Kids would rather be in furlholes than come back to the city. They know what is waiting for them there.

RICK

What's waiting for them? Discipline, law and order. What else? -- Besides, I don't care for other kids, just Manuelito. I'll never forgive myself if something happens to him.

MUNGOS

Your selfishness is overwhelming, Mooney. To do that, you are ready to do some nasty things. You want to find Manuelito? Okay! But in the meantime you'll catch dozens and dozens other kids and destroy their hopes to go outside the dome. How you

can live with that, you mighty
dogcatcher?

Rick is silent, because remark is on right place.

RICK
Why you're helping them?

MUNGOS
(ignoring)
Look! They made a decision.

And fugitives start to push him to the plateau. Ritchie is dapper,
and Rick and Seemus meet the looks at each other. Mungos notices
that.

MUNGOS
He is real man from outside. Like you
see, we are not beasts, monsters or
mutants. We are perfectly normal.

RICK
We?

MUNGOS
I'm from outside world too. The city
is monstrous body which is dying.
City supervisors know that and they
want to take us with them in
maelstrom of death.

RICK
(shakes head)
I told you. I can't swallow these
bubbles. Let's finish all of this.
What that mutant wants from me?

MUNGOS
Easy, Mooney, easy. Seemus doesn't
interfere in such events. He is
engineer-constructor. Bikes and
boomerangs are his work. He's not the
only one. We support children, until
you chasing them. There are no good
and bad dogcatchers for them.

Ritchie with hands in the air takes a word.

RITCHIE
(yelling)
Listen to me! All of you listen to
me!

But Rick still looks at Seemus, and Seemus looks at Rick.

RITCHIE
(cont'd)
We caught dogcatcher, for first time!
We all know what that man is and what
he did to us! He is from the city!

On mention of the city, everybody starts to peeve.

RITCHIE
(cont'd)
Seemus gave us an example!
Dogcatchers are not invincible,
untouchable and superior! Seemus
opens our eyes!

Like this is happening to somebody else, not Rick. He just stares
at Seemus. What they find in each other eyes: triumph, mockery,
malice?

RITCHIE
(cont'd)
We will give chance to that man to
stay alive. We'll put him on huge
probation.

We hear noise of yelling, screams and outcries.

RITCHIE
Dogcatcher will be alone. We'll give
him one minute of advance. If he
succeeds to run away from three of
us, he can live. We'll go to tunnels
of death!

And they push Rick forward, whose hands is still linked with
ropes. Cheering is all around, children and kids approach to
follow in verve. Plenty of them, fulfill the cadre.

As they walk, some children, one after one, tap Rick and make sneer grimaces.

EXT. TUNNELS OF DEATH - NIGHT

All stop at some place with three tunnels of brown materials.

RICK

What is this?

Mungos leads him away toward the tunnels.

MUNGOS

You better never experienced it. But I can't change anything. I don't believe you can survive this. Ritchie, Sen and Robby know these tunnels like their own pockets. It's nicety for them.

RICK

I don't understand. Can you be more specific? Come on, it's my skin.

MUNGOS

There.

(shows in direction of tunnels)

There is your salvation or death. All three tunnels lead to the same direction, shortcut to furlholes. But it's a long way. Choose one of tunnel and go. You'll have only your wise head.

RICK

I was the best in training camps and I hope there is something left in my 'wise head'.

MUNGOS

Ha - ha! Very funny. Gumption and fast reaction can save your life. But all three of them are fast too. They know all tricks and deceptions. But there is something else.

RICK

This is not enough?

MUNGOS

They'll have weapons, you won't.

RICK

Their judgment is inexorable. But I am dogcatcher and I don't wanna leave my bones here.

MUNGOS

Good will is not enough, but I wish you all luck.

Ritchie, Sen and Robby, all about 20 years old, step forward, and one blonde too. Mungos takes out boomerang knife.

MUNGOS

When kid starts to count, crawl through tunnel as fast as you can.

Blonde kid steps forward. Mungos cuts Rick's ropes and then nods to kid.

RICK

I'll wait for you, boys.
(emphasizes word BOYS)

They exchange glances.

BLONDE KID

One. Two. Three. Four...

The same moment counting begun, Rick takes crawl in tunnel in the middle. As he entering into darkness, we hear count down.

BLONDE KID

Ten. Eleven. Thirteen, Fourteen...

INT. INSIDE THE TUNNEL - NIGHT

It's dark but we can recognize Rick's movement through the tunnel. He's fast and ably.

EXT. TUNNELS OF DEATH - NIGHT

Kid still counts down. Future hunters are restless, they flip knives from hand to hand.

BLONDE KID
Twenty five. Twenty six. Twenty seven. Twenty eight...

INTERCUTS with crawling of Rick.

BLONDE KID
Thirty eight. Thirty nine...

Rick crawls to the end of tunnel.

BLONDE KID
Forty five. Forty six. Forty seven...

INT. CANALIZATION UNIT - NIGHT

Pipes are visible on the walls, down are concrete paths and small streams of water. And it's very, very dark.

EXT. TUNNELS OF DEATH - NIGHT

BLONDE KID
Fifty eight. Fifty nine. Sixty!

On sixty Ritchie, Sen and Robby goes to the tunnels.

INT. CANALIZATION UNIT - NIGHT

Rick walks through the halls, branchy, numerous and dark.

All three of hunter fugitives go out from tunnels on different places. Hunt begins.

Rick is all in ears and eyes. He tries to move without noise. From every place, every dark corner, every wall can fly boomerang. He moves looking left and right, in front and from behind. It's very tense. Where are they? They must show up sooner or later. We can hear only slight flow of the water.

Rick finds some very dark hole in the wall. When he is in it, nobody can see him, but he can see around. He waits.

Moving very slowly and very cautious, with two knives in hands, looking around, Sen goes near by hidden place with Rick. Rick waits for good opportunity to jump. But Sen is not close enough. If he wants, Rick can leave Sen to pass by, but he doesn't.

He's racing to Sen, who immediately heaves one boomerang knife, but he's missing. Knife hits the wall. He hasn't chance to throw another knife, because Rick is knocking him down. Wrestling begins but Sen is younger and weaker and in wrestling he has no chance against Rick. Rick's fists are faster than Sen's, and Sen is disarmed very quickly. Knives are in Rick's hands.

RICK

Go back through the tunnels.

Sen is surprised not to be killed, but runs away anyway.

Rick gingerly continues to walk, looking up for some exit to furlholes. He looks intermittently around, to see hunters, and up there, to find exit. He walks and walks. Finally, in long distance down the hall, he sees metal upstairs. As he slowly walks to stairs, he fidgets around, for two more left fugitives. But they are not here. Before he goes upstairs, Rick again carefully surveys surrounding, just to be sure. Then he goes up.

EXT. FURLHOLES - NIGHT

Rounded lid is hidden between some trash of plastic bags and used papers, so nobody can't see his apparition in new environment of furlholes. Here is lighter than in canalization tunnels. The night slowly ends, it is dawn. He walks through the hoards of trash, trying to be without noise.

Suddenly, boomerang knife hits the building wall behind Rick. He had luck again. Rick jumps down immediately, because other knives will follow the first one. The others knives miss too and Rick puts knives in his hands and attacks. Robby is closer than we might suppose, next knife scratches Rick's left shoulder, Robby tried to throw last knife when Rick hits his leg by knife. Robby is down, in pains and screams. Rick is besides him, wounded on shoulder.

RICK

I'm sorry, kid, but your weapon is not so deadly. We were training to evade knives for a long time.

But voice from behind finish his exultation.

RITCHIE

Don't move! Drop the knives!

Rick can't even turnaround to see. He drops the knives.

RITCHIE

Hands up and turn on.

Rick does so.

RITCHIE

You were good. But this is your end. Seemus had right to tell us that you are common people. We will win, we'll take the city.

RICK

Crazy boy! That's what they are waiting for. If you show up and attack them, you fall into cold embrace of the city and you would never get away from it.

RITCHIE

Is that advice or threat?

RICK

Maybe both. But you wanted to go outside? What's changed? There is nothing outside the city, isn't it?

RITCHIE

You won't confuse me. I know what is inside and outside the city. The city will never catch me.

RICK

Why you hate the city?

RITCHIE

Why? Why should I love it? I'm fugitive, you're dogcatcher. Time to go.

His swing of knife is frozen again.

MUNGOS

No, Ritchie! That wouldn't be right!

RITCHIE

(spits)

Why you're stopping me again, Mungos?
He is a fucking dog who was chasing
us. If I let him go, he will chase us
again!

MUNGOS

We should never be like them. You
promised him freedom if he ran from
down there. Why you didn't attack him
down there? He deserves freedom.

RITCHIE

(spits again)

Bastard!

He leaves taking wounded Robby by the way, and they disappear
between trashes.

MUNGOS

It becomes boring to save your skin.

RICK

I must agree with that.

MUNGOS

You are free now.

RICK

Yes, but why? Why you're helping me?

MUNGOS

I couldn't let it go. They are kids,
too early being mature.

RICK

This playing is not good for anyone.

MUNGOS

Seemus is exaggerating, maybe.

RICK

Well, what can I say? Thank you.

Rick leaves the place, touching his wounded shoulder. Mungos stays and watches Rick, like he wanted to say something more.

EXT. FURLHOLES - LATER - DAY

Dawn is over and it's day. One mobeel car slowly moves.

INT. INSIDE THE CAR - DAY

We didn't see those two patrolmen before. Through the windshield, in distance there is wounded and halting Rick, walking between trashes.

PATROLMAN #1

Hey! Look at this. It's one of our own.

PATROLMAN #2

Yes, pick him up.

INT. FLIPS' OFFICE - DAY

Rick with shoulder in bandages comes in. White smoke is visible around. From one door emerges Flips.

FLIPS

What happened, Mooney? How you stayed alive. Crank gave us report you are probably dead or abstracted who knows where? We were searching for you, without results.

