

L7: Ravens, Buttercups and Myrrh (Scene-by-scene outline)

By

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A novel by the same authors

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EXT. STREET OUTSIDE LÁRA'S HOUSE - EVENING

It is a dark evening at the end of winter. The darkness is overcast like a veil on the town and the pale light from surrounding windows is hardly visible. The weather is bad, the streets are iced and the wind is so strong that it tears up anything loose. Empty bags and scraps of paper fly in circles through the air. An old garden chair is blown down the street.

A few black cars move slowly toward a big grey house. It is the home of the prime minister of Iceland. Tonight an annual gathering is held, to celebrate the political party's anniversary. Party members and officials are arriving, as the anniversary is not to be missed. Anybody who is anybody within the party knows that important positions are appointed at these gatherings, subtly over scrumptious cakes and champagne in the prime minister's living room.

This year has a different air, however, as eight weeks prior the prime minister had lost both her husband and young son to a terrible car accident. She is now living alone in the house with her 13-year old daughter, Lára.

We watch as an elderly woman, wearing a huge decorative hat, steps out of one of the black cars, but immediately she is swept away by the strong wind and flies flat onto her bottom. She tries to get up but is unable to find her footing on the slippery ground. A young man in a tight blue suit appears out of the car and attempts to come to the woman's rescue, but is himself swept away by the wind. He is able to keep his footing and gradually makes his way toward the helpless woman. As he helps her get up and leads her to the front door of the house, it is clear by the woman's expression that she is less than grateful, almost spiteful, toward the young man's gesture.

As the woman enters the house she looks back to see the dean, an 80-year old man wearing a white scarf and top hat, and his wife, sliding past in the strong wind and landing on their bottoms. She smiles contemptuously. She is relieved that she is not the only one with a wet bottom at this prestigious gathering.

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INT. LÁRA'S HOUSE, HALL - EVENING

Lára is standing in the stairwell with tousled hair, shyly looking over the group of smartly dressed guests that have been making their way into the house. She watches her mother, Sigrún, in the middle of the crowd. Her mother stands rigidly, wearing a frozen official smile, but her eyes are empty and seemingly fixed on some invisible distance.

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Lára notices the dean enter, groggy after the fall he took outside. He looks around and unsteadily makes his way to the young man in the tight blue suit, attempting to shake his hand but misses. Lára comes down and greets him: "Welcome."

The dean, suddenly shaking Lára's hand, tries to focus his eyes but is obviously dizzy. "Thank you, Lára Sjöfn. How have you been holding up?" he asks.

The dean's trousers are wet and his hand is bleeding. Lára shrugs and feigns an upbeat manneurism. "Better than you by the looks of it. Let's put your trousers in the dryer, I can lend you a gown," she says.

"Huh..," looking at the state of his trousers the dean is embarrassed. "Is it very obvious?" Lára takes his hand and leads him out of the hall.

3 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

A crowd is forming at one end of the living room. Among them stands Stefanía, a pale unsightly woman with unusually thin red hair, whose smile is even more forced than that of the rest of the guests. She is the president of the town council. A posh looking lady comes up to her and introduces a Norwegian official. Stefanía shakes the official's hand and they share a faux laugh.

4 INT. LÁRA'S HOUSE, BATHROOM - EVENING

Meanwhile Lára is assisting the dean in the bathroom. The dean stands holding his trousers and Lára hands him a hair dryer. He starts blowing at his wet trousers with the dryer. As he thanks Lára for the kindness, he attempts to start a conversation with her by asking how she is doing, but Lára avoids the question. She cunningly refers the question back to the dean, turning the conversation to the topic of the current state of his health.

5 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

A group of guests has gathered and are exchanging whispers. In the background a small table stands, on top of which candles are lit by two framed photographs. One picture shows Gunnar, Lára's father, and the other shows Stefán, Lára's little brother.

"I was certain she would cancel the celebration this year," a posh lady is heard saying.

"Cancel the anniversary? The biggest function of the year? not a chance," a young politician replies.

"Anyone would understand. The poor woman. I was nervous even to show up. What does one say...", the dean's wife says.

The whispers continue. It is clear that the guests are not entirely comfortable about the tragedy that had struck just a few months prior. From their talk we can hear that since the accident Sigrún, the prime minister, has worked twice as hard and it is almost as if the country's affairs have never been in more efficient hands.

The guests are suddenly silenced as they see Lára approaching with the dean by her side.

6 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

Lára leads the dean to her mother, who is sitting expressionless in a lounge chair. Lára wakes her mother by notifying her of the dean's arrival, who greets her mother and thanks her for the invitation.

Lára realizes that there is no food anywhere for the guests and discreetly asks her mother whether she has remembered to order in. Her mother admits she hasn't remembered and asks if Lára can come up with something. Lára coldly replies: "Well, dad would've done a better job, if you hadn't told him to hurry so much that day."

As Lára leaves for the kitchen Stefanía, the president of the town council, has raised a glass and launched into a celebratory speech in the living room.

7 INT. LÁRA'S HOUSE, KITCHEN - EVENING

In the kitchen Lára discovers that the refrigerator is practically empty, except for some gouda cheese that has been lying there for weeks. After a moment's thought she decides to cut the cheese into little pieces and assemble them onto toothpicks.

In the cupboard she finds canned carrots, canned green peas and a jar of olives. She starts adding these to the toothpicks as well, but having done that she feels something is still missing. She looks around for something and finds a single grapefruit in a basket. She cuts the grapefruit into small pieces, puts them onto the toothpicks as a crowning touch and lines the toothpicks up on a beautiful, blue porcelain tray.

8 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

As Lára returns to the living room, we can hear that Stefanía's speech is ongoing. Lára puts the tray of toothpicks on the dining table. A drunk, plump woman with a huge purple hat pinches Lára's chin and compliments her for being so helpful to her mother and the cook, which she assumes must be striving in the kitchen.

Stefanía's speech continues, glorifying the progress that the party has enjoyed and the wealth accumulated by the advancement. "We have to abstain from regression and avoid coming to a standstill, this will only be done by emphasizing continuous progress," Stefanía proclaims. "Progress is the flagship of our policies, which has been to everyone's benefit. One needn't look further than to our own pockets to witness the manifestation of that benefit."

As Stefanía's comments are met with a wave of chuckles, many of the guests have started to encircle the dining table. Lára returns to the kitchen as the pinned food will not last long.

The guests can't overlook that the food has some exotic flavour. "This cheese must be expensive. Very ripe. Must be some royal blue cheese," a young official observes as he swallows, but his face can't help reacting to the odd flavour. Other guests nod in agreement.

9 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Lára decides to make cinnamon buns as listed in an old recipe book that her father had kept, but she is unable to find cinnamon in the kitchen. She does find curry powder and clove, which she uses instead.

10 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

As Lára brings freshly baked buns to the dining table, Stefanía's speech is drawing to a close. In her final statements Stefanía criticizes how valuable land along the town's coastline is wasted and proposes the party make every effort to find profitable means of utilizing it.

The guests gorge on the buns, immediately finding that they have a highly peculiar flavour and begin to assert that the prime minister's cook must be of particularly exotic origin. "Where does the cook come from," a senator asks Lára. "These buns are positively palatable." However, it is clear by the senator's and other guests' expression, that the unique tang of the buns is not entirely to their liking. To their horror Lára announces that there is no cook, apart from herself.

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Outside, through the window, a blonde boy scout can be seen, battling the wind as he tries to lower the national flag off a pole. Suddenly he loses his grip and just as Stefanía is about to conclude her speech the flag hits the window. The resounding THUD awakens the sleeping duke, who jumps and raises his glass, but is dumbfounded by the flag spread in front of him.

"A toast to the party," Stefanía says and the guests all applaud. When she has sat down the mayor politely compliments the speech but then explains to her that the land she had mentioned does not belong to the council. It had been allocated to the so-called *Magni* society years ago, for conservative purposes. Humiliated by the mayor's comment, she looks around to make sure nobody else heard it. She then subtly suggests that anything can be negotiated.

11 INT. STEFANÍA'S HUMMER - EVENING

Stefanía is infuriated by the mayor's comment and angrily gets into her fire-red Hummer. She breathes deeply and is trying to calm down when her mobile phone goes off. When she answers she is met by a cold male voice, telling her that this is her last warning.

"Don't play games with us. I would hate to ruin a pretty little doll like you," the voice threatens.

"I was just about to call you," Stefanía lies. "I've been abroad on official business." She promises to take care of things as quickly as she will be able, but as she hangs up it is apparent that she does not know how. To calm her nerves she plays a meditative recording, narrated by her guru, and soon she knows what steps she will have to take:

Magni's stronghold over the coastline properties will need to be compromised.

12 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Lára watches by the window as the guests leave. From the upper floor they look like a flock of decorated hats. As the cars all drive off the house falls dead silent. After a moment the front door slams one last time and Lára can see her mother get into the backseat of her car and wave to the driver.

Another lonely night for Lára.

13 EXT. DARK STREET - NIGHT

Superintendent Júlíus slowly makes his way through the streets of Hafnarfjörður town. The dark night is cold, windy and wet.

14 EXT. A RAMSHACKLE HOUSE - NIGHT

When Júlíus passes the ramshackle house he has mixed feelings. It is in a most reprehensible state, inside and out, and the tenants have a bad reputation. As he stands there, loud music and the echoing cry of a baby are heard from inside the house.

Appalled by everything about it Júlíus can't help being morbidly curious, and is approaching the house when he notices intruders in the garden. He moves up against a wall and listens in on the proceedings.

Three voices are heard whispering. A female voice seems to be giving orders to two men. Júlíus hears something about the damaging of hot water pipes. Peering through the darkness and foul weather he is unable to make out anything but shadowy figures at best.

Soon two of the figures run off but he can hear the woman speaking, presumably on the phone: "The house is in a terrible state. You should be able to start building that hotel, it's a matter of days really. It's been a lot of work on my part, I'd appreciate it if the money reaches my account..." Júlíus' spying is abruptly interrupted by one of the tenants who has just arrived at the house. After a short interaction with him Júlíus is astounded by the appearance of Stefanía, the president of the town council, seemingly out of nowhere.

"Oh, Stefanía, it's you," he says. As he tries to peer back into the garden the intruders have all gone. "You didn't happen to see a strange woman and two men sneaking around?"

"Can't say I did, but it's encouraging to see what great work is being done by the police of this town." Stefanía pats Júlíus on the shoulder and leaves. Standing alone again by the ramshackle house, Júlíus doesn't know what to think anymore.

15 INT. RAMSHACKLE LAUNDRY ROOM - NIGHT

STEAM rises from a broken hot water pipe.

16 INT. LÁRA'S HOUSE, BY THE STAIRS - NIGHT

Lára stands frozen at the bottom of the stairs leading to her room. The howling wind sounds like a BABY'S CRY. After a moment she takes a deep breath and makes her way up.

17 INT. LÁRA'S ROOM - NIGHT

"Nothing to fear," Lára tells herself. She carefully opens the door to her room, slowly walks in, grabbing her comforter before running back down the stairs.

18 INT. LÁRA'S HOUSE, TV ROOM - NIGHT

She puts a DVD into the player, makes herself comfortable and turns on the television.

ON THE SCREEN:

19 INT. LÁRA'S HOUSE, BIRTHDAY PARTY - DAY

Stefán, three-years old, blonde and cheerful, trying to blow out three candles on top of a bear-shaped chocolate cake. People off-screen sing Happy Birthday To You. As he blows Stefán accidentally spits on the cake.

Gunnar, forty-something, laughs behind the boy. He puts his hand on Stefán's shoulder and cheers him on. Leaning forward he blows at the candles with his son. Cheers. Sigrún, Lára and Stefán's mother, is seen in the background filling glasses with orange soda.

INTERCUT

Lára falls asleep on the couch. Although she is sleeping, her eyes are twitching and rapidly moving behind her lids.

POV, NIGHTMARE

20 EXT. DARK STREET - NIGHT

It is pitch dark. Lára stands by the side of a road. A car is heard approaching but she can't see it. She becomes petrified. Headlights appear down the road, travelling at high speed. Lára jumps onto the road, waving her hands in desperation, but the car just keeps moving.

BACK TO:

Lára abruptly wakes up, covered in sweat. She looks at the time - it's almost six in the morning.

SPED FOOTAGE:

21 INT/EXT VISIBLE THROUGH WINDOW. LÁRA'S HOUSE, TV ROOM -

Lára lies in bed, we also see the exterior through her window. Everything inside the room is seen in actual time. She doesn't move much, waking up now and again to look at the clock but going back to sleep again. She turns to each side.

The exterior in the window, however, is seen in sped time. Day and night pass continuously, in good weather, in bad weather, the lighting accordingly changing very fast. Time seems to pass faster and faster until Lára ABRUPTLY RISES and the exterior hits actual time. It's raining outside.

22 INT. LÁRA'S HOUSE, KITCHEN - AFTERNOON

Lára enters and opens the refrigerator. It is empty. She goes through the cupboards, looking for substance, in vain. All they seem to contain are canned sweet peas, cup-of-soups, noodles, rice and dry crackers. She gives up the search.

23 INT. SUPERMARKET - AFTERNOON

Lára stands by the counter. A bunch of groceries lie to the side, as the shop assistant cuts her credit card in two.

24 INT. LÁRA'S HOUSE, KITCHEN - AFTERNOON

Lára and her mother sit by the table, each with a dry cracker and a cup of soup, eating silently. Lára asks if she can borrow money for food.