RICK

Thanks for your concern. But it didn't happen that way. They have tried to capture me, but I did neutralize some of them and managed somehow to run. I was hiding in tunnels and dark streets of furlholes. Then patrolmen have found me.

FLIPS

You are wounded?

RICK

(looks on shoulder)

Oh, that. Fugitive shot to my head,
but he missed, fortunately.

FLIPS

Can you remember the place where it
happened? We're looking for their
shelters a long time.

RICK

No, I can't. My priority was to stay
alive.

FLIPS

Is that so? Let it be, this time. As
I remember, you were in group with
Cutter, McFry and Ladonga?

RICK

Yes. What about it?

FLIPS

Ladonga is dead.

It's very hard for Rick to hide sadness and desperation.

RICK

How...

FLIPS

He was doing more nuzzle than
catching. He babbled humbugs,
insipired dissatisfaction, didn't
watch for his back and one fugitive
took advantage.

RICK

Another accident, right?

FLIPS

What you're trying to say, Mooney?

RICK

Nothing. Too much accidents and
improvidences. And all with skilled
patrol officers. Just too much.

FLIPS

We need efficiency, not
sentimentality from patrolmen. We are
catching more fugitives now.

Rick is repugnant not only for last words. He doesn't believe
Flips, not a single word.

RICK

Can I go now?

FLIPS

(grins)

Restive?

(vehemently becomes serious)

You've got four days of vacation.
Then, come back to the team.

Rick is ready to leave.

FLIPS

One more thing, Mooney.

RICK

Another warning, if I'm not mistaken?

FLIPS

(grins again)

I like smart ones, like you. Yes, you
can consider this like warning. I
don't wanna another talk like you did
with Bark, you get it? Leave Crank
alone, he did by procedure. It is
duty to everyone to care for himself
and for vehicle. You were incautious.
Everything will end with that. You
understand?

RICK

You are boss around here. Everything
will be fine with Crank. Fear is
tremendous issue, I know.

Flips not responds this time.

RICK

Can I go now?

Silence is answer and Rick leaves the room. Flips takes out from drawer one strange big cigar and lights up. Then he touches buttons on wall.

FLIPS

Send me Crank and the big one.

FEMALE VOICE ON INTERPHONE

Yes, sir.

INT. HANGAR GARAGE - NIGHT

Numerous mobeel cars. Rick comes in and heads for one. By mobeel is Bud Crank.

BUD

Listen, Mooney. This was... You know... I was in panic... Mungos showed up...

RICK

It's okay Bud. Let's go, my turn is to drive tonight.

BUD

Yeah.

They go into mobeel car.

INT. INSIDE THE CAR - NIGHT

But there is surprise in backseat. There is Trapeman, with white plastic mask on half of the face.

TRAPEMAN

Together again, Rick The Jowl!
Fugitives will shake of fear, won't they?

RICK

Trapeman! What're doing here?

TRAPEMAN

I'm going with you two in patrol.

RICK
(startled)
Three of us? All three of us?

TRAPEMAN
Yeah!

RICK
Since when?

TRAPEMAN
Orders from the top. Don't worry.
Just move this shell.

Rick shakes his head in disbelief.

INT. HANGAR GARAGE - NIGHT

Mobeel car leaves the place.

EXT. FURLHOLES - NIGHT

Mobeel car is in shadows of buildings.

INT. INSIDE THE CAR - NIGHT

Trapeman is relaxed on backseat, Rick behind wheel, Bud beside.
It's very quiet.

TRAPEMAN
What are you, some kind of bad luck,
Mooney? Nobody all night.

INT. "B" COMPUTER CENTER - DAY

Rick comes in dressed in dark blue uniform. Some robots at the doors watch his walk. Not so much people around, Rick goes to elevator, elevator goes up.

INT. "B" COMPUTER CENTER - 10th FLOOR - DAY

Rick leaves elevator and searches for some door. When he finds it, there are two plaster faces, androids.

RICK

Rick Mooney. Serial RM2104557732.
Special license with special task.
Class A - 5. Register!

COMPUTER VOICE

Your card, please.

Rick gives carton identification card to plastic hand of android. Card ends in wall gap. Rick looks around until he waits. A little bit suddenly, electronic door opens. Rick comes in.

INT. COMPUTER ROOM - DAY

There are minimum 5 monitors with keyboards. Rick sits by one and begins type on keyboard.

We see what's going on screen in CLOSE SHOT.

As Rick types we see VICTOR LADONGA. Then CAUSE OF DEATH. Answer is coming on monitor ALL DATA STORED IN CENTRAL COMPUTER CENTER. Rick again types on keyboard but answer is PASSWORD REQUIRED. Again he types. Now answer is IMPOSSIBLE TO REVEAL DATA. Rick shakes head, already knows effort is for nothing. Final answer is UNAUTHORIZED ACCESS. Rick inhales powerlessly.

INT. LOBBY BETWEEN THE DORMITORIES - NIGHT

Bud Crank waits here in pajamas. Soon Trapeman shows up, dressed in uniform.

BUD

What he said?

Trapeman fidgets around and whispers to Bud's ear.

TRAPEMAN

Tomorrow. We'll do him tomorrow.

EXT. FURLHOLES - NIGHT

Mobeel car slowly drives through dark streets of furlholes.

INT. INSIDE THE CAR - NIGHT

Rick drives again, but this time Bud is on backseat, Trapeman besides Rick.

TRAPEMAN

You were in the city yesterday,
Mooney?

RICK

It's my problem.

TRAPEMAN

You nuzzle too much. It can be very
unhealthy for you. It's pity if...

RICK

(interrupts)

If something happen to me like with
my three friends. Is that you tried
to tell me?

TRAPEMAN

Yeah. You read my minds.

RICK

It's not so difficult these days. But
if you're interested, I'll tell you.
Yes. I've been in the city, in 'B'
Computer center.

TRAPEMAN

I didn't know it's open for citizens.

RICK

I'm not common citizen.

TRAPEMAN

Thanks for reminding me. - - So, how
are your old friends?

RICK

Let's not talking about it, okay?
I'll be very grateful if you just
shut your mouth...

Sonar beeping cuts Rick's talk. Trapeman jumps in his seat.

TRAPEMAN

Come on, Mooney! Speed up the car!

Trapeman taps Bud in backseat, who is asleep. Car moves faster.

TRAPEMAN

Bud, you fool! Don't sleep with open eyes! Be ready! Time for action!

Trapeman looks at map screen.

TRAPEMAN

Here are they. Four bikes. No! Five!
Turn left in there!

Rick does so and we are in very narrow, dark street, mobeel barely fits in it.

TRAPEMAN

(looks at map screen)
We'll be just behind them.

EXT. FURLHOLES - NIGHT

When mobeel exits dark street and adjoins wider and lighter street, they are really behind five bikes in the move. Through opens windows, Trapeman and Bud put in action coloo sticks. White and blue light beams go through the air and two motorcycles are down instantly, before they even know that somebody chasing them. The rest of bikers, kids who are behind drivers, fling boomerang knives and some sharp arrows to car. Some missing, some hit the car but without results. Coloo sticks are in action again, another two bikes are down, and further on, the last, fifth bike is down by Trapeman's light beam. All fugitives are "neutralized". Rick stops the car. They all go out. Several bikes and unconscious fugitives are around. This part of street is dark.

TRAPEMAN

Did you see, Mooney! That's what I call good hunt. Real action of dogcatchers. None of them ran away. Come on, Bud, let's pick them up!

BUD

But...

TRAPEMAN

Don't tell me you're scared, lousy shit! Don't you see they are immobile. They can't bite you, moron!

BUD

What're you say to question them?
Maybe they'll tell us where is masked
leader?

RICK

Shut up, scoundrel, you won't
question anybody!

And Rick slaps him so strong that Bud is down. But Trapeman is in
action again. His white-blue electrostatic beam from coloo stick
paralyzes Rick's leg and now Rick is down.

TRAPEMAN

Let him go, you traitor bastard!

Bud stands up.

BUD

Kill him, man! He was oppressing me
since day one.

TRAPEMAN

Take it easy, Bud. Just take it easy.
I was waiting for this a long time.
Did you know that?

But Rick is down on pavement and just touches his leg surrounded
with blue electrostatic sparkles.

TRAPEMAN

What you thought? You have collected
all wisdom of the city? Now I can
tell you everything.

RICK

Not something I don't know.

TRAPEMAN

You are convicted a long time ago.
You played against the city and
punishment could be only death,
nothing else.

RICK

I don't know what you are talking
about.

TRAPEMAN

I'm talking about your attempt to undermine the dogcatchers. You are mole of the fugitives. Flips had read you like a book.

RICK

You are moron, no question that.

BUD

Just kill him and let's go.

TRAPEMAN

Shut up! I'll kill him when I want to. Look around Mooney! Your friends are disabled and waiting for us to pick them up. Just tell me one thing, Mooney, before I kill you. - - Did you EVER catch just one single fugitive?

Rick doesn't respond on this, because he knows the truth.

TRAPEMAN

Somebody asked for question - - why?

RICK

(ironically)

Yes, why?

TRAPEMAN

Because you did let them go always. You work for them! You were link between fugitives and traitors in the city. This is your end.

Bud walks to fugitives to prepare "packages".

BUD

Come on, man! I'll kill him if you won't stop talking.

TRAPEMAN

Don't you dare! This privilege is especially mine!

Trapeman's eyes shine from satisfaction and anxiety.

TRAPEMAN

All in good time. Do you know,
Mooney, I'll get additional reward
for killing a traitor.

But CAMERA is with Bud, who prepares metal nets. He prick his eyes, because one of unconscious fugitives is masked Mungos. Bud is surprised.

BUD

Hey, Trapeman! You won't believe me!
Look at here! It's Mungos!

Trapeman and Rick take a look. It is Mungos. Wide smile is on Trapeman's face.

TRAPEMAN

Yeaaaah!!! My triumph is complete.
Today is my day. All this waiting
paid off.

CAMERA is again with Bud. He hesitates to do something, on moment he looks at Trapeman. And then he's doing, he's taking off the mask. Another surprise. He is she! She is in late twenties with middle blue hair.

TRAPEMAN

(cont'd)

It's too pity I haven't got the time
to show you real definition of pain.
Did you see who is there? Your big
friend, Mungos. I will interrogate
him slowly and patiently. After I
kill you. So long, Mooney, see you in
hell.

Bud wanted to inform Trapeman about Mungos, when he becomes frozen, with lost eyes. One boomerang knife gored his stomach, then another right after the first one in the chest and another in stomach again. In the same time knife hits Trapeman in hand and he's screaming. He drops coloo stick but picks it up with another hand. Rick is in panic too and he crawls to mobeel car for protection.

Behind Trapeman bike emerges with Sen and Robby. Trapeman immediately shoots with coloo stick, but Robby is already in the air, jumping from bike into trash. Motorcycle is hit in one wheel but Sen manages to control vehicle and disappear into dark corners.

Next second another knife is in the air and it scratches Trapeman on the neck. With slight scream and pressure on wounded, bleeding neck, Trapeman hides too in the dark corner and trashes.

Rick is behind car door in sitting position. He tries to move his leg and it looks like it will be movable again. He's moving to the car and tries to move mobeel, but key is not here!

We don't know where Trapeman is, but we can hear his voice.

TRAPEMAN (o.s.)

Mooney! Can you hear me, Mooney!

RICK

Yes! What're you want?

The mobeel car window is open, but from the floor of vehicle, Rick surveys surrounding.

TRAPEMAN (o.s.)

Maybe you're looking for the key?

RICK

(quietly)

Bastard.

TRAPEMAN (o.s.)

Listen up, Mooney! I've got keys and I've got coloo! And you are dogcatcher, still!

Rick shakes his head.

TRAPEMAN (o.s.)

What do you say we forget hostility and get away from this? At least for now? We can get away alive together! Don't forget, man, effect of coloo stick will not last so long! Soon they gonna stand up and we'll be in real trouble!

Rick continues to shake his head, he moves his leg and leg is movable again.

RICK

I know what you were doing to caught fugitives! Go to hell you and your precious city! I rather join snakes than you!

TRAPEMAN (o.s.)

Of course you don't want to join me! You were always working for them! I'll kill you, traitor, I'll kill you and I'll enjoy in it! And your good luck must end one day!

EXT. FURLHOLES - DARK CORNER - NIGHT

Now we are with Trapeman. He just finished with putting brown plastic layers on his neck. He is behind some big plastic wagon of trash, behind him is building wall. It's very dark. Trapeman lingers on, but eventually begins to move, bowed. He moves gingerly and slowly, his looks change directions, he's looking for anything suspicious in mixture of shadows, unrecognizable shapes and darkness.

He heard something, coloo is ready, but Trapeman is hard cased, crafty dogcatcher. One knife hits the wall behind Trapeman, and he fires coloo in direction of coming. We hear shriek of pain together with sounds of white-blue beams. Trapeman goes to the place and finds unconscious Robby with trepidation. Wide smile on big man's face.

He continues to walk bowed. Again we see is really hard to discern trash, live creatures and shadows. Trapeman walks almost soundless. Then, he saw some movements in the dark, behind trash, but he's not sure. Later he sees more clearly two human figures. He fires to one, but one knife hits his shoulder deeply. Until he screams the other figure jumps and pushes him and they are together in open enlightened space.

The figure is Ritchie, pugilism and wrestling begin. Though he has knife in shoulder, Trapeman is still extremely strong. When Ritchie blows his head, like he knock rock. While this wrestling on the ground, white mask falls down from Trapeman's head and we see awful sight, mash of harsh, bloody tissue and plastic on one of the half of face, where Mungos cut him. Ritchie is surprised

and Trapeman uses disgust. Big man's legs are his weapons now and he jabs Ritchie in the stomach. Ritchie falls backward, and then attack Trapeman with barred hands, but now we can see that Trapeman's fists can be tremendous weapons. He blockades Ritchie's fists easily and then several times culls him so strong, that Ritchie is down unconscious. No need for coloo stick anymore.

But satisfaction vanishes from Trapeman's now ugly face when he rummages knife from his shoulder. He's yelling of pain.

EXT. FURLHOLES - BY MOBEEL CAR - NIGHT

Now we are with Rick, here is not so dark. He tries to find some weapon around, but he can't. He looks toward dead Bud, fidgets around to see if anybody there and runs to the Bud. There he finds not only coloo stick, but net gun too, and after all, unconscious Mungos, who is a girl. Rick is more than surprised, but he has no time for astonishment.

He hastily comes back to mobeel. There he sees one movable shadow approaches. He hides behind car. When creature is here, Rick with outstretched stick comes out.

RICK

Stop where you are!

It's Trapeman, without mask.

RICK

Trapeman! You are alive?

TRAPEMAN

Yes! Unfortunate for you!

RICK

You look beautiful now, without mask. You caught them, right? What was your intention, scumbag?

TRAPEMAN (raged)

I'll kill you, I'll kill you! I'll sparse your body all over the furlholes!

RICK

You are mad. You wanted to massacre them.

Trapeman fires with coloo, but Rick was ready and he fires too. White-blue electrostatic beams collide in the air. Both of them are pushed away from pressure and both of them stay without coloo and Rick is without net gun too.

But Trapeman doesn't like to lose time. He stands up quickly and jumps to Rick. Rick somehow managed to jump aside and Trapeman hits the pavement. They both stand up and preying and estimation of each other begin. Like bear against wolf, crude force against speed and dexterity, like madness against delicacy.

Trapeman is very fast for his size. From pocket knife emerges boomerang knife which is immediately in the air. Rick jumps aside but knife scratches his armpit. He brawls and falls down and Trapeman is over him in no time. He tries to choke Rick, but Rick's legs push him away. Rick hastily stands up, slight blood runs from wound, and blows Trapeman with fists. Though the strokes are strong, Rick can't overthrow Trapeman, who bravely and persistently endures through not weak pugilism. On second of pause and Trapeman jabs Rick and Rick is down.

Trapeman is over Rick again, but this time he has another knife in hand. He tries to stab Rick, but Rick takes his hands. They begin to topple around, jabs each other, kicking each other, continue again, by legs, by hands, they hate each other blindly, endlessly, with all being. And after all, this is fight for life or death.

They are both wounded too. They are prostrate on pavement. Now Trapeman blows Rick in the face, Rick looks lost. Trapeman's hands are around Rick's neck and he's choking him. But Rick with free hand, all in effort, touches Trapeman's one left, healthy eye. He can make him blind if Trapeman continues to choke. Trapeman knows that and pressure is down, Rick ejects him aside by legs. They stand up and pugilism begins again, but Trapeman is stronger, no doubt. When Rick blows Trapeman nothing happens, but when Trapeman blows Rick, he is weaker and weaker. After series of exchanged blows, Rick falls down. Trapeman jumps on him and chokes him again, this time Rick can't reach for Trapeman's head or any part of body. Rick's hands try to remove Trapeman's hands and stops suffocation, but Trapeman's hands are simply too strong. The end is near.

Suddenly, we hear muffled yell of Trapeman and the pressure assents. Trapeman's face was all in bruises before, but blood didn't run from his mouth, like now. When CAMERA MOVES AWAY, we see that boomerang knife gored Trapeman's chest thought the heart.

He falls directly on Rick, who has problems even to move away big dead body.

Rick is weak but however, he succeeds to push away dead Trapeman. In the distance he sees - Mungos. She is without mask and we can see that she is very, very nice girl. She goes to him.

MUNGOS

You surprised? You have imagined me differently?

RICK

(still sits on pavement)

Yes. I must admit. Are all inhabitants of valley so beautiful, like you?

Mungos modestly and shyly smiles. Obviously, she's not used to compliments.

MUNGOS

There are more beautiful, I assure you.

RICK

Yes, but behind everything is the city, isn't it?

MUNGOS

No, you're wrong. We're not interesting for city. By the way, my name is Satea.

She gets to the trunk of the mobeel car and brings some brown bandages.

RICK

Satea! I'll remember. You saved me again. Now it's really boring.

SATEA

Forget it. - - Like I said, we're not interested for the city. We always have left you alone.

She gives him some bandages and rag and helps him to sheathe wounds.

RICK

You? You left us alone?

SATEA

Yes. Do you know about some expeditions outside the city? To search about possibility of life outside?

RICK

Life is impossible outside, come on!

SATEA

(just ignores him)

They have tried to capture one of inhabitants of the valley. We were always stopping them. We never did allow the city to act outside the dome. We had so many problems by ourselves. We just have ignored life inside the city.

RICK

Why? Why you didn't cooperate?

SATEA

With whom? City supervisors? You can see what they do with citizens? They are obsessed with power, they're malice and they want to spread that malice outside.

RICK

What about fugitives?

SATEA

(frowns)

That's different. Children, or fugitives as you call them, began to come to us. What we could do? They wanted new life, without chains, without lies. Human desire for freedom is implacable. There was strife between us, what to do. But, basically, we had no choice except embrace the children.

RICK

You have provided them all what they needed?

SATEA

Of course. We helped them. We were organizing shelters and betake centers in furlholes, building motorcycles, been training them. We won't send them back, because, simply, they didn't want to come back.

RICK

But how others kids have found out?

SATEA

There are people in the city willing to help kids. So, we were coming inside and made contacts. Kids gave us addresses and names. We have found associates very fast. Victor Ladonga, your friend, was on of them. Circle has been spread. There were more and more associates. For the older ones, it was harder to accept the truth.

RICK

Truth, what truth?

SATEA

Well... It's better to you to find out personally.

RICK

Personally?

SATEA

I... I understand you... You born in the city, you grew up in it, you accepted all laws and all rules of the city. There was always the city and only the city with burnt grounds and radiation outside. Did you ever wonder? Is it true? You breathe with air of the city, you think the way of

the city, you hate the way of the city. For ever.