"Why, don't you have your credit card?" her mother asks.
 "They cut it," Lára replies. As her mother gets up to leave, she absent-mindedly suggests that Lára use her debit card instead. Lára is unable to explain that her debit account is empty as well, before her mother is out the door again.

25 INT. LÁRA'S HOUSE, TV ROOM - EVENING

Lára finds her grandmother's Danish telephone number and decides to give her a call. During a short conversation with her Lára asks if she is able to lend her some money for necessities. Her grandmother declines, as she doesn't understand why the prime minister's family could be in financial straits.

"Can I come stay with you then?" Lára asks. Again her grandmother kindly declines, claiming that Lára's mother needs her during this difficult time. After she hangs up Lára lies down on the couch.

POV, NIGHTMARE

26 INT. LÁRA'S HOUSE, HALL - DAY

Lára is watching from the stairs as her parents are fighting. She opens her mouth to say something, but she can't make a sound and she can't move. Sigrún is rebuking Gunnar for delaying her attendance to an important meeting, to which he is expected to accompany her. Gunnar is helping Stefán put his shoes on.

"Get the boy to kindergarten, try to hurry and meet me there. I really need to go!"

"We're coming!" Gunnar replies. Sigrún goes ahead briskly. Gunnar finishes dressing Stefán and as he leaves the house he SLAMS the door behind him. Lára tries to call after him, but the lights in the hall go off.

INTERCUT

Lára awakens.

INTERCUT

The lights in the living room go off.

INTERCUT

Lára awakens again. The house is darkened. She is alone. Upon the realization she begins to shiver and breathe rapidly.

27 INT. LÁRA'S HOUSE, TV ROOM - AFTERNOON

Lára awakens, she has been lying on the couch in darkness. The wind is howling outside. She looks at the clock.

INTERCUT

A black fog has enveloped the neighborhood.

28 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Lára is dizzy, she supports herself by holding on to the stove as she opens the refrigerator. She stares into it: it is full of mouthwatering food. She BLINKS, and upon opening her eyes again the refrigerator is EMPTY. She is disoriented by the experience. She opens the cupboard, it contains only a can of mushrooms, ketchup and a box of Herbalife mixture.

29 INT. LÁRA'S HOUSE, DINING ROOM - EVENING

Lára and her mother sit by the dining room table. Between them is a kettle, two soupbowls and the Herbalife mixture. A couple of small plates of the canned mushrooms covered in ketchup. As they eat Lára tries to tell her mother that she slept all day and hasn't left the house at all. Her mother doesn't seem to register the information, as her reply is a simple: "That's nice honey, have you done your homework?"

After a moment there is a glimpse of something in her mother's eyes. "What is this soup?" she asks. "It's a Herbalife soup," Lára tells her. "Oh, some kind of health food?"

"Hardly food at all," Lára says. "Have we become strange?" she then asks. "You've done just fine honey," is her mother's reply. Lára looks away. They are silent again.

30 INT. LÁRA'S HOUSE, TV ROOM - EVENING

Lára covers her head under a pillow on the couch. An eerie SCREECH is heard, getting ever stronger.

POV, NIGHTMARE

31 EXT. DARK STREET - DAY

Lára is standing in a lava field by the side of the road, she can see her father's car coming up the road at lightning speed. From the opposite direction a truck is coming. Her father loses control of the car and slides. The truck's horn is BLASTING. A loud SCREECH as the truck tries to brake, but Gunnar's car HITS it. The car takes a few rolls before it stops right in front of Lára. Everything becomes still.

Lára peers through the windshield. All of a sudden she hears a heavy sound of something breaking. She jumps, something shoots out of the windshield and lands on the road. She moves toward it: two bloody beating hearts lie in front of her. One beats exactly twice as fast as the other. She tries to scream, but is unable to.

An ambulance comes. Two police officers shake their heads despairingly. Firemen are holding large iron cutters. "Where are the hearts? We must find them before it's too late," a fireman calls. Lára points to the hearts but is unable to move. The hearts beat faster and faster, the noise is unbearable. In tears she reaches out to touch them, but as she does they disintegrate and are blown away by a passing wind.

"What have you done!" a policeman cries. She finally screams.

BACK TO:

32 INT. LÁRA'S HOUSE, TV ROOM - NIGHT

Lára is screaming on the couch, seemingly fighting her comforter. She falls to the floor. For a few brief moments she doesn't move, breathing rapidly. She then sits up to catch her breath, covered in sweat. Looking around, on one of the cabinet shelves her eye catches a constellation of cards 'In memoriam' of Gunnar and Stefán. She reaches for the comforter and holds it tightly to her body.

33 INT. LÁRA'S HOUSE, TV ROOM - MORNING

Rays of sunlight hit Lára's face and gently wake her up. She is soaking in sweat. She gets up and moves trance-like to the window. It looks like spring. Out of the window she can see to the seashore, where a small fishing boat is grazing the surface. She looks at the ticking clock: it is five minutes past six. The ticking grows ever louder. The phone rings, she turns around. She is met by the dead eyes of a boydoll, sitting beside the ringing phone on the table. She is hesitant but she picks up.

(CONTINUED)

"Hello Lára, this is the President. You need to come directly down to the shore, I'm on my way in my boat. I will meet you there. I have some very important information about the accident." Lára is perplexed. "And bring the doll. It is an important piece in the puzzle." She hangs up, hesitates, but then grabs the boydoll and runs out.

34 EXT. THE SILK ROAD - MORNING

Lára is moving fast through a path between lava fields, that leads to the shore. Everything is in absolute silence, apart from the singing birds. The sun feels warm against her skin.

35 EXT. SEASHORE - MORNING

She feels somewhat disoriented, as she stands by the shore still holding the boydoll. She takes a step into the water. Suddenly the doll becomes very heavy. Lára tries to let go of it, but it's as if her hands are glued to the doll. She turns around to head out of the water, but the doll is dragging her under. She screams hysterically.

"Are you alright darling?" A friendly elderly man in a rowing boat approaches her on the water. Lára looks around, she is still by the shore with water only to her ankles. She is wearing pyjamas and her shoes. She looks at her hands, the doll is nowhere to be seen. "You looked frightened," the friendly man says. He is thin, with strong features and wears a woolly jumper.

"I think I've been sleepwalking," Lára admits. The man throws her a rope. "Hold the boat for me will you." Lára is surprised, but consents. The man jumps overboard and pulls the boat to shore. "Thank you Lára," he says. She is taken aback. "How do you know my name?" she asks. "No mystery there," the man replies. "Everyone knew your father. I also know your grandmother." "Granny Stína in Denmark?" she then asks. The man gives no reply, but whips a couple of lumpsuckers into her arms. "Hold those please. My name is Magnús, I was in a theatre company with your father."

Magnús produces a white plastic box and dumps more fish in it, Lára follows his example and then washes her hands in the sea. He begins to gut a couple and then hands Lára the knife and encourages her to try. Although mildly disgusted she does try. "Now help me carry them up to the chantey, will you?" Lára does.

36 EXT. THE CHANTEY - DAY

A variety of lumpfish is hanging by the shed, which stands by the bottom of the lava field. Magnús takes a deep breath. "Can you smell that, you know what it is?" he says. "Fishstink," Lára replies. "It's the smell of spring darling," Magnús happily sighs. He checks the time. "I think it's time I had a well-deserved cup of coffee. Help me carry some fish home?" Lára takes a couple of lumpsuckers while Magnús carries the rest.

37 INT. BAKKAKOT, HALL - DAY

As Magnús and Lára as his guest enter Bakkakot, Magnús' home, they are met by a strongly projected woman's voice, which seems to travel from the kitchen: "This will not be forgotten, Jón!" Magnús smiles and carefully opens the kitchen door.

38 INT. BAKKAKOT, KITCHEN - DAY

Steinunn, Magnús' wife, with short blonde hair that has begun to develop a greyish hue, stands in the kitchen reciting lines from a stained manuscript while turning diamond-shaped dough parts into *kleinur* (Icelandic twisted doughnuts). On an old gas-stove stands a large hissing cooking pot. The refrigerator stands open, apparently emptied of its contents which have been spread around the kitchen, a puddle of water spreading from under it. Towels have been arranged on the floor to soak up the water.

In a corner of the kitchen a line is stretched, on which have been hung colourful clothes that seem almost ancient. In another corner stands a sewing machine. Steinunn greets them with a smile, but frowns when she notices Magnús' filthy boots. "This is not your fish shed. Can't you see I'm baking?"

Steinunn recognises Lára, notices that her feet are wet and gives her woolly socks to put on. She then asks her to help with the baking. As Magnús leaves the room to take his boots off Steinunn tells him that the mayor had left him a message. "He wanted you to know that it was a mistake and he intends to correct it. - What mistake is he talking about?" she asks. Magnús only answers ambiguously.

As they bake Steinunn inquires why Lára isn't in school this morning. Lára explains that since the accident people seem to treat her like an invalid, she can skip school and noone will say anything. "People only ask me how I'm doing or compliment me."

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Steinunn moves over to the sewing machine and explains that she has to finish the costumes for the theatre company and although opening night takes place next week she has still got to learn her lines. "Are you an actress?" Lára asks. "It's just a hobby of mine," Steinunn replies.

Someone with a cheerful voice enters the house and Steinunn seems to grow uncomfortable. She looks at Lára and hurriedly asks her to do a favour for her. "Run to the garage and remind Kiddi that he needs to pick up Hafnfjörð." Lára moves to the door but Steinunn grabs her and shoves her toward the backdoor.

39 EXT. BAKKAKOT, BACKDOOR - DAY

Suddenly standing outside, with only the woolly socks to cover her feet, Lára turns around to go get her shoes. Before she is able to the door opens and Steinunn's arm appears, dropping Lára's shoes and then closing the door again. Through the door Lára can hear Steinunn greeting someone: "Ah, Dídí (Dee-dee), you're back so early."

40 EXT. GARAGE - DAY

A smaller house is situated beside Bakkakot, wearing a coat of red paint several decades old. Outside it scraps of machinery are scattered; washing machines, refrigerators, pipes and automobile parts.

41 INT. GARAGE - DAY

Lára enters. A radio blasts sixties rock-music. Lying on a skateboard, beneath a large motorcycle, Kiddi seems to be fixing the motor. He is a 60-year old man, wearing a leather jacket, an earring in one ear, a tattoo on his left arm, his hair combed back slick with grease.

"What are you selling?" he says when he notices Lára, who explains to him that she is delivering the message from Steinunn. "There's still time," he replies. "Help me oil this thing. What was your name?" "Lára." "Gunnar's Lára?" Kiddi asks. "Have I become famous and not been told, or what?" Lára jokingly adds, surprised by these people's familiarity with her. Kiddi tells her that he had attended the funeral. He then indicates the motorcycle and says: "Help me out here, and I'll let you try it."

42 EXT. NURSING HOME - DAY

Magnús sits on a bench. A weak-looking old man wearing a skipper's hat, wrapped in a blanket on a wheelchair, is wheeled over by a nurse. When the nurse has left, the old man gets out of the chair and casually leaning against the wall lights a pipe.

"He called me yesterday," Magnús informs the man. "He claims it's some sort of mistake."

"That's what they always say, isn't it. Be careful," the old man says in a strong voice, sounding quite healthy. After finishing his pipe, he gets back into the chair and waves to the nurse. As he is being wheeled away he winks at Magnús.

43 INT. GARAGE - DAY

Lára and Kiddi have been working on the motorcycle for a while. They are covered in dirt and grease. Kiddi turns it on, which results in a sharp BANG. Lára jumps. "Nothing serious," Kiddi reassures her. He turns it on a second time and this time it runs. "Let's take it for a spin."

44 EXT. THE NEIGHBORHOOD - DAY

They start slowly. Lára wearing a 'retro sixties' helmet and Kiddi an old pilot's helmet. Lára is terrified, keeping her eyes shut and holding on to Kiddi's jacket. As they gradually move faster Lára opens her eyes and begins to enjoy the ride. They fly along the coastline, passing boats and a couple of people. After a sort while they discover that they are being pursued by a police car.

"Hold on tight," Kiddi shouts. Pretending not to notice the flashing lights he turns the vehicle onto a pedestrian path, pushing it as fast as it will go. Lára screams, terrified again. When they reach Magnús' chantey the motorcycle seems to lose power, coughing and spurting until it stops. Kiddi tries to ignite it again, resulting only in another sharp BANG that echoes through the neighborhood.

45 EXT. THE CHANTEY - DAY

Magnús runs out to see what has happened. "Hurry," Kiddi shouts as he grabs Lára's helmet and throws it over to Magnús. "Put it on." He then barely manages to hide Lára behind a barrel before a young police officer comes running. "You there, stop!" He is followed by superintendent Júlíus.

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"Where is the girl?" Júlíus asks annoyed. "Which girl?" Kiddi replies. The young officer is equally confused as Magnús himself, and asks him whether it was really him sitting at the back of that motorcycle. "Yeah, and I drove," Kiddi interrupts. Júlíus asks to see Kiddi's licence, and after inspecting it simply explains that their helmets are not legal gear. As the officers leave Magnús gives Kiddi an angry look.

46 INT. BAKKAKOT, KITCHEN - DAY

Lára enters the kitchen as Steinunn is chatting with Siggí, 80-year old, and Dollí, 60-year old. They fall silent. "Kiddi told me to come get someone named Dídí," Lára says. After a short pause Steinunn replies, "She's upstairs, darling."