RICK

(lingers)

No... No... Maybe I... Maybe it's not so. But the truth is that I only wanted to bring back Manuelito at first. But now... I don't know. Maybe we all have been under strong influence of the dome city.

SATEA

Yes. All of you. Later the facts were observed, like Ladonga, like Cutter and so many like them.

RICK

And they paid for it. The same destiny was for me. But I'm still alive.

They look behind and see that other fugitives are waking up. Effect of coloo stick fades. Satea wants to leave, but Rick stops her.

RICK

What is outside?

Satea wants to do something, but she is not sure. He hesitates, fidgets around, but we understand the decision is made.

SATEA

Can you somehow move to the car?

RICK

I think I can.

SATEA

You've got keys?

Rick gropes in pockets of dead Trapeman and finds the keys.

RICK

Now I have.

SATEA

Good. I wanna show you something.

She helps him to stand up and together, Rick leant on her, they move to the mobeel. But she is on driver's seat.

RICK
(surprised)
You know drive the mobeel?

RICK
Yes.

Mobeel car leaves the place, until we see that fugitives come to consciousness.

EXT. FURLHOLES - SOUTHERN LIMITER - NIGHT

Mobeel moves on wide street. Hems of the huge glassy dome are visible.

INT. INSIDE THE CAR - NIGHT

Satea is on the wheel. But she brought back her mask. Rick is in pain, in spite of bandages, blood is visible on his chest and he is all in bruises and bloody marks.

SATEA
You know where are we?

RICK
Yes, main southern road.

SATEA
Just remember paths where we're going.

RICK
I'll try.

She detours from main road and heads for auxiliary roads. She drives left and right until we are on place, again full of hoards of trash. One white mountain of trash, which looks like huddle of Styrofoam, takes our attention. Mobeel car stops.

SATEA
Do you see that white trash?

RICK (through pains)
Yes.

SATEA

Behind it is entrance to outer world.

RICK

Come on, you are joking?

SATEA

I told you. Some things you need to see by yourself.

The same moment sonar begins to beep.

RICK

It's children. They gonna finish me if they find me.

SATEA

Don't worry. I will lead them to different direction. I leave as Satea, but I will return as Mungos, Mooney.

RICK

You can call me Rick.

SATEA

All right, Rick. You're sure you can call for help?

RICK

Yes. I'm sure.

And she leaves the car. Rick takes microphone.

RICK

(to microphone, still in pains)
Patrol officer wounded. I request for help! Anybody!

VOICE OF PATROLMAN

(on microphone)
Yes. We can hear you. Where are you?

RICK

(to microphone)
I'll try to move to southern road.

VOICE OF PATROLMAN
(on microphone)
Southern road? What're you doing so
far away?

INT. HOSPITAL - MEDICAL ROOM - DAY

Rick is in bed with brown bandage on his chest. He looks good. One bruise on his face is barely visible. Through open door he sees one white medical blouse on the bench. He stands up in pajamas, looking around if someone watching him and takes the blouse. Then shut up the door and redress. He takes off pajamas and dress dark blue uniform of patrol officer. At the end he puts long white medical blouse.

INT. HOSPITAL - THE LOBBY - DAY

With long blouse, Rick could be a doctor. He walks not looking left or right, and nobody gets attention to him. Thus, Rick comes to main door and he is out.

EXT. THE CITY - STREET BESIDE HOSPITAL - DAY

Rick continues to walk and further on, he detours in another street. Then he takes off white blouse which ends in some garbage can besides road. Now Rick has complete look of patrol officer. Bandage is not visible under the uniform.

INT. THE HANGAR - DAY

There are numerous mobeels. Rick comes in and goes straight to one mobeel car. Two cadets in light blue uniform, obviously guardians of hangar, watch him suspiciously. But Rick doesn't even looks at them. He is inside the car and car leaves the hangar.

CADET #3
I think he is not in the shift.

CADET #4
Yeah. Let's check it out.

EXT. FURLHOLES - SOUTHERN ROAD - DAY

Mobeel car moves aside from main wide road and then through auxiliary streets, just like Satea did before. Soon we see white hoard. Rick leaves the vehicle.

Rick is insecure. However, he walks toward white hoard of Styrofoam. When he's there, surrounded with trash of different kind, we can behold hems of the dome. Rick goes further, he wants to touch glass, and with zigzag walking, he's there soon. Rick is not surprised, but maybe we are, when we see the garbage outside dome too. So, it can't be seen what's outside the dome city.

Rick fidgets around, looking for something, pokes paper, styrofoam and gum trash around, to find something leading to outside. And then, he insights some small door with hinges. It's enough for one man to wriggle. He's touching door not believing, there is no lock, only small lever. With pressure on lever, the door opens. Rick is bewildered. The moment of truth comes, moment which will change his life for ever, no doubt.

Gingerly and insecure, anxious and ablaze Rick wriggles through the door.

EXT. OUTSIDE THE CITY - HEMS OF THE DOME CITY - DAY

We are in furlholes of another side of the dome city. Slight wind can't hide Rick's puzzlement. He waited for this a long time. He needs at least twenty steps to go between trashes to be in open space. And he does do it.

When he's there, pure daze is on his face.

RICK'S POV: In orange and red colors, we can see nothing but desert. It is lifeless ground, like he was thinking. MUSIC EMPHASISES all greatness of nothingness. But that's not all.

Horizon is not whole visible because of some hoard, like little mountain. We don't know is it artificial or natural and it looks like small pyramid. Rick goes toward it, and since that moment, he begins to breathe with difficulties. Rick wants to be absolutely sure about everything, mountain is near and he starts to climb right away. He touches his throat again, breathing is not easy, but climbing is. There is something like steps of rock, like on real Egyptian pyramid. He goes up and up and soon he is on the top of hoard. Again he's watching horizon in the circle. MUSIC IS ON again.

RICK'S POV: Again nothing but lifeless, red and orange desert. However, in the end of the circle of Rick's view - there is something. In the long distance, in the middle of the desert, vaguely we see trees and some greenery, some village and shackles too. Like oasis in the middle of nothing.

Rick is stunned and shocked. There is life outside the city dome, after all. But problems with breathing continue and Rick has no time to spend here wondering or asking questions to himself. He begins to climb down, as fast as he can. It's not so easy considering the air around and when he's down there he almost begins to choke. When he walks toward the dome city, breathing is harder and harder and further on, Rick falls down in furlholes outside the dome. He is all in pain and effort as he tries to reach for small glassy door, to come back in the dome. With great torment, inhaling very hard and loud, he manages somehow to open it and go inside.

EXT. FURLHOLES - DAY

Leaned on glass wall inside the dome, in sitting position, Rick needs time to recover, not only from what he saw, but primary to breathe normally again. Seconds and seconds after, he's breathing better and better. When he stands up, he turns to glass and yearns. His face is in CLOSE SHOT for a while, and he shakes head like he's thinking: "Is that what kids running for?"

He walks back to mobeel car. About twenty yards from the car, voice behind him freezes him.

VOICE

I was waiting for you, dogcatcher!

When he turns on he sees Ritchie, with two knives in both hands.

RICK

(smiles)

I wonder why you're here? The rest of you are already outside, aren't they?

RITCHIE

Don't try to cheat me with sweet words! This time Mungos is not here to help you. Or anybody else. This time I will kill you.

RICK

I'm not your enemy, Ritchie.

RITCHIE

You lie, fucking dogcatcher! I should've killed you in tunnels of

death, but they have stopped me! Come on, defend yourself!

Rick has no intention to fight, it's obvious. He talks now with lower, softer voice:

RICK

There is something we call denial. I made mistakes in my past, to join patrolmen especially. But that mistake helped me to find the truth about me and about the city. I'm not gonna fight with you. You can kill me in cold blood if you want, but I told you - I'm not your enemy.

Rick walks to car, he puts hands in the air.

RICK

You've got little time, until I come to mobeel. My shoulder is wide, Ritchie, you won't miss. Do it! If you really think I am your enemy.

RITCHIE

(enraged)

Turn on, you bloody dogcatcher! Fight, be damned, fight!

But Rick is already by the car, he opens door.

RICK

So long, BOY. So long, early grown up boy. Forget the dogcatchers and the city.

He sits inside the car and leaves the place. Ritchie still has his knives in hands, ready for action. He maunders for dissatisfaction.

EXT. HEALTH CONTROL CENTER - DAY

Big white building is in front of us. In courtyard of that building, Rick parks his car. When he's out, he walks toward entrance.

INT. HEALTH CONTROL CENTER - DAY

It's not crowd. Rear medical personnel are sparse around. Rick goes to elevator. Lift just opened and two medics step out, until Rick steps in. He pushes button and elevator closes door in front of us.

INT. HEALTH CONTROL CENTER - 6th FLOOR - DAY

Rick walks from elevator to one door. He puts plastic card inside one small gap on the door. Message on screen beside flashes: IDENTIFICATION CONFIRMED. Later on: PURPOSE OF YOUR VISIT. As Rick types on small terminal under the screen, we see what he is typing: ROUTINE CHECK OF HEART AND LUNGS. The door opens.

INT. CARDIO-VASCULAR ROOM - DAY

Room is very strange for our view, darken, with flashy buttons and terminals all around. It looks like interior of spaceship's cockpit. As Rick comes in, pretty much relaxed, he takes off officer blouse and t-shirt and naked to the waist, sits in only chair in the room. We hear strange electronic noises, and after that red laser beams move on Rick's naked chest and stomach, in different directions. It lasts not so long.

After beeping Rick stands up and dresses on. Until he does it, one message stands in main monitor: ANALYSIS IN PROGRESS. Second vibrant row: PLEASE WAIT...

When data begin to flow on monitor, Rick starts to read. We see text in CLOSE SHOT: ALL FUNCTIONS NOMINAL. HEART OF SUBJECT HAS STANDARD INFARCT CAPSULE OF DIRECT ASSURANCE. IT ACTIVATES 60 SECONDS AFTER LEAVING BOUNDARIES OF DOME CITY. THE FIRST ATTACK IS WARNING, THE SECOND IS DEADLY. IT MEANS DISUSE OF ALL LIFE FUNCTIONS. THE END OF MESSAGE.