47 INT. BAKKAKOT, DÍDÍ'S ROOM - DAY

Lára knocks at the door. An Andrews Sisters song is playing from a gramophone. Dídí can be heard singing along, but upon hearing the knock she clears her throat and calls: "Come in." Lára timidly opens the door and steps inside. A reddish light emits from lamps that have been covered with veils. Dídí sits gowned by a mirror with her back to Lára, but confusedly looks at her reflection as she comes in. The room is in boudoir style, a variety of perfume bottles and toiletries are visible, but the walls are covered in black-and-white photographs.

Lára greets Dídí who puts on an air of indifference as she asks her name. "Lára, you say, well I don't know you," she says and starts powdering her face. "I'm Gunnar's daughter," Lára adds, curious as to Dídí's reaction. "I never knew a Gunnar," is Dídí's unconvincing reply. The interaction is followed by a short uncomfortable silence. With unstable hands Dídí lights a slim cigarette. "I was asked to tell you that Kiddi is about to leave to get some artist, and whether you would like a lift?" Lára tells her. "Yes, wonderful," says Dídí and begins to apply lipstick.

As Lára turns to leave, Dídí suddenly offers her coffee and genuine Turkish Delights, which she hesitantly accepts. The music stops. "Can you turn the record, please, sweetheart," Dídí asks. "Turn it? Is it on the wrong side?" Dídí laughs at Lára's remark. "No, sweetheart, it has other songs on the other side." Lára attempts to switch the gramophone back on but is unable to figure it out. Dídí comes over and shows her. The Andrews Sisters are heard again, Dídí points to a photograph of them on her wall. "My sister and me, we used to pretend we were The Andrews Sisters." She takes Lára's

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hands and begins to dance with her, but Lára has difficulty keeping up. All of a sudden Lára notices a picture of her own parents on Dídí's wall, a photograph from their wedding.

"Why do you have a picture of my dad on your wall?" she angrily demands. "You said you didn't know him." Dídí becomes sheepish and claims that she must have forgot, but of course she knew him, he was part of the theatre company. She tries to get Lára to dance again, but Lára pulls away, accidentally hitting some of Dídí's stuff off her secretaire to the floor. Apologetically Lára begins to pick it back up and Dídí joins her. "Don't worry sweetheart, it's my fault." They pick up lipsticks, bottles and containers. Lára starts picking up various photographs that have fallen out of a box and discovers a picture of her brother. She stares at it, shocked. "You're not supposed to have a picture of him!" she shouts. She is confused and angry. "Let me explain.." Dídí pulls out a chair for Lára.

Dídí explains to Lára that Gunnar, Lára's father, had given the picture to her. They were friends and they liked each other. "It was just, well, your mother.. When I.." She is interrupted in mid-sentence by Kiddi calling them from downstairs. Dídí falls silent, a moment later Kiddi comes in. "Hurry up now, we can't keep the artist waiting." As they all leave the room, Dídí gives Lára the photograph and says they will have this talk later.

48

EXT. BUS STOP - DAY

Lára and Kiddi wait in the car at the bus stop. A bus travelling at high speed abruptly brakes, and an elderly stewardess, larger than average, is thrown off. The driver follows, swearing angrily at her. One by one the passengers all get off and collect their baggage.

Meanwhile, as they wait, Kiddi explains to Lára that Hafnfjörð is a renowned, although somewhat eccentric, artist who has a wife in Paris but himself lives in different places at different times. "Once Francisco Fanco of Spain asked Hafnfjörð to paint him. They made an appointment in Puerto del Sol, and when Franco sat down Hafnfjörð poured the paint out of an enourmous bucket all over him. When the dictator demanded to know what he thought he was doing, Hafnfjörð replied: But signor Franco, you asked to be painted."

Kiddi notices Annette, Hafnfjörð's wife. She is youthful, dark-haired with a unique fashon sense. She doesn't give the impression of being 55-years old, though in fact she is. She joins them in the car. She greets them in an Andalucian accent.

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They watch as the large stewardess, to the bus driver's dismay, has plunged a cheeky kiss on him and is on her way to their car. "Is there any particular reason why your husband is dressed like that," Kiddi asks Annette. "He is painting a picture of Prince Albert II of Monaco," Annette replies. "So?" Kiddi gives her a funny look. "I don't know, but he says this is necessary to understand the subject." Hafnfjörð gets in the car, pulls off his heels and starts rubbing his feet. "These heels are killing me."

49 EXT. THE SILK ROAD - EVENING

Lára is in a great mood when she makes her way back home, carrying two lumpsuckers on a string. It is a bright and beautiful evening. But when she catches a glimpse of the big gray house suddenly it's as if the town has become overcast. The wind is picking up and it's getting dark. Her steps become heavier. She stops in front of it and searches for her keys. She is startled when she becomes aware of someone in the garden.

The boy scout is lowering the flag. "What are you doing with our flag?" Lára calls accusingly. The boy scout looks at her. "It's eight o'clock, and that's when I always take it down," he says. "Do you only steal flags at eight, or do you take some at nine as well?" The boy scout explains that he has been lowering their flag for over three months now. That there are certain laws against keeping the national flag up for twenty-four hours, and since the accident the household has been neglecting these laws. He claims to completely understand how Lára and her mother have been preoccupied under the circumstances, and so his boy scout regiment decided to take on the responsibility.

He takes out a bag of Skittles and offers Lára some. "I've seen you. I just didn't want to bother you by saying hello, you're always so distant. But I understand it, I'd be too if my family got killed like that," he says. "Do you always say everything you think?" Lára asks. She is pleasantly surprised by his demeanour. The boy scout packs up the flag and then goes along his way, whistling a tune.

50 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Using her father's recipe book Lára starts turning the lumpsuckers, that Magnús gave her, into a proper dinner.

51 INT. LÁRA'S HOUSE, DINING ROOM - EVENING

Lára's mother comes home and sits down by the dining room table. Lára puts the fish on the table and sits down. As they begin eating Lára tries to tell her mother about her experiences that day, but as usual it's as if her mother can't properly hear her. "That's good, honey," is her only reply. After a moment she asks what fish they're eating. "Lumpsucker? Is it spring already?"

Lára's mother finishes eating and gets up to leave. "Will you come home tonight?" Lára asks her. Her mother says she won't, and when Lára asks the reason her mother comments: "I can't sleep anyway," and then adds: "I'm not sure I deserve to sleep." Tears begin to well up in Lára's eyes and she tells her mother that she didn't attend school this morning. "That's good, honey," her mother says, finding her keys. "Don't stay up too late." She leaves.

52 INT. CLASSROOM - DAY

The classroom is rowdy, it's the last schoolday before summer break. The teacher is having a hard time making herself heard. Lára sits beside her classmate, Helga, and engages in casual whispers. "I need some new shoes," Helga says. "Wanna go shopping?" "Yeah," Lára replies.

The teacher decides to stop teaching and give the kids a chance to talk about their plans for the summer. A few share their plans with the class, and then the teacher directs the question to Lára. "I'm going to get myself a hot boyfriend," Lára teasingly replies. "At least someone with enough stamina to satisfy me for hours on end." The teacher frowns and moves on. Helga and Lára laugh.

53 EXT. SCHOOL - DAY

School is out for summer, the weather is beautiful. Lára exits and looks around for Helga, whom she notices sitting on a fence with a boy called Jói. As she approaches they have begun kissing. She stops by the fence and asks Helga which shopping mall they should visit. The couple look at her, Helga says: "Oh yeah. Um, well we were gonna go to Jói's place first." They're grinning, but soon burst out laughing. Lára feels uncomfortable, and leaves. In the background the couple is kissing again.

54 EXT. BY THE OLD BARRACK - DAY

Lára is passing the old barrack by the shore, on her way to find Dídí at Bakkakot. She notices two men who are taking pictures of the barrack and taking notes. Lára walks on but meets Steinunn, who is carrying a heap of costumes. They greet and Steinunn asks Lára to help her carry the costumes into the old barrack, which is used as a theatre by the company.

55 INT. THE OLD BARRACK - DAY

The inside of the barrack has been renovated as a performance space. Sigggi and Dolli are on stage rehearsing a scene from a manuscript and Hafnfjörð is crawling, painting white curtains. Kiddi is working on a machine that looks like a big barrel attached to fans. At one end of the barrack a group of children are engaged in dance practice, led by Dídí.

Lára is pleasantly surprised by this alternate dimension. She goes up to Kiddi and inquires about his work. He claims he is tweaking the wind-machine to maximize its power. "Let's try it," he says as he turns the machine toward the stage and plugs it in. This is followed by a terrible howl, as Sigggi is blown across the stage, and Hafnfjörð's curtains are scattered around the barrack. A fuse blows and the theatre is left in darkness.

Everyone is silent for a moment. "Minor technical difficulties people," Kiddi reassures them. Sigggi gets up again, "I'm fine, don't worry about me." The director claps his hands, indicating that he wants to get on with it. Kiddi works on the machine for a couple of minutes, and then gives it another try. This time everything seems okay, white flakes of fake snow drift across the stage. Kiddi lets Lára try the machine, but as she steers it on and watches the snowflakes drift, a flash of light appears from behind her. Startled, she turns around and inadvertently sprays snow over two men with a camera, who have silently entered the space.

Steinunn recognises the men and addresses them: "Hjörtur and Steini, what are you doing here?" The men claim they are reporters, writing an article about the theatre company for a local paper. Steinunn immediately suspects they are lying. "There was no end to the trouble these two would get into, back in the day," she recalls with a smile. They seem awkward, then Steini requests permission to take pictures of the facilities and actors, and to research the company history in their archives. Apprehensive of their intentions Steinunn, Hafnfjörð and Magnús fool the guys into handing

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the camera over, by promising to print the pictures out for them while they look through some files. Steinunn sends them into a backroom, where files are kept, but asks them to beware of the dog.

56 INT. THE OLD BARRACK, BACKROOM - DAY

Hjörtur and Steini enter the room, laughing, convinced that they have manipulated the old gang into giving them valuable access. A big file cabinet stands at the back of the room, it's obvious someone has gone through it recently. They fall silent as they realize that a big black Rottweiler lies under it, sleeping.

As they try to silently get to the cabinet, the dog wakes up and starts barking furiously. It is chained to the wall and can't run at them. Hjörtur and Steini are petrified, but make numerous attempts at getting to the cabinet, one distracting the dog while the other moves in, but to no avail. Magnús comes in, goes up to the cabinet and petting the dog takes a file out. "So, this is where I left the title deed. I best put it somewhere safe." He then hands them a white envelope and their camera back. "Your pictures are in there."

57 INT. THE OLD BARRACK - DAY

Steinunn, Lára and Magnús watch as Steini and Hjörtur leave. Magnús expresses his worries, he knows they weren't writing an article about the company. Lára is distracted, looking over at Dídí conducting the dance class. Steinunn tells her Dídí will finish in about two hours. "I'll come back tomorrow then," Lára says and starts to leave. Steinunn urges her to take some of the *kleinas*, that she helped fry, with her. Dolli appears with Skuggi, the dog from the backroom. He artfully grabs a *kleina*, exclaiming there's only two things that drag him to shore: the company and *kleinas*. Steinunn sees Lára out. On the way Steinunn explains to Lára that Dolli always lives where he works, while at sea he lives on a boat, while rehearsing a play he lives in the theatre.

58 INT. STEFANÍA'S OFFICE - AFTERNOON

Stefanía sits by a large desk, caught up in something on her computer screen. On a wall an enormous video portrait of her guru, Guðjón Bergmann, can be seen, his soothing voice transmitting from a couple of speakers. Steini and Hjörtur enter. Stefanía smiles wickedly, turning her computer screen to them, it shows an American stun-gun dealership's website. "Next time they threaten me, sparks will fly," she says.

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They hand her the envelope which Magnús had given them. As she looks at the pictures she is infuriated: "What is this supposed to be?" They look at the pictures, they have been distorted and decorated with colorful creatures. Panicked they grab their digital camera and search for the originals, only to discover that everything has been erased. "What about the title deed, did you at least get that?" Stefanía thunders. "It was guarded by a dog," Hjörtur replies. "The deed needs to disappear, you have until tomorrow! Or else.." Frightened the guys leave her office.

59 INT. LÁRA'S HOUSE, DINING ROOM - EVENING

Two plates sit on the table. Sigrún comes in and joins Lára byt the table. Lára divides the *kleinas* between them, and they eat silently. Lára breaks the silence: "I learned to use a wind machine today, and.." Sigrún is distant. She comments on the *kleinas*. "Good *kleinas*, your dad used to come home with *kleinas* like these sometimes." The comment puts a smile on Lára's face.

60 INT. SIGGI'S HOUSE - NIGHT

Siggi sleeps in a chair, an open book lies on his chest.

POV, DREAM

Kiddi shows Siggi a new light projector in the theatre. As he turns it on it becomes apparent that the projector is alive, shining it's light right into Siggi's face, who laughs and tries to avoid the beam.

BACK TO:

Siggi wakes up, squinting. A beam of light is gliding over his walls. He shakes his head, gets up and goes over to the window. Looking out, he nearly faints.

POV, OUT OF WINDOW

The old barrack theatre is on fire. Skuggi, the Rottweiler, is running around and barking at the fire.

BACK TO:

Siggi runs toward the phone, falls, gets up again and with trembling hands calls emergency services. "The Barrack Theatre is burning. I need an ambulance. There's a man inside the theatre!"

61 EXT. BY THE BURNING BARRACK - NIGHT

Siggi runs to the burning theatre, desperately calling Dolli's name. Coughing he runs a whole circle around it. Skuggi stands WHIMPERING by. Siggi tries to get to the door, but the heat is too extreme. SIRENS can be heard. Holding his head Siggi collapses to his knees.