Rick is not only stunned, he's rancorous, all in inner rampage. He jabs on terminal and kicking around.

RICK
Liars! Fucking liars!

When tantrum is over, he gets outside, trying to be calm as he can.

INT. FLIPS' OFFICE - DAY

Flips turns on as we hear squabble outside the door.

VOICE

I told you, man! You can't go there!

RICK

(kicks on door, jabs)

Open the door! You bastard! Open the
fucking door!

Flips shyly press buttons on the wall and door opens. Rick hastily comes in.

FLIPS

Mooney! What a hell you're doing
here!? What is all of this? I want
explanation!

RICK

I'll give you explanation.

Flips shows to couple of cadets to leave. The door closes.

FLIPS

(smiles)

You deserve good punishment. Break of
discipline, two dead case in patrol,
unauthorized leaving in the city,
unlawful entry to computer center,
unauthorized use of mobeel, who knows
what else? It will be enough for you
to spend the rest of your life in
working tunnels.

RICK

Shut up, Flips! This is the end of
the game! I'm not dogcatcher anymore,
I believe I never truly was. I know
what's expecting me, so spare me your
babble and bullshits.

FLIPS

You killed Trapeman and Crank!

RICK

No! Somebody has ordered them my execution. But hey! Look at surprise. I'm still alive. Who ordered them to kill me? You? Or somebody from the city? My friends had hints about the truth and they were killed. By accident, of course! Trapeman and Crank should've killed me. I was investigating, nuzzling and looking for the truth, the truth which no one must know.

FLIPS

I warned you, Mooney.

RICK

I should just slap your face. But you are scumbag who deserve more than that.

FLIPS

How you dare...

RICK

I was outside! You hear me? I was outside the dome city and I saw the truth. Fugitives have right. There is new life outside, like in ancient time.

FLIPS

That's a fucking lie and you know it!

RICK

You can curse, but you can't change the truth. I'm not possessed or crazy. I saw it, man, with my own eyes! And after all, why you don't find out something from city fathers? They know everything, Flips, everything.

FLIPS

What a hell you're talking about? Maybe you are not obsessed, but you are pinched and you imagine things,

try to deceive me. But it won't work with me! Outside is radioactive hell and those little devils want to go there.

RICK

Well, this hell is in green color, with trees and grass. I don't think it's the picture of hell you've got. You pretend or they lied to you too, to us all.

FLIPS

I would kill you right away, but supervisor Misava wants that privilege for himself. You can't go anywhere. I already sent warrant to arrest you.

RICK

Parang took common sense from you. But I believe in hate inside you. It has been always in you, in all people of the city. You hate, city supervisors hate and they enforce everyone here to hate.

Rick is ready to leave.

FLIPS

You can't run! You know it.

RICK

One more thing, Flips. When you last time controlled your thorax? You'll see very interesting items on your lungs. Don't forget to do it. Good luck.

FLIPS

What're you talking about? What do you mean? My thorax?

RICK

What don't you find by yourself?

And Rick leaves the room. Flips stays lost, dumbfound.

EXT. THE CITY PARK - DAY

Rick finds some bench and sits. Disappointment and sadness are all over him. In the distance, we hear voices of four police officers. They have different uniforms and laser guns in their hands.

CITY COP #1
That's him!

CITY COP #2
Yes, it is.

CITY COP #1
Don't worry. We are authorized to
shoot.

But Rick has heard their talk and he is on the run instantly.

CITY COP #1
Stop where you are! Don't force us to
shoot!

But Rick runs through the park not even look at them. One policeman shakes head, obviously he doesn't want to kill him, and however, they all run to catch him. Rick just stepped on open road, when one light car, car of the future, stops beside him and the door of co-driver is opening. It's Satea.

SATEA
Come on, Rick, Get in!

She doesn't have to tell him twice, and Rick, after all, has no choice, so gets in. Car hastily drives on.

INT. INSIDE THE CAR - DAY

SATEA
I think they have another car around
here.

EXT. STREETS OF THE DOME CITY - DAY

She's got right. Right behind one corner of another street, one police car turns on alarm and starts to follow them.

INT. INSIDE THE CAR - DAY

When Rick looks at her, he can be surprised, as we can, when we

see that Satea is in ordinary cloth, without mask and black leather costume. She looks like ordinary civilian person, but she has beautiful blue hair, and she looks beautiful at all.

RICK

But... How you...?

SATEA

Later, Rick! We must get to furlholes! Hold on! It's gonna be rough!

EXT. STREETS OF THE DOME CITY - DAY

Indeed it will be. Satea's car moves very fast through traffic and pedestrians and soon there is panic in the streets, her car crashes some booths, garbage boxes and counters beside the road, in desperate run from police car. People yell but we can't hear them for long, because with Satea's car, we change streets very fast.

Another part of the city, police car is very persistent in pursuit, they crashes everything on its way, just like Satea. Pedestrians run away from cars, they know they can be overrun. Just like in Jackie Chen early movies. Again we see overturn of booths of different kinds, phone cabins, garbage containers, stands of street salesman of food and who knows what else.

Classic chasing car scenes follow, except we are in the future.

Pursuit continues. Different part of the city, much more people around, and from one street one police car adjoins to police car and Satea now has two cars in chasing.

In second we see Satea inside the car, who manipulates the vehicle in slight panic. She risked a lot, we can figure.

From two police car now we can see red laser beams, hitting to Satea's car. Some beams miss, some hit the car, but driving continues.

Inside the car, Rick fidgets around, he has no weapon and he can't answer somehow on shooting.

Now we are in narrow, serpentine streets following Satea's car, with two police car behind.

INT. INSIDE THE CAR - DAY

As Rick glance behind to see how policemen are far away, he sees one boomerang knife on the floor of backseats. He wriggles on backseat immediately and takes knife. Laser beams swish besides the car.

SATEA

What're you doing?

RICK

Just drive!

EXT. STREETS OF THE DOME CITY - DAY

We saw before how Rick could be fast. In one second, maybe two, he opens window, puts hand outside and throws knife to first police car in pursuit. Knife is on asphalt and police car wades right over the knife. Tire on car explodes and driver inside loses control and hits one wall of building.

INT. INSIDE THE CAR - DAY

Satea just smiles.

SATEA

Smartly done. Just two blocks and we are there!

EXT. STREETS OF THE DOME CITY - DAY

As pursuit goes on and on, there are less and less people on the streets. Soon, in the distance, we see known landscapes of furlholes. But police car has no intention to stop.

EXT. FURLHOLES - DAY

Satea's car comes inside without decrease of speed, so does the police car. But it won't last for long. The first boomerang knives fly to police car very soon, as they continue to drive, more and more boomerangs until one knife crashes the windows beside driver. Car makes semicircle and returns to the dome city, until we see how Satea's car surely and carefree moves far away from this place.

INT. HEALTH CONTROL CENTER - DAY

This is a same place visited by Rick. It's not crowd. Flips looks very confused to be here. He has face wondering "What Am I doing here?" Rear medical personnel are sparse around, just like it was with Rick. Flips goes to elevator. Lift just opened and one doctor in white steps out, until Flips steps in. He pushes button and elevator closes door in front of us.

INT. HEALTH CONTROL CENTER -6th FLOOR - DAY

Flips walks from elevator to one door. He puts plastic card inside one small gap on the door. Message on screen beside flashes: IDENTIFICATION CONFIRMED. Later on: PURPOSE OF YOUR VISIT. Flips types on small terminal under the screen, we can't see what he is typing, but the door opens.

INT. CARDIO-VASCULAR ROOM - DAY

The same room we saw before with Rick. It's darken, with flashy buttons and terminals all around. It looks like interior of spaceship's cockpit. As Flips comes in, pretty much insecure, he takes off officer blouse and t-shirt and naked to the waist, sits in only chair in the room. We hear strange electronic noises, and after that red laser beams move on his naked chest and stomach, in different directions. It lasts not so long.

After beeping Flips stands up and dresses on. Until he does it, one message stands in main monitor: ANALYSIS IN PROGRESS. Second vibrant row: PLEASE WAIT...

When data begin to flow on monitor, Flips starts to read, its same message like for Rick. We see text in CLOSE SHOT: ALL FUNCTIONS NOMINAL. HEART OF SUBJECT HAS STANDARD INFARCT CAPSULE OF DIRECT ASSURANCE. IT ACTIVATES 60 SECONDS AFTER LEAVING BOUNDARIES OF DOME CITY. THE FIRST ATTACK IS WARNING THE SECOND IS DEADLY. IT MEANS DISUSE OF ALL LIFE FUNCTIONS. THE END OF MESSAGE. Flips looks very, very disappointed.

EXT. STREETS OF FURLHOLES - NIGHT

Satea's civilian car from pursuit stops at one building. Rick and Satea go out. But now Rick is in civilian clothing too, green-blue jeans and brown jacket.

SATEA
I hope you like wearing.

RICK
It's all right.

They head for building, but Satea suddenly stops.

SATEA
(inhales)
Listen, Rick. I must tell you
something.

RICK
Yes. What?

SATEA
(hesitates, inhales deeply)
Your brother is outside the city.

RICK
What? But how he can breathe outside?
We all have fucking capsule inside
us. How it can be?

SATEA
Just follow me, and you'll get your
answers. I told you before. Some
things you must discover by yourself.
Let's go.

And they continue to walk to the building, as Rick is watching her
in amazement.

INT. CENTRAL CITY TOWER - THE LOBBY - NIGHT

We saw this lobby already, before talking of Flips and Misava. We
already know here is very vast and tidy. There are big monitors on
the walls, commercials are in the air. Civilians are around, women
and men. Flips walks through the lobby until he reaches lift door.
But this time he looks determined to do something, grim and angry
is all over him. He goes into elevator.

INT. CENTRAL CITY TOWER - INSIDE THE ELEVATOR - NIGHT

Flips pushes some buttons and lift goes up, but we can't see that,
because we are inside the elevator. Flips is alone and elevator
stops. As elevator door opens, two robots wait for him, just like
the first time.

INT. CENTRAL CITY TOWER - FLOOR 22 - THE LOBBY - NIGHT

Flips gets outside the lift, and robots with four hands point some strange gadgets to him. In his rampage, flips jabs and kicks robots whose are down with broken parts.

Slight alarm computer beeps are on. Flips continues to walk looking for Misava's office, and after a while he finds it. Electronic beeping again and black door opens. Soon we are in

INT. CENTRAL CITY TOWER - MISAVA'S OFFICE - NIGHT

Luxury furniture in it, like before. From one of the doors Misava emerges.

MISAVA

Flips, what're you doing here? You cut very important meeting. What is that alarm? You've got some sensational news for me?

FLIPS

(angry)

Yes, I have! You bastard! You fucking bastard! You lied to me!

MISAVA

Hey, hey! What's going on? What do you mean?

FLIPS

(angry)

You know what I mean! Infarct device inside us, inside me?! I wonder, do you, city supervisors, have same devices too!? Liars! Fucking liars! And I was hoping to be city supervisor some day!

MISAVA

Just calm down, please. Nothing is like it seems.

FLIPS

Of course, not! You fucking liars! You deceive all of us, all citizens.

Misava tries to be imperceptible to push some button on near by desk.

FLIPS

Hunger for power! That's all what gives you meaning!

Flips imparts hand to Misava with laser gun and shots. Misava is down. Beeping is louder and louder. Flips leaves the place!

FLIPS

Liars! Fucking Liars!

INT. THE DOCTOR'S BUILDING - THE LOBBY NO 1 - NIGHT

Rick and Satea walks through the lobby, it's dark and murky, not cheerful at all.

SATEA

Listen, Rick, will you do me a favor?

RICK

Just name it!

SATEA

Don't mention to kids or anybody that I am Mungos.

RICK

Kids? We will see the kids?

SATEA

Yes, very soon. So? Will you do it?

RICK

What do you mean? I don't understand. The kids don't know who are Mungos?

SATEA

No, they don't. It's better that way, believe me.

RICK

(shrugs, relaxed)

Okay.

And we came to the door surrounded by kids of 13 years and older. They are waiting for something and look silently to Rick and Satea. Rick feels uncomfortable, maybe even afraid, but no one can recognize him in civilian clothing. Rick and Satea go inside without waiting.

INT. THE DOCTOR'S BUILDING - THE LOBBY NO 2 - NIGHT

There are kids and children here too, even kids younger from 12 years. They are waiting too. This lobby leads to another big room full of strange devices and machines around. We can only guess for what they have purpose.

INT. DOCTOR'S LABORATORY - NIGHT

We can call this place as laboratory, or maybe reception room as we see one man is doing some test on one kid, naked to the waist. His name is DOCTOR SLADER, man in fifties, with hoary short hair and big eyes, all in white dress. Satea and Rick walk to him.

DOCTOR
Satea, is that you?

SATEA
Yes, doctor Slader, it's me.

In the meantime, Rick observes strange machines and medical devices in amazement.

DOCTOR
Long time no see! What brings you here, Satty?

SATEA
My friend. His name is Rick Mooney.

RICK
Nice to meet you, sir.

DOCTOR
Yeah. Me too.

SATEA
We could use your help, Slader.

DOCTOR
Is that so? What for?

SATEA
You know. Examination. For him.

DOCTOR
In his age? It's usually hopeless.

SATEA
It's very important for me. And for
him too, I believe. Can we do it
without schedule?

DOCTOR
Since you are here, okay. Children
can wait.

SATEA
(to Rick)
Take off your cloth.

Rick just stares.

SATEA
The upper part only.

RICK
But what is all about?

SATEA
Just an exam. Nothing more. You know
what you've got in your lungs.
Manuelito already did it. So, don't'
be afraid.

RICK
Manuelito?

SATEA
I'll tell you all about. Just lie
down.

Rick reluctantly takes off clothing, until he stays naked to the waist and lies down on some couch like on psychiatric office. Doctor puts some cables and wires on his naked chest and stomach.

DOCTOR

Relax, man, it's nothing.

RICK

Tell me about Manuelito.

SATEA

Well, he was very furious when we told him about capsule. But on examination was totally different. Percentage of efficiency was very high.

RICK

Efficiency of what?

In the meantime, doctor pushes some buttons, examination is in progress. We see on monitor x rays of inner parts of Rick, like lungs, liver, heart...

SATEA

Efficiency of successful removal of device.

RICK

So?

SATEA

So, he wanted to do it. You know, doctor doesn't cut open fugitives just like that. Good will is not enough. - - We are asking for approbation of parents, if they are alive, but in his case, you know... Your parents are not alive and... and we had no choice, and...

RICK

And...

SATEA

... and he did it. Operation was successful and now your brother is out.

Rick stands up from perturbation, but doctor pushes him back in lying position.

RICK

But, what about me? What about my
approbation?

SATEA

You're not parent, Rick, you are
brother. And I hate to tell you...
Manuelito doesn't much pay attention
for your opinion.

RICK

(ironically)

Charming, very charming!

SATEA

But he told me so much about you.
That's how I know about you, the
dogcatchers and the rest.

Rick is still in lying position when he closes his eyes with hands
of disbelief. Doctor with small, strange joystick examines Rick's
entrails. Soon we see on monitor some small devices, two pieces,
all in red color. But Rick and Satea don't look at monitor. Rick
barely comes to sobriety.

RICK

Okay. I can live with that. If I know
he's well and safe, it will be enough
for me.

SATEA

That's the spirit. Maybe you will see
him one day, after all, who knows?

RICK

He doesn't want to come back, does
he?

SATEA

I am sorry, Rick. That's nothing I
can do about.

RICK

I know, I know. Maybe it's all my
fault.

Examination is over. Rick stands up and slowly rubs off cables and wires. Doctor looks to Satea.

SATEA

Well, doctor?

DOCTOR

Twenty, twenty five, maybe whole thirty percents.

RICK

To stay alive?

Satea nods.

RICK

Thanks, but no thanks, I love my life.

SATEA

How they are doing it?

RICK

When we begin to go to school, with six or seven years, we have some systematic health perusal, I think they call it that way. It's under hypnosis. They are doing it then, I am sure.

DOCTOR

But you have two.

RICK

The second one was probably during testing for patrol officers. We were under hypnosis then again. It's some kind of additional measure of secure for them.

DOCTOR

(surprised)

You are... You are the dogcatcher?

RICK

Not anymore.

Satea smiles.

SATEA
Come on, Rick. I wanna show you
something more.

They are leaving this place.

SATEA
Thank you, doctor Slader.

DOCTOR
Anytime, Satty.

INT. THE BUILDING ROOM - NIGHT

Rick and Satea enter the empty, shaded light up room. With old bed, ancient television set, wooden table and ragged fabric on armchair, we understand that nobody lives here. Conversation is in progress as they enter.

SATEA
You must be cheerful, Rick, that's
high number for dogcatcher.

RICK
You had the dogcatcher on test
before?

SATEA
Of course not. But we have cases of
children with desire to leave but we
can't operate them. It's too risky,
percentage of death is high and we
can't do it. With or without parent's
approval.

RICK
I'll never see Manuelito again.

SATEA
Maybe. Maybe not. If we beat the
city.

RICK
But how? They are still strong.

SATEA

Not necessarily. Wait here.

She leaves the room leaving Rick alone. He looks around, not interested. He comes to window. Outside there are fugitives, preparing bikes and weapons. One bike just drives away as Satea comes back with girl of 14 years. Girl is very nice.

SATEA

You know who it is?

RICK

Should I?

SATEA

This is Rosin Panama.

RICK

Panama? Don't tell me...

SATEA

That's right, Rick. Rosin Panama, daughter of Ron Panama, the city supervisor.

RICK

Come on, be serious.

SATEA

I am serious. This is our chance and you know it.

Rick just stares not believing.

RICK

What's your plan?

SATEA

Very simple. We'll talk with her father. He will help us.

RICK

I can't go back to the city, you know that. They have warrant for me.

SATEA

They have warrant for Rick Mooney.

With smiling, Satea takes out numerous plastic identification cards of other people and puts them on the table.

SATEA

But you are not Rick Mooney.

RICK

(astonished)

But... How you get these...?

SATEA

You can choose too.

Rick inspects the cards.

RICK

Maybe they'll recognize me.

SATEA

In civilian clothing? I don't think so. They are looking for patrol officer.

Girl approaches to Rick and puts something in his hand. It's necklace with photograph of three people. City supervisor Panama with his wife and his daughter - Rosin Panama.

ROSIN

Tell my daddy that I wish him to give me back this, one day.

RICK

(appealing)

Yes, I will.

EXT. STREETS OF FURLHOLES - NIGHT

Rick and Satea leave the doctor's building, car from chasing is in front of them. From main entrance of building one boy of 15 years hastily goes out.

FUGITIVE BOY #2

Hey, Satea! You should see this!

They come back to the building, in slow running. Soon we are in

INT. LIVING ROOM - NIGHT

There are ten, maybe dozen kids-fugitives from ten years old and more. They are watching on big television screen.

On screen we see hustle, policemen are there, anxious citizens, medics and journalists.

FUGITIVE BOY #3

One of the city supervisor is killed.

Finally on screen we see female announcer.

FEMALE ANNOUNCER

(on screen)

City supervisor Odi Misava was killed today in his office. He was dedicated to preferment of life environment and peaceful solution for young renegade people. High patrol officer Flips has been seen on place of crime and city police forces search for him for questioning. We call everyone who has any information about that man...

Rick is aghast.

RICK

Flips! I don't believe it.

SATEA

This is our chance, Rick. Now or never.