62 INT. LÁRA'S HOUSE, KITCHEN - MORNING

Lára has recently woken up. Yawning she slowly enters, carrying a newspaper under her arm. She sits down to have a breakfast *kleina*, when she notices the headline.

A MAN DIES IN FIRE. A picture of the burnt barrack beneath. Lára stares at the paper in terror. "Dolli!" She runs out.

63 EXT. BY THE BURNT BARRACK - DAY

When Lára arrives a group of onlookers has already formed, there is a loud murmur but it's mostly unintelligible. Firemen stand by the ruins taking notes, avoiding Skuggi wherever possible. The dog sniffs and rummages through the ashes, its fur scruffy and partly burnt, growling at anyone who comes close.

Superintendent Júlíus and the young officer arrive, carrying a large fish net. They gradually make their way close to the dog, but fail their overly cautious attempt as it starts running back and forth, threateningly. Siggi walks toward the dog, strokes it comfortingly until it stops barking. As he gets up to go, Skuggi follows him.

As they leave the ruins become crowded by investigators, who have stood by. Lára sees Steinunn, Magnús, Kiddi and Dídí, huddled together, and goes to them.

64 INT. STEFANÍA'S OFFICE - MORNING

Stefanía sits by her desk, distraught, going over an outrageously large credit card bill. Her guru's soothing voice emanates from the video portrait. A young male secretary brings her the morning paper. Horrified she reads the account of the burnt barrack on the front page. Just as she manages to catch her breath, the mayor calls.

On speakerphone the mayor expresses his worries over not only the event of the fire, but certain documents indicating suspicious land and property sales to Stefanía's business affiliates. "It appears as though you authorized them

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personally," he says. "And not least of my worries is this e-mail you've sent K-ist Group, who have shown interest in the land on which the barrack stood. There's no mention of the *Magni* society's 99-year lease on the land in your positive reply to them."

"What are you insinuating, Jóhannes?" she asks, dramatizing her shock. "It looks bad," he replies. "People will start assuming. I'll have to ask you to meet with me at my office." Angry and annoyed she tells the mayor she will see him in the afternoon, assuring him that this is all a technical mistake. After hanging up on him, she dials another number. "Marías, I need to meet with you."

65 EXT. BY THE BURNT BARRACK - DAY

Magnús is looking for something in the ashes. "This can't be a coincidence," he mumbles. Lára watches. Everyone else is silent. The investigators are leaving. Dídí puts her hands on Lára's shoulders and offers to make her something to eat. "We haven't had our proper talk yet," she whispers.

66 INT. FISH MEAL FACTORY - DAY

Stefanía stands in a shabby laboratory, with a middle-aged man with wavy greasy hair. He wears an apron. Stefania looks stern. "I want to increase his dosage," she says. "Lethal?" Maríus asks. "No. Just enough to get him into bed and keep him there," she replies. "How much?" Maríus smiles fiendishly.

67 INT. FISH MEAL FACTORY, STAIRS - DAY

Stefanía is leaving the factory. She's on the phone to the police. "I have some very important information about the fire. It regards Magnús Thorðarson."

68 INT. BAKKAKOT, KITCHEN - DAY

Lára has eaten very fast. "Slow down child," Dídí worries. "You were going to tell me.. about the pictures," Lára says, not managing to hide her tension. Dídí begins to explain that she is in fact Lára's grandmother. A sadness comes over her. Lára isn't shocked, somehow she had figured it out. Dídí describes how she had waited for so long to see her, she had begun to think it would never happen.

"Why haven't we met before?" Lára asks. "It's a very long story," Dídí starts. She then tells the story of how she had

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been impregnated at sixteen. A single mother would have a hard time finding a place of her own, so she shared a basement flat with two other women. Realizing that she hadn't the means to bring the child up, she had placed her daughter, Lára's mother, with prosperous people, believing it was for the best. Years later, incidentally, Sigrún joined Dídí's dance class. Dídí decided not to reveal the truth to her, but she eventually found it out and became furious with Dídí. Condemning her dishonesty Sigrún disowned Dídí.

"How about dad?" Lára then asks. Dídí tells her that she had known him since he was a kid. He had also been an active member of the theatre company. When he married Sigrún, Dídí was able to watch her through him. "What do you make of all this?" she cautiously asks Lára, fearing the worst. "It's nice to have a new grandma," Lára reassures her. Dídí is about to inquire about the situation at her home, when Steinunn, Magnús, Annette and Kiddi enter. "Something seriously bothers me about the fire," Magnús says. "It may not be anything, but I.." There is a knock on the front door.

69 EXT. BAKKAKOT, FRONT DOOR - DAY

As Steinunn opens the door, superintendent Júlíus and the young officer are seen. They ask for Magnús, who comes to the door along with both Lára and Dídí. "We need you to come with us to answer a few questions. It's regarding the fire," Júlíus announces.

70 EXT. THE SILK ROAD - AFTERNOON

Lára is on her way home, with some dinner money given to her by Dídí. As she comes closer to the big grey house she stops. She can't bear going back there now. She turns around and walks toward a small pond, where she sits down and cries. Eventually she falls asleep there.

At someone's touch she opens her eyes. Annette has come across her and sat down with her. "Darling, have you been crying?" she asks. "Isn't it so selfish of me, Dollie has died and all I think about is dad and Stefán," Lára snuffles. "No dear," Annette says comforting her. "It is only through your own sorrow that you can empathize with others. I once heard a story."

CUT TO: MONTAGE

(CONTINUED)

People meeting people. Children playing. Plants and gardens. People knocking on doors in Hafnarfjörður. A funeral. A cemetery. A man sits alone on a bench. Birds flying through the sky.

Annette's voice can be heard telling a story from buddhist scripture, about a mother who lost her child and consequently shut herself away from the world. One day she comes across a Buddha and asks the Buddha to bring her child back. The Buddha consents to do so, but first she must find a plant that only grows in the garden of a home where nobody has lost a loved one. Hopeful the mother goes on a journey, knocking on every door. But nowhere could she find a home where nobody had ever lost someone dear to them. Everybody had grieved. Finally the mother came to the realization that this was the nature of life. Every single man had two things in common, to love and to be mortal. Although her sorrow didn't disappear, she now shared it with the world and it reinforced her sense of the value of life. By this she became happy again.

BACK TO:

Lára is thoughtful, she looks at Annette. "It's been a good week, really. New grandmother, motorcycle, *kleinas*. But it's also been sad," Lára ponders. "It's just a story I heard," Annette says, smiling.

71 EXT. LÁRA'S HOUSE - AFTERNOON

When Lára arrives at the big grey house, she can see the boy scout in the garden lowering the flag. "I've begun to set my clocl by you," she calls to him. The boy scout looks embarrassed. "I think the next step in our relationship will be to pitch a tent and tie some knots," she adds. "You like knots?" the boy scout asks. "Knots, sudoku, cross-word puzzles and questions of life and death. Anything that's difficult to solve," she says, smiling. The boy scout smiles back even wider, and goes along his way. She watches him go.

72 INT. LÁRA'S HOUSE, DINING ROOM - EVENING

Sigrún sits by the dining table, she looks tired and absent-minded. Lára enters and places a bowlful of apple *skyr* (Icelandic dairy product, a strained fresh cheese), some soda bread and a glass of apple cider in front of her. As Sigrún takes the glass she spills some of the cider on herself. She SCREAMS and hysterically begins to wipe her blouse.

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Carefully Lára begins to tell her about the fire in the theatre, but Sigrún doesn't seem to hear her. "This is my only clean blouse," she says, still wiping. Tears begin to stream down her cheeks. She picks up the spoon and tastes the *skyr*. A calm comes over her, like she's given up. "That tastes good. It's been so long since we've had this," she says. Smiling, Lára reminds her that her orange blouse is clean.

73 INT. STEFANÍA'S HOUSE, LIVING ROOM - DAY

Stefanía opens her eyes. She stretches out in a white leather chair. Her living quarters are luxurious, they bear a likeness to a business lounge in an airport. The only ornament on the walls is the hanging portrait of her guru, Guðjón Bergmann. She gets up, but her eyes fall on a heap of unopened mail. *Intrum Justitia* is labelled on many of them. "I can't think with you staring at me like that!" she says annoyingly and grabs the letters.

74 INT. STEFANÍA'S HOUSE, BATHROOM - DAY

Stefanía opens the toilet and shoves the letters into the bowl. She then pulls down her pants, sits down and pees on them. When she gets up to flush, the bowl fills to the brink with water and overflows.

75 INT. STEFANÍA'S HOUSE, KITCHEN - DAY

Stefanía is cooking a vegetarian meal in a pot over a silver stove. The kitchen interior is made of black marble. The doorbell startles her. "Entrez!" she shouts, a moment later Steini and Hjörtur appear. They are silent, carrying a brown parcel. "The stun gun," Steini says as he presents the parcel to Stefanía. Excited, she opens it and inspects the device. Without a word she goes up to Hjörtur and stuns him, he falls to the floor with a wail.

"Well, it works," she says, going back to the stove. "Time how long it takes for him to recover." Steini initiates the stopwatch feature of his watch. Stefanía sprinkles some white powder into the pot, while stirring. "Now, you tell the mayor that the lovely ladies at the kitchen have made this especially for him, because they worry about his mysterious illness." She pours the meal into a pasta tray, fetches a plastic bottle labelled *Aloe Vera Juice* and then sprinkles some of the white powder into it, shaking it well afterwards. "Two and a half minutes," Steini exclaims as Hjörtur gets back up.

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As she hands them the tray and bottle, Steini and Hjörtur look at each other. Steini takes a deep breath and begins to confess to Stefanía that they have their doubts about continuing working for her. Nobody was supposed to get hurt and now a man has died. Perhaps they should all go to the police and tell them about the accident. Stefanía loses her temper. "Go to the police!" she shouts threateningly. "You'll spend the next sixteen years in jail." They defend themselves by timidly reminding her that they just did what she told them to do. "Who do you think will believe you? If you dare point a finger at me I'll ensure you'll never get out of jail again." They take the tray and bottle, and leave.

76 EXT. STRANDGATA STREET - EVENING

Magnús, wearing a black cloak and walking with a cane, slowly makes his way along the street. He sees two old ladies ahead, walking along the walls of the streetside houses, almost disappearing into the shadows. He meets them outside a small wooden door, where they stop and look around. He gives a light knock. They are quickly let in, and the door is slammed shut immediately.

77 INT. SECRET SOCIETY, MEETING ROOM - EVENING

The room is large and crowded. The ceiling is high and everything lit by candles. Magnús joins the sitting crowd, squinting a little as his eyes get used to the fluttering light.

78 INT. HOSPITAL, HALL - EVENING

Stefanía enters the hospital, moving quickly. She meets the mayor's wife in the hall and asks how he is doing. "He is very ill. They've conducted tests all day," she replies distressed. Stefanía takes out a handkerchief and dries an invisible tear on her cheek. "May I see him?"

79 INT. HOSPITAL, PRIVATE ROOM - EVENING

Stefanía enters the room. The mayor lies in a hospital bed covered in red and blue blemishes, his skin swollen and he looks like he's lost several pounds. Stefanía asks him how he's feeling. "So, so," he replies. He looks only half conscious. "It's the stress," Stefanía says. "Don't you worry, concentrate on getting better. I'll take care of things. And regarding the matter of the properties, it's being dealt with." The mayor just smiles, he seems inert.

80 EXT. THE SILK ROAD - DAY

Lára is on her way to Bakkakot. She sees that the barrack ruins are being removed by excavators, and stops. A child is sitting by in a sandbox, mimicking the machinery sounds.

81 EXT. KIDDI'S SHED - DAY

Kiddi is outside his shed as Lára comes by. He tells her that the police let Magnús off, but although it's good news Lára seems somber. When he broaches the fact, Lára sarcastically indicates it's hardly appropriate to be merry, considering that most of her family is dead and that Dolli has recently died. Kiddi happily repudiates the notion, claiming that it's never inappropriate to be merry.

"When I'm happy I feel like I'm betraying my dad," Lára says. "Nothing would've made your dad happier than to see you happy. Life is too short for guilt," Kiddi says encouragingly. In that moment the theatre director appears, as he hastily leaves Bakkakot. Kiddi waves to him and asks what they'll do about the play. The director dramatically announces that it's all over, and when Kiddi asks why they won't proceed with it, the director says it would be inappropriate under the circumstances. "And besides, we have no venue," he mumbles as he makes a dramatic exit.

"He has a point. It would be inappropriate," Kiddi says. "Is it ever inappropriate to proceed? Isn't life too short for guilt?" Lára says, giving Kiddi a funny look. He laughs.

82 INT. KIDDI'S SHED - DAY

Lára drinks cocoa and watches Kiddi work. In a corner she notices big stilts and asks to try them. "Knock yourself out mate," Kiddi replies.

83 EXT. BAKKAKOT, GARDEN - EVENING

Outside Bakkakot sit the old gang. The garden is eccentrically decorated with a bric-a-brac of furniture. Flowerbeds grow in an old rusty bathtub, some rubber tires and an old watering can. In the centre of garden stands a big, reddish hardwood table, onto which Hafnfjörð has painted a stunning landscape. A greenhouse glass ceiling has been hoisted to hover over the table.

Lára appears on the stilts, wearing a sign that reads: WE WILL NEVER SURRENDER. THEATRE ON THE STREETS! The old gang applauds as they see her, Hafnfjörð even gets up and does a flamenco number.

84 INT. BAKKAKOT, KITCHEN - DAY

Sitting around the kitchen table, the old gang and Lára drink coffee and munch on scones. Hafnfjörð reminisces how the revolution of '68 had been nothing more than a large street theatre event in front of the biggest audience of all time. "That's the sort of stuff we ought to be doing," he declares. Magnús asks him if he's seriously suggesting they stone town hall and single-handedly overthrow the council. "That sounds good, let's do it," Lára exclaims.

CUT TO: MONTAGE

Steinunn and Magnús pour litres of cooking oil into a large bucket. Lára rolls up her sleeves wearing a backwards cap. Siggi sleeps in a lounge outside in the garden, Lára sees him and shakes her head. Hafnfjörð show Lára a suitcase full of costumes, Lára tries on a beard and laughs. Siggi is still sleeping, Lára walks up to the lounge and overturns it, Siggi wakes up in shock. Lára pours red food colouring into the bucket of oil. The whole gang at Strandgata street where Kiddi adjusts a safety belt to Siggi's waist. Kiddi backs a hearse into the garage, Lára and Annette are impressed by it. Siggi, wearing the safety gear, starts climbing up a wall at Strandgata street, but Steinunn runs to him and pulls him down. Everyone laughing.

85 EXT. THE SILK ROAD - EVENING

On her way home, Lára is carrying a big pot. The pink summer evening gives everything a pleasant hue. As she passes the sandbox, two children are playing.

86 EXT. LÁRA'S HOUSE - EVENING

By the big grey house the boy scout is lowering the flag. "You on duty twenty-four hours.." she calls, realizing she doesn't know his name. The boy scout giggles, introduces himself as Skúli, and then asks her what she's got in the pot. "Rice pudding that my grandmother made," she replies. "Does she always cook for you guys?" Lára tells him that she usually cooks herself, but that she's part of a theatre company now and very busy.

87 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Lára is reheating the rice pudding when Sigrún enters. She takes a bowlful of pudding and eats standing. "Good pudding, did your father.." Sigrún starts, but then realizes what she's saying. "No, of course not." She grows silent and

(CONTINUED)

shakes her head. Her mobile phone starts ringing, she answers and says she'll be there in seven minutes. Getting ready to go, she turns to Lára, who stands looking down at her plate, and says: "It was a good pudding. I don't know what I'd do without you. I really need to start spending more time at home."

88

EXT. STRANDGATA STREET - DAY

The whole gang is gathered by the end of Strandgata street. Lára makes her way slowly to a café opposite to town hall. Shortly Kiddi appears, wheeling Magnús down the street in a wheelchair. Outside town hall he chains Magnús's wheelchair to a post, covers him in a blanket and hangs a sign to the chair that reads: DO NOT FEED THE OLD MAN. "Stay," he says and leaves.

People passing by have begun to notice something is off. A couple approach Magnús, when suddenly Siggí can be seen on top of the building. Cars stop and people start looking up. he stands right on the edge, as he shouts: "My sons have betrayed me! Where is my pension? Who took my pension?" The gasping crowd is confused.

A small truck HONKS and drives up on the sidewalk, passing the row of stationed cars in the street. On the truck lies a heap of coffins and bodybags, arms and legs protruding here and there. A young woman shrieks as she sees it, and clasps her child. The truck pulls over and Hafnfjörð comes out, wearing a wig and makeup. "I'm with the Removal and Excavation Department, we were notified of a dead old man that needs to be taken away?" He looks up and sees Siggí. "Oh, I was told he'd jumped already. Guess I'll wait."

"What is this?" a member of the public utters in confusion. "Are you mad? Never in my life.." another says angrily. The gathered public is getting heated, their hostility directed at Hafnfjörð. "Isn't anyone going to save that man?" a woman shouts.

"Why is everyone getting so worked up about this particular old man? Is he famous or something?" Hafnfjörð asks. Lára runs to the crowd, calling: "Grandpa, grandpa! Come down!" Hafnfjörð slows her down. "There, there darling, your grandpa has expired. There needs to be constant renewal in our society, these are difficult times." "But he's my only grandpa," she calls as tears well up in her eyes.

The public grows ever more hostile toward Hafnfjörð, who carefully makes his way back to the truck and jumps in. He speeds off, but as he turns a corner one of the bodybags falls off. The public watches in horror as the body exits

(CONTINUED)

the bag and begins to limp after the truck, dragging one leg. "I'm still alive, help me!" When the public's attention returns to Magnús and Siggí, they have disappeared. All that remains is an enormous puddle of blood beneath the spot where Siggí had stood on the building.

The police arrives, and Lára walks off unnoticed.

89 EXT. STRANDGATA STREET - DAY

Lára and Steinunn watch from afar as the police try to make sense of the public confusion. "You know," Steinunn says. "This is the largest audience we have had since the sixties."

90 EXT. A BACKYARD ABOVE THOR'S SQUARE - DAY

Magnús stands, watching the public confusion on Strandgata street, and laughs. An old man, wearing a skipper's hat, a long coat and smoking a vintage pipe, walks up to him. We only see them together from the back, so the old man's face is never revealed. The man compliments Magnús on the reaction they got. "If our suspicions are right, there will be repercussions," the old man says. "Good. The quickest way to catch vermin is to smoke them out," Magnús grins. "True enough, but we'll have to go much further than that to reveal them," the old man adds. "It isn't unlike guerrilla warfare, their uncertainty is our advantage."

91 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

Sigrún is sitting, looking worried, as Lára enters. Sigrún asks her where she's been. "I've been here for a while. You hadn't cooked anything, so I looked in the kitchen but our refrigerator is empty?" she says, obviously surprised by this. Lára explains that all the food had been finished some time ago, and that she hadn't the money to buy any more. "How long have you been out of money? Oh, this won't do," she looks at Lára as if she is seeing her for the first time. "Dear God," she hands Lára a credit card. "Here. You can order in pizza tonight, and go shopping tomorrow."

92 INT. BAKKAKOT, KITCHEN - MORNING

The whole gang is sitting down, enjoying waffles, *kleinas*, scones, fruit, juices and coffee. Steinunn reads, out loud, a flattering review of their performance the day before, from the morning paper. The performance is described as a sharp political satire, a much-needed commentary on the

(CONTINUED)

affairs of the elderly in the country. "As many are aware the company's theatre space recently burned down, but after yesterday's performance there is increased demand that it be rebuilt," Steinunn reads. "But that's wonderful," Dídí says clapping her hands. The review gives special mention to Lára's part in the play, mentioning her name and the fact that she is the youngest member of the company.

93 INT. STEFANÍA'S OFFICE - MORNING

Stefanía reads the morning paper angrily. Her hands clasp the pages so hard that her knuckles whiten. "Who in hell rebuilds an old barrack. What are they going to do, import used barracks from Iraq?" she grumbles to herself. Her phone rings. The caller ID shows *Intrum Idiots*. She looks at it with disgust, and then waits for the ringing to stop. She then picks up the phone and makes a call. "I have another job for you," she says, and without waiting for a reply she hangs up.

94 INT. LÁRA'S HOUSE, TV ROOM - EVENING

Lára sleeps in a recliner when Sigrún barges in. She wakes Lára up, and immediately starts to reproach her. She angrily tells her that Stefanía from the town council had called her up, and told her how Lára had been hanging around the troublemakers in the theatre company, how she had been in the barrack theatre just before it burned down, and that she'd participated in creating a riot on Strandgata street.

"You are never to see those people again, understood? Especially not Dídí, is that absolutely clear?" Sigrún shouts. "I know why you don't want me to see her," Lára replies. "She told me everything." Sigrún gets even angrier. "I don't know what that woman has been filling your head with, but we are not going to discuss this any further. You will never go there again, and that's that!"

"Congratulations, you hardly speak to me in months, and now suddenly you explode all over me!" Lára says accusingly. "Just like your father. He couldn't leave it alone. Oh!" Sigrún is at the top of her voice. "Fine, go on. Shout at me. At least we're talking," Lára says. Sigrún just walks up and down the room, not knowing what to say. "Are you hungry?" Lára asks.

95 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Lára and Sigrún sit by the table, eating silently. From time to time Sigrún takes a deep breath, and then exhales in convulsions. She finishes her meal, puts her cutlery down and bids goodnight to Lára.

As she leaves, Lára's eyes well up with tears.

96 INT. SIGRÚN'S OFFICE - DAY

Lára sits in a light leather sofa at her mother's office, drinking a sot drink, looking lonely. Sigrún is busy at the desk, and doesn't even look up.

97 INT. A BUS - DAY

Lára sits by herself onboard a bus, staring out the glass.

98 EXT. BAKKAKOT, BY THE POND - DAY

Hafnfjörð is painting by the pond, he notices Lára looking solemn. He gestures to her to come over and asks her what is the matter. Lára tells him that her mother has forbidden her to see them or come up to Bakkakot. When Hafnfjörð asks her what her reply had been to her mother's request, she says she didn't reply but that she felt her mother was being unfair, and that she couldn't tell her what not to do. "She's not the boss of me," she angrily concludes.

"Legally she is, but you have to stand by your convictions. Not just sit there, saying nothing, and then continuing behind her back," Hafnfjörð says. "What she doesn't know can't make her cry," Lára replies. While painting a caricature of an angry Lára, Hafnfjörð tells the story of how much opposition he has met against his paintings throughout his life. "My parents called them dreamclouds, Franco called them communistic, the Germans and Russians of Leipzig called them capitalistic, the French called them anarchistic," he explains. "And do you know what I did? I told my parents I'd really show'em, I told Franco to go to hell, I told the Germans and the Russians to mind their own business, and I told the French to.. well, I didn't really tell them anything, but me and my friends gave them a piece of our mind in '68. And do you know what they call these same pictures today?"

Lára shakes her head. With a smirk, Hafnfjörð concludes: "Classics."

99

INT. BAKKAKOT, DÍDÍ'S ROOM - DAY

Lára and Dídí sit and nibble on some cookies. Dídí pours coffee into Lára's cup, before she is able to decline, and cheerfully asks her how she's doing. Lára doesn't give a serious answer, she puts on a theatrical air, but through her joke she does confide in Dídí that she feels bad about going behind her mother's back. Dídí looks at her painted nails, thinks, and then snaps her fingers.

"But you're not Lára," she says playfully. "No, yes, I'm.. I'm French," Lára joins in. Responding creatively to Lára's reply, Dídí plays an Edith Piaf record. *Non, je ne regrette rien* flows out of the gramophone, while Dídí lights candles and searches through her wardrobe. She pulls out a glittery Eastern dress and hands it to Lára. "You're Mata Hari."

"Who?" Lára says putting on the dress immediately. Dídí points to a picture on her wall, of Greta Garbo playing Mata Hari, and explains how she had been a mysterious dancer and a spy. She places Lára in front of a mirror and starts doing her hair and applying make-up. She then puts on a sailor's hat and attire, and pulls Lára up to dance. "The enemy's position has been compromised, that's dangerous," she says mysteriously. "It won't be long until the enemy shows his true colors," Lára plays along. "We put our trust in you, Mata Hari."

CUT TO:

100

EXT. IMAGINARY PARIS - EVENING

Lára and Dídí walk through a dark alley in Paris. At a corner Hafnfjörð sits, wearing a beret and striped shirt, and paints the Eiffel-tower which can be seen in the distance. They walk toward the Seine, and Lára peers through binoculars. "He hasn't come. I don't like this," she says suspiciously.

There's a KNOCK.

BACK TO:

Lára and Dídí turn their heads, and see Steinunn walk through the door. "The lawyer is here. He is about to read Dolli's will," she tells them.

101 INT. BAKKAKOT, HALLWAY - DAY

On the way to the living room, Lára asks Dídí what happened to Mata Hari. Dídí tells her how a rumour had been started that she did spying for the Germans as well, so the French arrested her for treason and executed her. "Some say the Germans started the rumour themselves. Sorry dear, perhaps I shouldn't have chosen a person that died in such a terrible way," Dídí says apologetically. "Isn't that what I attract anyway, drama," Lára replies sardonically.

102 INT. BAKKAKOT, LIVING ROOM - DAY

The whole gang has gathered in the living room. The lawyer, formal but apprehensive of Skuggi (the dog) which sits by Siggi's side, reads from Dolli's will. "I, Þórður Sveinsson, make the Theatre Company of Hafnarfjörður the heir to all my properties and belongings," he reads from the document. They are touched by this, happy that he should regard them as family. It is clear that Dolli didn't have any real property though, he had lived a simple life. So when the lawyer explains that Dolli actually left them 40 million *krónur* in a savings account, they are stupefied. "It simply cannot be, he didn't even own a home. He slept in the boiler room of the theatre," Magnús says. "That may be," the lawyer replies. "But it wasn't for the lack of money."

Looking at each other, still reeling from the shock, the gang opens the issue as to what should be done with that kind of money. "I can only see one way," Magnús begins. "Rebuild the theatre!" Lára finishes his thought. "Let's start today," Kiddi says. "Alright, but first things first," Magnús says. "We apply for a permit at the council." As they get ready to go, Lára adds: "It will be a fitting monument to him."

103 INT. TOWN COUNCIL - AFTERNOON

Kiddi, Dídí and Lára enter the building and go up to the service desk. There sits a middle-aged woman, with crooked spectacles hanging at the tip of her nose. "Please wait by the yellow line until called," she declares monotonously. Sheepish, the trio backs up and although nobody else is waiting they remain by the yellow line. "Next please," the woman calls. They approach the desk again, and Dídí explains that the company wants to apply for a permit to rebuild the burnt theatre. "Do you have a copy of the title deed?" the woman sighs. They explain that it was probably destroyed in the fire. "I guess we should have a copy somewhere," the woman sighs deeply, and types something on her computer. She stares at the monitor for a moment. "To gain access to this

particular deed, you are to speak directly with Stefanía Friðleifsdóttir, president of the town council."