EXT. PANAMA'S BUILDING - DAY

Rick and Satea go out of the car and head for main entrance.

INT. PANAMA'S BUILDING - DAY

There are people around, some desks with cervices, but by the elevator is security of two strong men with sunglasses. Rick and Satea survey around. It's not easy to go to city father.

RICK

I can use my officer permit card to go up. But you must distract them somehow. Any idea?

SATEA

I'll try.

And she goes to one of the desk and starts talking. We stay with Rick and we can't hear her. Rick again looks at two security guys. How to pass? Then he fidgets around, looking for other solution as Satea continues to talk.

But later, Satea begins to yell and to squabble with one woman behind the desk. From Rick's stand, we hear yelling voice of Satea:

SATEA

You don't think so?! Call the security, please!

And Rick pricks up his eyes when two security guys leave the place in front of elevator and walk to Satea. Now he walks to elevator, trying to be as imperceptible as he can. At the elevator, she puts card in gap, elevator opens and he is in.

INT. PANAMA'S BUILDING - 8TH FLOOR - DAY

Rick goes out of the lift and robots with four hands point some strange gadgets to him. Like in Misava's building, earlier with Flips. We hear some beeping and computer sounds.

ROBOT #2

(computer voice)

All clear.

Rick begins to look for Panama's office. But one woman meets him soon.

WOMAN

Can I help you, sir?

RICK

Ah, yes... I want to meet supervisor Panama...

WOMAN

He's on very important meeting right now. You know what happened yesterday. Do you have appointment?

RICK

Will you, please, just give him this? It's very important.

And he shows deflected piece of paper. Woman hesitates.

RICK

He will be angry if he finds that you ignored this, very important message for him. It's not a bomb, it's a paper.

WOMAN

I'll see what I can do.

She takes paper and leaves.

INT. MEETING ROOM - DAY

We can see only part of table with people sits around, where sits RON PANAMA, man in fifties, nicely dressed. Someone talks as woman from the lobby without sound goes to him, whispers something to his ear and finally gives him piece of paper.

VOICE (o.s.)

The city is in danger, we all know that. This must be act of fugitives. They are working between us now. Flips was highly decorated, highly trustful senior patrol officer. I still can't believe that he is working for them. This epidemic must be stopped. We must deal with it, as we have dealt before this with all adversities which came upon us. We always had solution in the past, why we won't solve this too. We must find another way to fight...

IN CLOSE SHOT Panama opens the paper and we read: I'VE GOT MESSAGE FROM YOUR DAUGHTER. He leaves the meeting without sound.

INT. PANAMA'S OFFICE - DAY

Rick is here, all alone, standing and waiting. Ron Panama enters.

PANAMA

Who are you and what do you want?

Rick looks pretty much superior and predominant. We never saw him like this. He knows dark secret of one of city supervisor.

RICK

You must be alone at home, without your daughter.

PANAMA

How you know this?

RICK

I know so much about you. I know how much you love your only daughter. Considering that you and your wife get her in late years.

Resolution disappears from Panama, he slouches his look. Facing the truth is inevitable.

PANAMA

Is she alive?

RICK

Of course. I spoke to her last night.

Panama is silent.

RICK

Don't even imagine that she wants to come back. She wants to back in free, liberated city, with people without infarct capsules in their chests. In world without lies and hate.

Pure sadness is on Panama's face.

PANAMA

What do you want?

RICK

To help us. You can do so much.

Panama is mute again.

PANAMA

It's too late. Too late.

He turns on to leave, but Rick approaches him and puts something in his hand. We don't see what.

RICK

Rosin said she wants that you return this to her, one day.

Rick leaves the office, until Panama silently looks at him. In empty office, he opens his palm and we see what it is. It's Rosin's necklace with small picture of Panama family - father, mother and daughter.

EXT. STREETS OF FURLHOLES - NIGHT

Again we see car from chasing through the city. Satea is in black costume with mask, beside her is Rick. Car slowly drives through the dark streets of furlholes.

INT. INSIDE THE CAR - NIGHT

SATEA

If we meet mobeel car and dogcatchers, you will fight against them, right?

RICK

Is that question or order?

SATEA

I don't know, you tell me.

EXT. STREETS OF FURLHOLES - NIGHT

But it won't happen, because one bike drives toward them. It's Ritchie, alone on motorcycle. Satea, or should we say Mungos, opens the car window.

RITCHIE

Where are you, Mungos? We were looking for you all over. We've got interesting quarry.

SATEA

Where is it?

RITCHIE

West wing shelter. Are you're sure about him?

(shows on Rick)

SATEA

Yes, pretty much.

RITCHIE

He was outside, you know?

SATEA

(looks to Rick)

Is that so?

RITCHIE

See you there.

His bike leaves the place. Rick is mute.

SATEA

Well?

Rick nods, Satea smiles.

RICK

I saw the village.

SATEA

Only part of it. Okay. Let's go!

Vehicle leaves the place.

EXT. THE FURLHOLES - WEST WING SHELTER - NIGHT

"Shelter" is small square surrounded by buildings. Seven bikes are parked. Fugitives are around one man when Satea's car parks around. Satea and Rick go to captured man. Rick is aghast again.

RICK

It's Flips! High patrol officer from
the central!

Rick jogs fugitives around to be closer. Flips is in poor shape. Some bruises on him, ragged clothing and dirty. He was running away badly, it's obvious.

FLIPS

Rick, you're alive, thanks to havens.

RICK

We know what you did. You didn't know
the truth, did you?

FLIPS

Of course not! But they are rocked!
This time badly. Just ask me how I
get furlholes. People helped me,
people inside the city! I was so
surprised. When policemen chased me,
some gave them wrong directions. I
couldn't believe it!

Rick and Satea exchange glances.

FLIPS

(cont'd)

Don't worry about warrant for you
anymore. I managed to revoke it,
before I came here. And that's not
all. Patrol base is not only in
turmoil, but patrolmen are divided.
There are so many supports you and
what you did, especially after my
fall.

Rick is bewildered, he doesn't know what to say, he nods to Satea to move and they leave the group.

RICK

What're you say?

SATEA

I'm not sure. Maybe it's time for
action.

RICK

We should never give them chance to recover. I say...

SATEA

What?

Rick is nervous, he's not sure.

RICK

I say... Let's attack them! Now! Hit them hard! I'll ask patrol officers to help me.

SATEA

Will they do it? You're sure?

RICK

If Flips will show with us, we could coax them.

SATEA

And then?

RICK

Then we'll go to main TV center and take it by force, if we need to. Everything begins with the media. People have suspicions already, when they hear it on network alive, it will be all over.

Satea inhales deeply.

SATEA

It's risky, but we can try.

RICK

We? You're coming with us?

SATEA

Who's gonna watch your back if not me?

RICK

(smiles)

Yeah, sure. Let's tell Flips about plan.

EXT. PATROL BASE - DAY

White civilian car drives to the gate. Cadet guardian at gate is very confused when he sees Flips, Rick and Satea inside the car.

FLIPS

Come on, open the gate!

Guardian cadet is insecure, but eventually, he opens the gate. Car moves to main entrance followed by quandary views of cadet and officers. Flips steps out of the car with Rick and Satea behind him. They go inside.

INT. PATROL BASE - MAIN HALL - DAY

Amazement continues inside the facility, for patrolmen and personnel equally. Flips stands in the center of lobby.

FLIPS

Listen to me very carefully, all of you! I'm still running patrol base and whole campaign! So you will obey my orders like before...

But blue electrostatic beam from coloo stick cuts the speech, fortunately, it's missing.

VOICE FROM BEHIND

Traitor! Kill the traitor!

Rick and Satea were ready, Rick returns shots by coloo stick, Satea's knife stabs the leg on one patrolman. A scuffle ensues. Panic in the hall, screaming of personnel, hiding behind desks. There are more cadets and officers who are shooting at them and all of three rebels are looking for cover. They return fire to attackers by coloo stick, furniture lifts up all over. Everybody runs around in chaos, panic and destruction. Just in moment when we could think that Flips, Rick and Satea are in trouble, here it comes return fire from behind. Some cadets and officers hit with sticks the other part of the hall. It looks like equal forces are fighting now, they exchange blue and white beams to each other for a while. Rick in his cover behind some plastic shelves tries to find Flips, but he can't.

Then we see laser gun in action. Flips emerges from one toppled table and red laser beams are in the air fast, officers fall down very fast, one by one. The other ones put hands in the air.

Rick, Satea and other cadets and officers who were on their side approach. It's all over. Flips with wild eyes still aims to surrendered patrolmen. Laser gun is still ready. Rick puts away outstretched Flips' hand.

RICK

It's all right, Flips. Put the gun down. It's over.

SATEA

We need volunteers.

RICK

(looking to patrolmen who supported them)
I think we already got them.

FLIPS

I've got keys of armory.

EXT. MAIN TV NETWORK BUILDING - DAY

White car is leading six mobeel cars through the streets and stops at network building with title CITY NETWORK. White car parks in front of main entrance, but other six mobeels make semicircle around main entrance and patrolmen take position to defend behind mobeels. It is barricade. All defenders have laser guns. Flips, Rick and Satea go to entrance. Porters and two city policemen step aside when they see outstretched laser guns.

INT. MAIN TV NETWORK BUILDING - DAY

All looks of television station personnel are on Flips, Rick and Satea. They got visible not only laser guns, but coloo sticks, some futuristic rifles on their backs and boomerang knives. Through the halls, they head for main studio. Everybody remove from them as they walk, unstoppable and self confident.

INT. MAIN TV NETWORK BUILDING - EDITOR'S STUDIO - DAY

Personnel are aghast by the desks when Satea comes in with laser gun in hand.

SATEA

If anybody stops broadcasting, stays
without hand. I can guarantee.

INT. MAIN TV NETWORK BUILDING - MAIN BROADCASTING STUDIO - DAY

Rick goes to active cameraman and threatens him with laser gun.

RICK

Don't touch anything, man, if you
love your life. Just keep rolling.