104 EXT. "DVERGUR" COUNCIL BRANCH - AFTERNOON

Kiddi, Dídí and Lára look up at the large building. "So, we go get the deed and raise our hammers first thing tomorrow," Kiddi says. Dídí gives him a look. They enter.

105 INT. STEFANÍA'S OFFICE - AFTERNOON

As they enter Stefanía's office, she glares at them and puts on a faux smile. With a gesture she suggests they sit down. When Dídí introduces them as being members of the theatre company, Stefanía's frozen smile widens. "We require the title deed for the burnt theatre," Dídí says, hopeful. Stefanía's eyes dart toward Lára. "Lollipop?" she asks. Lára simply shakes her head. "Here's the thing," Stefanía begins, and then she explains that the contracts had expired long ago, that the town had been wanting to clear the area for development and that the fire had enabled them to go ahead with such plans. "What do you mean, contracts like that don't expire," Kiddi blurts out in amazement. "And I suppose you have some documents to prove that?" Stefanía replies. Kiddi is outraged, pointing out that the council should have a copy of the documents. "Copies were destroyed when it emerged that the contracts were void. You can't rebuild on the plot, but you can certainly apply for plots elsewhere." Dídí calms Kiddi: "We'll speak with the mayor," and they leave the office.

106 EXT. "DVERGUR" COUNCIL BRANCH - AFTERNOON

"She blatantly lied to our faces!" Kiddi exclaims as they get into his car.

107 INT. STEFANÍA'S OFFICE - AFTERNOON

Dropping her smile and formal demeanor, Stefanía picks up her phone and dials. "Maríus. We have to finish this."

108 INT. HOSPITAL, PRIVATE ROOM - EVENING

Stefanía enters the mayor's room, he is looking better. She asks how he is and to her relief the mayor tells her that he is pained but the doctors can't seem to come up with a diagnosis. "I'm not surprised," she says. "Modern doctors are less than competent. When I fall ill I only trust my

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homeopath." Without him seeing, Stefanía snatches the mayor's mobile phone. "He can diminish pain without filling the body with unnecessary chemicals. I actually brought him with me, would you like him to take a look?" The mayor is grateful to be relieved of the pain, and Stefanía opens the door. Maríus enters, he grins at the mayor who seems unsettled by his presence. Maríus closes the door.

109 INT. HOSPITAL, HALL - EVENING

Maríus leaves the room. Suddenly a loud SIGNAL goes off in the mayor's room. Doctors run to the room to begin resuscitation. The mayor's wife stands in the hall, holding a cup of coffee. She stares at the room.

110 INT. BAKKAKOT, KITCHEN - EVENING

Steinunn sits knitting and listens to the radion, when Magnús sits down beside her and presents her with a white envelope. He asks her to take the envelope and open it only if something happens to him. Steinunn finds this uncomfortable and asks what he means. "Nothing, it's just.. with the fire and Dolli. It got me thinking. The letter contains information about people that can be of assistance to you, in the case of.. if something might happen." Steinunn shakes her head, but accepts the envelope and puts it into her sewing drawer.

111 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

Lára hands her mother, who has been sitting on a couch, a plate with chops and potatoes, and sits beside her. Sigrún compliments the food, and Lára timidly opens the topic of her father. "He was a member of the theatre company?" she asks. Sigrún is uncomfortable but confirms that he was. Reminding her mother of this, Lára hopes she may broach what really is on her mind. She rapidly begins to tell her mother how the company is now facing difficulties, that they may have to quit and how much she wants to help them. "Why will they have to quit?" Sigrún asks. Lára tells her how they are attempting to rebuild the theatre, but that a crazy woman called Stefanía at the council refuses to show them a copy of the title deed. "She says the contract expired, and the town now owns the plot. Magnús says she's lying." Sigrún seems to be interested. "Why would Stefanía be lying to them? She's the president of the town council," she asks. Lára pleads with her mother to talk to the mayor and get him to personally look for the deed. "I suppose I could give him a call and see what he says," Sigrún says, and Lára explodes with joy. She hugs her mother, who awkwardly pats Lára's

back. Lára then adds: "But please don't say anything to Stefanía, Kiddi says she's dangerous."

112 INT. LÁRA'S HOUSE, BEDROOM - EVENING

Sigrún is changing clothes. She notices a picture of Gunnar on her bedside table. Absent-mindedly she takes up her mobile phone and dials the mayor's number.

CUT TO:

113 INT. STEFANÍA'S HOUSE, BEDROOM - EVENING

Stefanía is already in bed and putting on a slumber mask, when the phone rings. She realises it's the mayor's mobile, takes the mask off and sits up. She reaches for the phone and looks at the caller ID: PRIME MINISTER MEGABABE. Disgusted by this, she answers: "Hello Sigrún. Jóhannes is on sick leave, but I handle his affairs in his absence. I'm glad you called," she gets up and starts circling the room. "It's very serious and I got very concerned when I discovered your daughter was involved. The head of the theatre company is guilty of a man's death by negligence, you know when the theatre burned down." She chuckles, silently. "Yes, she was with them at my office. They threatend me in front of her, I couldn't believe.. Yes, I just wanted to warn you."

BACK TO:

114 INT. LÁRA'S HOUSE, BEDROOM - EVENING

Sigrún slowly puts the phone down, worried. She sits on the bed and looks Gunnar's picture in the eye. She then puts it face down on the table.

115 INT. LÁRA'S HOUSE, LIVING ROOM - EVENING

Sigrún enters, angrily. Lára asks if she spoke to the mayor but Sigrún tells her that she didn't, that she spoke to Stefanía who is covering for the mayor in his absence, and that Stefanía had told her some things that she is not at all happy with. "You promised me that you wouldn't see those people anymore! And now I hear that you were with them today. You have no idea what you're getting involved with," Sigrún shouts. "I never promised that. You just forbid me and you didn't let me explain anything.. You weren't supposed to talk to her!" Lára replies in defense. Sigrún gets ready to leave, she looks tired. "From now on you are

(CONTINUED)

not to see those people. At all!" She walks out. Lára runs to the door, and calls after her: "Yes I will! Dídí is my grandmother, and I see her when I want to!" Sigrún just shakes her head and gets into the car. The driver is confused. "I hate you and everything you say is boring!" Lára spouts venomously. The car drives off.

116 EXT. BARREN OUTDOORS - EVENING

Lára is running. The landscape is barren. It's wet and windy, she doesn't wear a coat and she is soaking wet.

117 EXT. BAKKAKOT - EVENING

Lára catches her breath outside Bakkakot. She swipes the hair from her face, obviously at the point of collapse. She knocks on the door. Steinunn opens and is startled by the state of Lára.

118 INT. BAKKAKOT, KITCHEN - EVENING

Lára sits with Steinunn, wrapped in a blanket and sipping cocoa. She is telling Steinunn how angry she feels, both toward her mother and father. She is angry at her mother for not trusting her, for the way she is. She is angry at her father for dying, leaving them knowing that her mother was incapable of taking care of her. Steinunn tells her that when she lost her sister to cancer, she didn't cry, she just felt angry. Angry at God for taking her, angry at the cancer and at everyone who hadn't lost a sister. "Anger eats you up inside, it only makes everything worse. As opposed to forgiveness, which will open the doors to new possibilities," she says compassionately. "Great, no problem," Lára says with a hint of sarcasm. "I forgive you mum, for failing all your duties as a parent and betraying me." Steinunn puts her arms around Lára. "To me it comes down to kindheartedness. The Bible says that even though faith is important, it's kindheartedness that matters the most. And forgiveness will spring from that."

119 EXT. STEFANÍA'S HOUSE - EVENING

Hjörtur and Steini stand shivering in the rain. Steini kicks Hjörtur in the shin. "OUCH! What did you do that for?" he cries. "I can't stand the clatter of your teeth," Steini replies. Stefanía opens the door. She wears a nightgown and has rolls in her hair. She hands them a bunch of documents. "Here, take these to the chief of police. I've made up some phrases that should immobilize the old pests for a while."

120 INT. SECRET SOCIETY, ROOM - EVENING

Magnús wears a black cloak. He enters the darkened room, lit only by candles. A group of people stare at him in silence. he sits. An old man with a skipper's hat, breaks the silence: "Those in agreement with the plan?" One by one the group hesitantly raises their hands.

121 EXT. THE SILK ROAD - DAY

A fog lies heavy over the town. Lára passes a young child in a sandbox, mimicking the sirens of a police car. When she arrives at Bakkakot she sees Magnús handcuffed, being led by superintendent Júlíus and the young officer. Steinunn follows, stressing the fact that Magnús has already answered all their questions. The officers push Magnús into their car, and Júlíus turns to Steinunn: "Look, this is not a hobby of ours. We're simply doing our job." They drive off.

"I can't believe this. What is going on," Steinunn says. Dídí looks at Lára. "This is very odd. Can you ask your mother to inquire into this?" she asks her. "No, I don't trust her," Lára says. Kiddi calms them down: "I'm sure they will set him free tonight, mate."

122 INT. BAKKAKOT, LIVING ROOM - AFTERNOON

The gang sits in a big couch. Dídí watches the clock. Kiddi watches the phone. Steinunn gets up and walks to and fro.

123 PASSING OF TIME

Close-up of Bakkakot.

WIDE ANGLE

The neighbouring area.

CLOSE UP

Lára's house. The boy scout lowers the flag.

WIDE ANGLE

124 EXT. BAKKAKOT - EVENING

Hjörtur and Steini stand in the garden and watch the group through a window. Hjörtur directs a microphone at the living room, Steini is bored behind him. They see how Steinunn rises from her seat. "They're talking about a letter from this guy, Magnús," Hjörtur observes. They watch as Steinunn opens the envelope. "She says they were supposed to open it if something happened to him." Steini seems uninterested, as he regards a rake he sees lying in the grass. Hjörtur continues to listen and describe what he hears. Steini measures the unsuspecting Hjörtur with a measuring tape, then measures the rake and marks it with a pen.

"Dear Steinunn. I write this letter to you because for a while I've had my suspicions that dangerous people are plotting against us. Many factors are still unclear, but the following is very important: ..." While Hjörtur follows the reading Steini gets an egg from a henhouse in the garden, and tapes it onto the rake. He then carefully places the rake behind Hjörtur's feet.

"... If something should happen to me you have to keep an eye out for a signal from *Magni*. They will leave clues which you must follow. They possess the key to the information you need to put an end to the matter. Please trust me, I am sorry that I can't elaborate further. Magnús." Hjörtur concludes that they're talking about a secret society, and that some sort of scavenger hunt will take place that will free Magnús from jail. He turns around, steps on the rake, which hits him with the egg in the face. "Fudge! The hen laid an egg on the rake. Poor creature," Hjörtur says, forgivingly.

125 INT. BAKKAKOT, LIVING ROOM - EVENING

The group stares at Steinunn. Annette declares that she is excited, she's never been on a scavenger hunt. Lára asks if *Magni* is some sort of *Illuminati* society, but Siggi explains that they exist to preserve Hafnarfjörður. "They were responsible for the growing of Hellisgerði park, for example, and that wasn't really secret."

The lawyer enters. He tells the group that Magnús will remain in custody until next week, but that there isn't much of a case for prosecution. "He can't have visitors, though," he says. "He asked me to deliver two messages. Firstly, do not worry about him. And secondly, it is very important that you follow the instructions in the letter." Lára leaves the room.

126 INT. BAKKAKOT, HALL - EVENING

Lára puts her shoes on. Dídí follows her into the hall. "Are you leaving, dear?" she asks. "Yeah, this is a bit nutty for my taste," Lára replies. "I've grown out of secret societies and scavenger hunts." She leaves.

127 INT. SUPERMARKET - EVENING

Lára reaches for cranberry juice by a refrigerator. A store clerk watches her, and comments: "That one's very bitter."

128 INT. LÁRA'S HOUSE, DINING ROOM - EVENING

Lára has set the table with black candles, glasses of cranberry juice, and plates of meat stew. The heavy chordals of a requiem mass are heard from a CD player. Sigrún enters. "Ah, the Iron Lady," Lára remarks. Sigrún sits down, a little awkward. "What's for dinner," she asks. "A betrayed hare," Lára replies in a cold voice. Sigrún takes a sip of the juice, and immediately makes a face: "It's bitter." "Yes, isn't it," Lára replies sarcastically. "And.. what's this music?" Sigrún asks. Lára gets up. "I can't eat this, it tastes of *disloyalty*," she says and leaves the room.

129 INT. LÁRA'S HOUSE, HALL - EVENING

Sigrún has followed Lára out of the dining room. Lára stares at her with her arms crossed. Sigrún looks at her, tired. She sighs in defeat and begins to put on her coat. Lára walks past her and puts her shoes on. "Are you going somewhere," Sigrún asks, uneasy. "Don't worry, I'm not going to see Dídí. My boyfriend is picking me up," Lára answers. "You have a boyfriend?" Sigrún is anxious. "Yes. Skúli stoner. Don't you remember him? He's three years my senior. They kicked him out of school in the ninth grade, so you may not recall him," Lára answers spitefully and leaves the house.

130 EXT. LÁRA'S HOUSE - EVENING

Sigrún follows her. "Skúli stoner? Wait.." Lára walks into the garden. "You were right mum, it's better I hang out with kids my own age. It's much more fun going out with them than with those old geezers, who don't know how to party and waste their time doing scavenger hunts." Lára walks up to the boy scout, who is lowering the flag. Lára turns, looks at her mum and says: "Skúli is even on probation for having too much fun!" Then she kisses the boy scout on the lips.

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His face turns red, and he backs off with his hand over his mouth. Lára gives her mum a sneering look. Sigrún takes a few more steps toward them. "Lára, I.." she starts. "You better not.." She falls silent. She gives up, looks at Lára, and then she hurries into the car and closes the door.

131 INT. PRIME MINISTER'S CAR - EVENING

The driver looks awkwardly at Sigrún in his mirror. She has covered her face and sobs quietly. The driver hands her a tissue. "Is there anything I can do?" Sigrún opens up to him, as if she's talking to herself, saying how she fears she's losing Lára too. That Lára has started hanging out with druggies. "Like that Skúli stoner over there," she sobs. The driver looks at the boy scout through the window. "That kid? The boy scout? Not a chance. He's a saint," the driver says. "Are you sure this isn't just some sort of drama fit?" Sigrún is confused. "The office?" the driver asks. "Yeah," Sigrún takes a deep breath. "The office."

132 EXT. LÁRA'S HOUSE - EVENING

Lára is angry, her knuckles whitened from the fists she's making. The boy scout is confused. "What did.. wow," he says. Lára loses her temper. "Shut up. You're such a baby sometimes," she says and runs into the house again. The boy scout scratches his head as he watches her go.

133 INT. LÁRA'S HOUSE, HALL - EVENING

Lára has just closed the door behind her, when there is a KNOCK at the door. "Oh Skúli, just leave me alone," she says in annoyance and opens the door. An old man with a skipper's hat stands outside and hands Lára a paper. "You hadn't received your copy of *The Coastal Mail* yet," he says. Lára is astonished. "Mailmen don't knock," she says, but then she notices the paper has her name on it: Lára Sjöfn Gunnarsdóttir. She opens it, on the first page an advertisement has been circled in red:

POV, PAPER

The shipmates of the tugboat *Magni* announce a scavenger hunt:

Nineteen, twenty and two

Sowing for nature's sake.

Sigga resides over elves' cabin.

(CONTINUED)

The trees are not fewer,
 even though some grow smaller.
 A knight erect on a hill.
 The knight's light, reveals a way.

BACK TO:

Lára sighs: "I give up."

134 EXT. BAKKAKOT, GARDEN - EVENING

The old gang sits at the table, underneath the glass ceiling. *The Coastal Mail* lies open in front of them, the advertisement circled. They're sipping green tea. Annette offers Kiddi a cup, but he screws up his face. "Green coffee? No thanks mate," he replies. Lára arrives, to their great delight. "You're back honey," Dídí says with a smile. "Yup, this scavenger hunt isn't any crazier than what goes on at my house," Lára replies. "We rely on you, Mata Hari," Dídí says, patting her back.

Hafnfjörð reads the advertisement out loud, all the while drawing pictures of what he reads. The gang speculates what the meaning behind the words may be. Nineteen, twenty and two, 1922, a house number? The year? Sowing for nature's sake, Sigga over an elves' cabin. The trees aren't fewer, but smaller. "Bonsai!" Steinunn calls out. "There's a bonsai patch at *Hellisgerði* park. The park is also located right by an old preserved cabin, *Siggubær*. I guess the park could well have been founded in 1922?"

"What about the knight?" Siggí asks. "The *Magni* were often referred to as knights, but.. I wonder about the hill." Steinunn reminds everyone that they are expecting the lawyer in 30 minutes. Lára volunteers to go ahead to *Hellisgerði* park and start looking around. Annette goes with her.

135 INT. STEFANÍA'S OFFICE - EVENING

Stefanía stares at the advertisement. Hjörtur and Steini avoid her gaze. "*Magni* is on the move," she hisses. "This is no damn scavenger hunt. I've been warned that they might go ahead with something like this." Steini asks: "Like what?" Stefanía explains how the secret society possesses fragile information that they will try and give the old pests access to, and that the plots by the sea belonged to them. "They could expose us with the information. And they have the girl, the prime minister's daughter. So you can see how bad

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it look on us, if they.." Hjörtur interrupts her with an obvious observation: "Why the scavenger hunt? Why don't they just call the old gang on the phone?" Stefania rolls her eyes. "They're a s-e-c-r-e-t society, you ninny! Go, you have to follow them."

136 EXT. STREETS OF HAFNARFJÖRÐUR TOWN - EVENING

On the way to *Hellisgerði* Lára tells Annette about her supposed dealer "boyfriend". Annette sees through the joke and plays along with it. After a short conversation, Lára explains how she had used that same lie on her mum. "It's funny, she believed me. You know more about me than my mum." Annette asks her if she feels bad about treating the boy in that way, and Lára becomes uncomfortable. Perhaps it was mean of her, it had been so important to get back at her mum that she didn't think of it. "I'm sure he'll forgive you, I bet he's mad about you," Annette suggests. "After all, isn't he always sneaking around your house." Lára pinches Annette as they enter the park.

137 EXT. HELLISGERÐI PARK - EVENING

In the park they look for a hill, and they find one. On top of it stands a sculpture of a man, marked *Bjarni Sívertsen, knight*. Lára points at the plaque. "See, knight. That was easy." "How about the light?" Annette asks. Lára taps the part of the plaque which shows Hafnarfjörður's town emblem, a lighthouse. "I know where the lighthouse is."

138 EXT. STREETS OF HAFNARFJÖRÐUR TOWN - EVENING

It's getting dark. They walk among the houses, the windows are covered. They are followed by a grey cat.

139 EXT. HAFNARFJÖRÐUR LIGHTHOUSE - EVENING

They see the lighthouse, it's very small and visible from the sea anymore. They walk around it and look inside it for any sign of a clue. Suddenly Lára becomes very apprehensive and starts looking into the distance. "Are you okay?" Annette asks. "Yeah, it just felt like somebody was watching." They can't see anyone. "Let's try again tomorrow, it's getting dark," Annette says. Lára agrees and they leave.

140 EXT. STREETS OF HAFNARFJÖRÐUR - EVENING

As they make their way back through the town, Annette starts making a game of fantasizing about what goes in the houses they pass. She points to windows and describes what might go on. "There, is a family watching tv together, and there, nobody is at home because they're travelling. Oh, and there, might live a newlywed couple, just back from a nice walk, lighting candles." Lára plays along, pointing to a random house. "What's going on there?" Annette smiles. "There? Oh it's the most exciting one.." "Why?" Lára asks. "You decide," Annette says and laughs. A moment later she asks to Lára's embarrassment: "So, is Skúli cute?"

141 INT. LÁRA'S HOUSE, LÁRA'S ROOM - EVENING

Lára gets into bed. Reaching for her comforter, she looks out the window. She sees a distant light flashing. She picks up binoculars and looks at the light. It flashes. "Of course," she says to herself.

142 EXT. HAFNARFJÖRÐUR LIGHTHOUSE - EVENING

Steini and Hjörtur stand in the doorway of the lighthouse, having kicked down the door. It looks empty. "Okay, this is getting annoying. I'm going home to bed," Steini says. "She can look for this herself!" Hjörtur reminds him of Stefanía's temperament. "We'll wind up in jail," he pleads. "Fine, give her a call," Steini orders. Hjörtur dials Stefanía and tells her they can't find anything. It is apparent by Hjörtur's expression that she is less than happy. As he hangs up, Hjörtur's face has gone pale. "We are to burn it down. The town symbol," he says. "Let's blow it up, it's faster," Steini determines.

143 EXT. HAFNARFJÖRÐUR LIGHTHOUSE - EVENING

Steini and Hjörtur stand a distance away from the lighthouse, with a very long fuse. Steini is about to light it, when Hjörtur stops him and runs to the lighthouse. "Is anyone in here?" Hjörtur calls in the doorway. He then runs back. "Better to be sure," he says. Steini is reminded why. "It wasn't our fault. How could we have known.." he mutters. He lights the fuse. A big explosion follows, as they cover their ears. Bits and pieces of the lighthouse fly around them. They look up. The lighthouse is nearly all gone.

144 EXT. BAKKAKOT, GARDEN - EVENING

Hafnfjörð is painting and singing to himself. Lára comes running. "It's the wrong lighthouse. The Hafnarfjörður lighthouse has no light anymore. See," she says and points to a blinking light offshore. Hafnfjörð looks at it. "That's not a lighthouse, but in fact a buoy called *Helgasker*." Lára asks if they should go there, but Hafnfjörð observes that the light is a Morse code and suggests it would be wise to get someone to translate it. He writes the code down. "I know a boy scout," Lára says. "But I think he's cross with me right now." "Go, get him to translate this for us," Hafnfjörð says. The buoy can be seen in the distance.

FADE TO BLACK

145 EXT. SKÚLI'S HOUSE - MORNING

Lára hesitates to knock. But she gathers the courage. A smiling woman, forty-year old, dressed as a Scout leader, comes to the door. Lára salutes her: "Always prepared." The woman awkwardly asks how she can be of help. "Is Skúli around?" Lára asks.

146 INT. SKÚLI'S ROOM - MORNING

The boy scout, Skúli, sits by his computer, wearing jeans and a white t-shirt. A very tidy room, but stacks of books stand here and there. The walls are decorated with posters showing mountain climbers and rafters. "You look almost like a normal guy, wearing those jeans," Lára comments. Skúli is somewhat embarrassed. "I am really sorry I called you a baby," Lára continues. "I was just so angry at my mum, I wanted to get back at her for..." Skúli accepts the apology readily. "It's okay really. If you ever need to get back at her again..." But he stops himself, blushing. "Thank you. Can you read Morse code?" Skúli claims he can, and Lára hands him Hafnfjörð's note. Skúli looks at it and then concludes that it only contains a couple of letters: YW and then BB. He looks it up on a website containing *The Book of Codes*.

"YW tells you that the code is sent according to the international Morse system, and then there's BB, which is code for Come Aboard," Skúli explains. "Aboard what," Lára asks. "It doesn't say. Could be a boat or something," Skúli says. "What do you need this for?" Lára looks at him. "I'm sorry. Do you want go sailing?"

147 EXT. BAKKAKOT, SHORE - DAY

Skúli and Lára arrive at the shore, Skúli carries a big backpack. When Lára inquires about the contents of the backpack, Skúli lists such things as a compass, rope, water, first-aid kit, and GPS transmitter. "We're only going out to the buoy," Lára teases him. "You never know," Skúli says. He hands Lára a small black GPS device from his backpack. "If you get lost the police and the rescue squad, or anyone with a receiver, can always find you. I have a receiver at home," Skúli explains. "You can have it."

The whole gang is huddled around Magnús' rowing boat. Annette winks at Lára when she sees Skúli. Lára just makes a face at her. Siggí tells Lára that the old lighthouse has been destroyed, so it was very lucky that she figured this clue out. Lára is bewildered by the news. "Do you reckon it has to do with the scavenger hunt?" Dídí asks. "It can't be. *Magni* would never destroy a town monument," Siggí says. Kiddi, Lára, Skúli, Siggí and Steinunn get into the rowing boat, but Dídí, Annette and Hafnfjörð remain on shore.

148 EXT. ON BOARD THE SMALL FISHING BOAT - DAY

As they get on board the small fishing boat, Steinunn takes charge of the sailing. "Can you drive the boat?" Lára asks surprised. "You *steer* the boat, you don't drive it," Skúli remarks. Steinunn replies: "Of course, dear, I'm from the west." Siggí reminisces how this is not the first time he has witnessed *Magni* in action. "People forget so easily. Too many still believe that they are a mere myth," he says. They approach the buoy, which looks like a floating tire on top of which stands erect a two-metre tower, reminding them of a lighthouse.

149 EXT. SHORE - DAY

Steini and Hjörtur run out on the pier. A large iron gate, with spikes, prevents access, so they begin to climb over it. Steini manages to climb over, although his jumper gets ripped by a spike. Hjörtur is scared, but Steini urges him on and he jumps on to the gate. He manages to avoid the spikes, which angers Steini. So, Steini reaches his hand out to Hjörtur, pretending to help, but then pulls him so that he falls into the sea. Steini is amused. He then points to a speedboat. "Let's take that one."

150 EXT. SPEEDBOAT - DAY

They head toward the fishing boat at the buoy.

151 EXT. ON BOARD THE SMALL FISHING BOAT - DAY

Everyone except Steinunn get off the boat and step onto the buoy. Looking up the tower, Siggi notices an iron bar sticking out on top of the light. The bar looks like a sight, it extends into a cross-like formation inside a circle. "Look, it's a sight," Siggi says. "I wonder what it's for. It can't be very accurate while the buoy bumps on the waves like this." Kiddi asks Lára to climb up the tower and take a look. After inspecting it Lára concludes that it isn't a sight, but indeed a cross. "It points to the nursing home and Bakkakot. There's something written on it too. It says .. Elsa, d. 2008," Lára calls down. "Sounds like a death announcement," Steinunn remarks. "Well, the nursing home does have a chapel," Siggi says. "Okay, let's go then," Kiddi says. Lára climbs down and they head back.

152 EXT. SPEEDBOAT - DAY

The speedboat approaches as the fishing boat is departing from the buoy. Steini and Hjörtur hide their faces as they pass them. They stop and get on to the buoy.