On stage of broadcasting is some dialog between female speaker and
one male guest. Flips dispels them.

FLIPS

Beat it!

Then he sits in a chair and prepares to speak.

EXT. DIFFERENT PARTS OF THE DOME CITY - DAY

IN INTERCUTS we see Flips how begins to speak in huge screens and
monitors in different parts of the dome city. Screens are on walls
of building, hotels and restaurants. Passersby are interested and
surprised, they look to screens.

FLIPS

(on screens)

Beloved citizens of the dome city,
please listen to me! For years I have
believed in our big organism, our
city, our world. I was hoping to be
one day city supervisor by myself. I
have believed in better tomorrow, in
world of justice, truth and real
values. But, as many of you already
know, they lied to us, they cheat us
and they hold us as hostages with
devices inside us, to stop us to feel
free, destroying every intention for
leaving the dome city...

EXT. MAIN TV NETWORK BUILDING - DAY

City police cars come to barricaded entrance. Shooting with laser
guns is begun before they even stop. City policemen take cover too

behind their cars and street laser skirmish is next. Soon, laser red beams go in two directions with sparkles and sputters. One patrol officer takes some futuristic long rifle and hits one police car. Car is in the air with huge explosion. It's chaos around here.

INT. MAIN TV NETWORK BUILDING - MAIN BROADCASTING STUDIO - DAY

Flips continue to talk in spite of explosion and shooting, we can hear in distance.

FLIPS

City supervisors are ultimate evil we should fight against, not fugitives. They are children, our children, who somehow felt big lie behind shroud of swindle and tricks. They have given us illusion that we must stay here and we must obey them, because they are just made to rule over us...

EXT. MAIN TV NETWORK BUILDING - DAY

Patrolmen fight pretty much solid, we see dead men on both sides. But as new group of police vehicles arrives, they are outnumbered and weaker and weaker. The same patrolman who already destroyed police car by futuristic rifle, he's doing again, another car is in the air with huge explosion, but that was his last, because he is stricken by laser guns. Later on, another patrolman is killed by laser. The last patrolman runs to the entrance, trying to get inside and save himself, but he can't make it, the laser beams are faster. City cops stand up and walk to the entrance.

INT. MAIN TV NETWORK BUILDING - MAIN BROADCASTING STUDIO - DAY

Flips continues to talk. Rick still has laser gun to cameraman. INTERCUTS with policemen with aimed weapons run through the halls and different parts of the city with big street screens.

FLIPS

Yes. I killed city supervisor Misava. I admit. When I found out that he was hiding from me truth about outside world, when I saw their hunger for power, I did it. And I am sorry to tell you - I've got no regret. If that will help us to find the truth

and liberate the city, our city, I
will gladly pay my dues...

But same moment three policemen enter the studio. Rick is late for
second or two which is enough that three laser guns are already
aim to him.

POLICE COP #3
Don't even try it!

They take off gun from Rick and walks to Flips. In background,
more policemen enter.

POLICE COP #4
Instructor Flips, you are under
arrest...

But one voice cuts everything and everyone looks in that
direction.

VOICE
Stop where you are!

When we look at source of voice we see - Panama - the city
supervisor.

POLICE COP #4
(pure surprise)
Supervisor Panama! What are you doing
here?

PANAMA
(sharply)
You are here to obey orders by
authorities, not to question!

POLICE COP #4
Yes, but...

PANAMA
Pick up you men and order them to
come back to station!

POLICE COP #4
But...

PANAMA

(briskly again)

Executive power is based on loyalty
and acting without questioning! You
know who elected you to do what you
are doing?

POLICE COP #4

Yes, sir.

PANAMA

You have your orders now. Do it!

Reluctant policemen leave studio. Flips and Rick are amazed.
Panama looks significant to Rick, without words, before he turns
on Flips.

PANAMA

Flips, I knew you'll muff something.
You were always too radical for me,
but I would never expect you'll be on
other side.

FLIPS

Mister Panama, I assure you...

PANAMA

Shut up! And give me microphone.

EXT. DIFFERENT PARTS OF THE DOME CITY - DAY

IN INTERCUTS we see Panama how begins to speak in huge screens and
monitors in different parts of the dome city. There are already
big huddles and crowds of passersby in the streets. They have
gathered while Flips was speaking.

PANAMA

(on screens)

Beloved citizens of the dome city,
You know who I am. All you have heard
from patrol instructor Flips...

(pause)

...is true.

INTERCUTS with murmur among passers-by.

PANAMA (cont'd)

For some time, we already know that people from the valley exist. There is life outside the dome city, there is radiation, but it's not deadly. For a long time, I thought that fight against dale-people and children-fugitives is justified and that we must save our values from exterior influences. I thought that way until something happened - until my daughter ran away. Since then, I ask myself the same question: Do we have rights to restrain them, to obstruct them finding the real truth, the real freedom. We were living in lies and deception.

Rick in his verve, listening Panama, just reminds on Satea. He goes to editor's room.

RICK

Satea, it's all over.

But inside are just personnel, also paralyzed by Panama's speech. Satea is gone.

PANAMA

(cont'd)

We must call children to come back. They are free now, to explore, to play, or whatever they decide. And we must talk about how to take out infarct capsule inside us. It prevents us to breathe normally outside the dome city...

EXT. THE DOME CITY - DAY

We are actually in place where ends central part of the dome city and begins the furlholes. Shyly, insecure first fugitives emerge from streets and slowly walk to the city. On the other side, we see citizens, with thirty years and older, who walk toward furlholes. They are anxious, with great expectations. It's very quiet, nobody dares to say anything as they approach to each other. Suddenly, scream of one woman in forties, cuts the silence.

WOMAN

Mitch! Mitch! Is that you? Is that really you?

FUGITIVE KID #4

Mom! Mom! Mom!

And fugitive kid runs to his mother. They embrace very strong. Woman cries.

WOMAN

Mitch, my Mitch! I missed you so much!

EXT. THE DOME CITY - DAY

We are in place similar like previous, where ends central part of the dome city and begins the furlholes. New group of insecure fugitives emerge from streets and slowly walk to the city. On the other side, we see citizens, again with thirty years and older, who walk toward furlholes. Behind citizens we see Rick, who also walks toward fugitives. One bald man in forties cuts the silence.

BALD MAN

Lenny! Lenny!

Fugitive kid with 13 years runs to bald man.

FUGITIVE KID #5

Father!

Another meeting is in progress. Brown fugitive girl with 12 years just saw his father. Citizen is a little bit younger.

FUGITIVE GIRL #2

Father, it's me, Saleria!

YOUNG FATHER

Sally, Sally! I can't believe it!

They run to embrace. We hear more recognitions and cheering. Rick comes closer and after a while he recognizes Rosin Panama. She just stares at his direction. Rick just opens mouth to say something when Rosin stops him:

ROSIN

Mom!? Mom!?

Rick turns around and he sees Mrs. Panama, all in tears, we can recognize her from small picture on necklace.

Without words Rosin runs to mother and they embrace.

Rick goes on with searching the fugitives as recognitions continue:

CITIZEN WITH BROWN BEARD
Come over here! I am here!

FUGITIVE GIRL #3
Father!

SHORT LATIN WOMAN
Roger! Roger Palmiseri!

ROGER-THE FUGITIVE
Yes, it's me! It's me!

Rick finally finds someone who knows. It's Sen, he is little bit older than other fugitives and he is not in verve.

RICK
Sen! Sen! It's me! Rick! You remember me?

SEN
Of course I remember you. You are the only one who had beaten me in tunnels of death.

RICK
Did you see Satea? I mean Mungos? Where is she?

SEN
What? Mungos is Satea?

Rick
It's not important anymore. Where is she?

SEN
I think she will be at southern road.

RICK

Thank you!

And Rick leaves the place and goes inside mobeel car. Mobeel drives away.

INT. MAIN TV NETWORK BUILDING - DAY

Through the halls of network building, through the crowd of so many anxious and cheerful people around, Mrs. Panama with his daughter pervades not so easily, to the main studio. However, somebody recognizes them and they make space for them to pass.

WOMAN IN THE HALL

It's Mrs. Panama. Let them in.

INT. MAIN TV NETWORK BUILDING - MAIN BROADCASTING STUDIO - DAY

Mrs. Panama leaves her daughter away as they enter. Rosin races to his father who is still talking alive on network.

PANAMA

...we must open dialog with people from the valley and wish them welcome here. We can exchange so many things, learn from each other...

ROSIN

Father!

PANAMA

Rosin!

She jumps in his embrace. One woman around in the crowd begins to cry. Mrs. Panama is in tears again.

EXT. SOUTHERN BOUNDARY OF THE DOME CITY - DAY

Rick parks mobeel around and hastily goes out. There are encounters between fugitives and citizens too. Rick is not interested for people and kids around, he looks for Satea in the crowd. But he can't find her. Just as he intended to give it up, he sees her, shyly emerging from some trash container, a little bit separated from the crowd. He runs to her, but she has no intention to run to him. She just looks backwards, though she saw him. Rick is scared for a moment. What's going on? Behind trash container emerges 15 years fugitive boy. It's Manuelito. We

recognize him from picture in Rick's apartment, from beginning of the story.

Rick can't believe. He's absolutely rapture.

RICK
Manuelito! Manuelito!

MANUELITO
Rick! Rick!

Brothers runs to each other, their catching is really appealing. Rick just shakes head, he can't say anything, he's badly trying to hold on tears. Then he leaves Manuelito and embrace Satea, then again Manuelito, until three of them are in mutual embrace. Words are really surplus. MUSIC IS ON.

CAMERA LIFTS UP from Rick, Manuelito and Satea, and reveals little further fugitives and citizens in cuddling, finding and hugging. Then CAMERA LIFTS UP more and stops on one big screen on high building around here. On huge screen we see city supervisor Ron Panama and his daughter Rosin Panama in hugging and kissing in natural, pure, ineffable, sublime, perfect and utter - happiness.

THE END