153 INT. STEFANÍA'S OFFICE - DAY

As Stefanía's phone rings, she has just agreed to support a children's charity. The fundraiser, a young woman, is about to charge Stefanía's card. "Well, if you can't support children in need, I don't know what the world's come to. Excuse me," she answers the phone. "Yes. - Okay. - I understand. I'll take care of this." She hangs up.

154 INT. BAKKAKOT, DÍDÍ'S ROOM - DAY

Dídí is trying on a black outfit from her wardrobe. Steinunn enters with the morning paper and shows her the death announcements. The name *Elsa* appears. "It starts in half an hour," Steinunn says. Dídí finishes putting on the outfit and weaves a black veil over her hair. "What do you think. Do I look in mourning?"

155 INT. NURSING HOME - DAY

Dídí and Lára arrive at the chapel. They are met by a dark suited funeral director (87-years old) who asks them if they're relatives to the deceased. Dídí squeezes out a couple of tears as she confirms that they are, with a nod. They are let in, but as they enter Lára freezes up. The sight of an open coffin nauseates her. "Maybe this is too soon," she says, looking at the old lifeless lady. The chapel is lit by large dark candles, and decorated with faded flowers. Lára is about to turn back when she sees Stefanía and Mariús enter the chapel, they take their seats in the back.

Dídí looks at her watch. "Should have begun by now, I'll go ask," Dídí says and leaves the chapel. Immediately after she leaves, the door SLAMS shut. Dídí tries to get back in, but the door is locked. Stefanía gives Lára an evil eye, and turns to Mariús: "It's time that blasted girl got the flu." Mariús puts on latex gloves, puts his hand into his breast pocket and selects one of a selection of tiny bottles. "A touch of bronchitis," he whispers as he gets up from his seat, and walks toward the coffin. He pretends to pay his respects but sprinkles the liquid over the body. Lára has stood still, watching the door. Stefanía walks over to her with a smirk and asks if she knew the deceased very well. When Lára says she did, Stefanía drags her over to the coffin. "Come on girl, let's pay our respects." Lára tries to tear free, but Stefanía has secured a strong grip. By the coffin Stefanía tries to force Lára to kiss the body, and as Lára fights back Stefanía is amused: "So maybe you weren't as close as you claim." Mariús has positioned himself behind them. Stefanía keeps pushing Lára's head toward the body, and when her lips have almost touched the old woman's lifeless face, a sidedoor OPENS and the minister (70-year old) enters the chapel.

"Excuse my tardiness," the minister says joyfully. "Please take your seats." At the same time the locked doors to the chapel open, revealing a confused Dídí standing in the doorway. Stefanía lets go of Lára, who runs toward Dídí. "How strange," Dídí says as they sit down. Stefanía and Mariús resume their seats too. "Welcome," the minister begins. Directing his attention to Lára, he continues: "Aren't you the daughter of the late Gunnar?" Lára nods in astonishment. "Elsa asked me to give this to you," the minister says, and hands Lára an old locket. "She then recommended that you write your name in the book." Stefanía gives Lára an angry look, and watches as Lára secures the locket in her hands and hold it to her chest. The minister moves back to the coffin. The funeral director sits down by the organ and starts playing *Ave María* at an inappropriate speed.

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The minister clears his throat. "Elsa lived and then she died. From dust to dust. Amen. Thank you all for coming." The funeral director does a *Looney Tunes* number on the organ, and concludes with: "That's all folks." The minister disappears back through the sidedoor. Lára and Dídí look at each other amazed. "That was, by far, the strangest ceremony I have seen." Lára looks at Stefanía. "Let's get out of here!"

156 EXT. NURSING HOME - DAY

Dídí and Lára hurry out and run toward Kiddi's car. "I don't think I will attend another funeral anytime soon," Lára says.

157 INT. KIDDI'S CAR - DAY

"Well, how was it," Kiddi asks when they get in. They see Stefanía and Maríus exit the building in a hurry, and getting into Stefanía's fire-red Hummer. "We'll tell you on the way. Just drive," Dídí says. They drive off with Stefanía's Hummer in hot pursuit. "They're following us," Lára observes. "She's after the locket," Dídí says. "Something's going on." Lára inspects the locket, looking for a way to force it open. Dídí takes it and opens it, without difficulty, the traditional way. The inside of the locket is engraved: x t

"What language is this?" Lára asks. They reach the conclusion that it must be some sort of code. "Then Hafnfjörð is our man," Kiddi says, and floors the pedal. Trying to shake Stefanía off he drives through the centre of town, and then uphill beyond a cemetery onto a dirt road. Lára notices through the dust that Stefanía's Hummer is in the distance. They calm down.

A green Skoda appears in front of them, as they are about to pass the vehicle it drives in front of them, almost forcing them off the road. Kiddi manages to save them in the nick of time. The Skoda stands at the side of the road. Kiddi attempts to get past it again, but this time the Skoda drives right into the side of Kiddi's car. Hjörtur and Steini can be seen in the Skoda. "Get your seatbelts on!" Kiddi says and drives on at full speed. The Skoda is in pursuit, and even makes a second attempt at forcing Kiddi's car off the road. Kiddi makes a sudden turn, which Hjörtur and Steini miss, but soon enough they're back in close proximity. To Lára's surprise, Kiddi seems to be enjoying the chase. "Yeah. Give it your best," he shouts. "Just try it!" Driving at the very edge of a steep slope, Kiddi slows down to let the Skoda close in on them. Lára and Dídí are

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petrified and slightly car sick. At the moment when Steini turns the wheel, aiming the Skoda into the side of Kiddi's car, Kiddi immediately brakes - sending Steini and Hjörtur down the slope.

Kiddi briefly gets out of his car to look at them crawl out of the Skoda. A moment later he returns to the car. "I think they'll be alright," he says as he drives off again.

158 EXT. KLEIFARVATN LAKE, HELICOPTER SHOT - DAY

Kiddi's car speeds toward *Kleifarvatn* lake.

159 EXT. KLEIFARVATN LAKE - DAY

Lára, Dídí and Kiddi watch as Hafnfjörð paints the symbols in the locket onto the back of a canvas he's been working on. On the ground beside him lies a big black trunk, he reaches into it and pulls out a book entitled *Alphabets and syllabaries of the world*. "I'm pretty certain it derives from the Cyrillic alphabet," Hafnfjörð says as he looks through it. "Darling, do you always carry codebooks or is this just a freak coincidence?" Dídí asks, genuinely concerned. With a grin Hafnfjörð replies: "You don't know the half of what I carry. Besides, it's not a book on codes, it's a book on alphabets." He finds what he was looking for and begins comparing the symbols in the book to the canvas. He then paints the Icelandic letters under the symbols:

H bmhj ebup rrIf mhbg fmmt.

Looking at the results Hafnfjörð becomes convinced that it is a code. "I believe we can crack this," he says and pulls out another big book. "The simplest form of code conversion is simple substitution. Each character is transferred one or more spaces of the alphabet. *H* may become *G* as example." He paints the shifted letters:

G angi ðato ppHe lgaf ells.

"Plain as day," Hafnfjörð exclaims. "*Gangið á topp Helgafells* (trans. Climb up Helgafell mountain). It's classic code."

160 INT. LÁRA'S HOUSE, TV ROOM - EVENING

Lára lies on the sofa, when she hears her mother approaching. She closes her eyes and pretends to sleep. Her mother enters and sees her, she says her name a couple of times and watches for a response. When she's convinced that Lára sleeps, she reaches out and strokes her hair. She then pulls the comforter so that it covers Lára better, and

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leaves. Lára sits up and listens. After a moment she hears the front door of the house being shut. She lies back down and stares at the ceiling.

161 INT. STEFANÍA'S OFFICE - EVENING

Stefanía, Hjörtur and Steini sit in her office when there is a knock on the door. When Stefania opens the door she sees a young girl carrying a large chocolate cake. Something is written on the cake with icing. The girl hands Stefania the cake. "This is for you," the girl says. "From a friend." Stefania laughs, accepts the cake and slams the door. She puts the cake on her desk and Hjörtur immediately attempts to cut himself a slice. "Something's written on it." Stefania stops him.

The cake reads: *Magni* possesses inconvenient documents. The locket must be seized. It's a key to a security box where they are kept. The group meets at Helgafell tomorrow. Stop them! A friend.

Stefanía stares at the cake. She then sticks a finger in the icing, to have a taste. Suddenly a Jack-in-the-box pops out of the cake, carrying a note: This message has self-destructed. Hjörtur shrieks. "This is not good!" Stefania says. "You are useless. It's time to get real men involved." Steini is offended at her remark. "Well, have you ever fought the Taliban?" Stefania elaborates. Hjörtur has begun eating the cake. "Got milk?"

162 INT. MERCENARY HQ - DAY

Three men, obviously bored, occupy an office. A large sign in the window reads *Western Arms Inc. - Personal security*. The logo shows a headless chicken. Emil (34), a tall and thin man, plays with a coin. Jón Þór (35), with a hint of madness in his eyes, sits in a chair propped so far back that it barely balances. Georg (39), with a cold impression, sits yawning by a desk. Jón Þór is getting less patient by the second. "Can't we find something to do," he mumbles. "Have you seen the kind of scum that desecrate our streets?" Georg replies that a good soldier doesn't get carried away by his emotions. "A good soldier carries out orders in the name of law and justice, for freedom, not out of sentimentality like some woman," Georg explains. Jón Þór grabs his gun, and aims it at Georg with a grin. "Careful comrade, I've shot people for less," he says.

The phone on Georg's desk rings and he quickly picks up. Jón Þór looks at him hopeful, and loads his gun. "Dispatch?" Georg nods. "We're going to Hafnarfjörður. It was the mayor"

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he says. "Hafnarfjörður? The whirlpool of communism?" Jón Þór asks with contempt. "Their new mayor rolls with our team. The town police is helpless against an organised drug ring," Georg explains. "There's a large exchange taking place on Helgafell. A key to the smugglers' payment is kept in a locket, which one of them carries." Georg repeats the description he was given: the ring bosses are an elderly couple, and a kid is employed for dirty work. "Apparently they're both armed and dangerous, despite appearances."

163 EXT. ROAD TO HELGAFELL MOUNTAIN - MORNING

Lára, Kiddi and Dídí make their way toward Helgafell. Kiddi carries a rope and climbing gear. Dídí wears a red summer dress and shawl, and carries the locket around her neck.

164 EXT. BY KALDÁ RIVER - MORNING

Stefanía watches them from a distance through binoculars.

165 EXT. HELGAFELL MOUNTAIN - MORNING

They arrive at the mountain top and look for the box containing the guestbook. They see a box made from metal, Dídí opens it and takes out a small, red book. Inside the book is written a date and a time, and beneath it in large capital letters: PASS THROUGH THE VOLCANIC ARCH. Lára points at the time and date. "They've just been here." They look around, expecting to see members of the secret society spying, but they can't see anyone.

166 EXT. HELGAFELL MOUNTAIN - MORNING

Looking over the ledge they see the Arch, a natural formation. The cliffs are steep. Kiddi begins to gear up for climbing and securing the rope with an iron bar. "We need to lower ourselves down the hill. Perhaps it's best you stay behind," he says to Lára and Dídí. They look at him. "Or perhaps you stay behind," Dídí begins. "While we climb down," Lára says, finishing the thought. Kiddi grins. "Let's go then."

167 EXT. BY KALDÁ RIVER - MORNING

Stefanía checks the time, and then looks up to see the helicopter approaching. The helicopter FLAPS grow louder.

168 EXT. HELGAFELL MOUNTAIN - DAY

Tied around the waist, Lára is the first to climb off the ledge. Dídí holds the rope and is next in line. Kiddi follows, controlling how fast the girls are lowered. "It can't be easy to mountain climb in a dress," Kiddi grins. "Who says," Dídí replies. Lára looks down and starts to feel nauseous. Suddenly they can hear the sounds of a helicopter, and look up. A green helicopter, decorated with the picture of a headless chicken, is getting very close very fast. When it is right above them it seems to stop and hovers. The wind from the flaps blows them to and fro.

169 INT. HELICOPTER - DAY

Jón Þór is looking at them with hateful eyes. "They must be Romanians, look at the way the woman dresses," Georg remarks. "Yeah. Bloody taliban drug lords, they must import from Afghanistan through Romania," Jón Þór snorts.

170 EXT. HELGAFELL MOUNTAIN - DAY

Lára, Dídí and Kiddi press themselves against the wall of the mountain, avoiding the dirt and small rocks elevated by the wind. "Hold on, we don't attempt to move downward until they leave," Kiddi shouts. Suddenly the helicopter moves over them and lands on the mountain. "Are they madmen? Can't they see how dangerous this is," Dídí shouts angrily. Lára shivers with fear. Kiddi and Dídí continue their climb, but Lára won't move. She looks up and sees Jón Þór cutting the rope.

Kiddi and Dídí fall down with the rope. Lára has secured a desperate grip on the cliffs. Kiddi lands on a lower ledge and remains motionless. Dídí has disappeared. The men return to the helicopter. Lára watches as the helicopter gradually flies down and then hovers below her. Jón Þór gets out and lowers himself by a rope to a ledge close to where Dídí had fallen. He walks on the ledge, but Lára can't see where he's doing. Shortly he appears again and waves the locket, and then he is pulled up into the helicopter again. The helicopter returns to the high position above the mountain, but hovers there.

The wind presses Lára to the mountainside. She holds on to dear life. A side door on the helicopter opens and Jón Þór positions himself, aiming a rifle at Lára.

171 INT. HELICOPTER - DAY

Looking at Lára through the rifle he addresses Georg.
"Report to homebase that we've retrieved the locket."

172 EXT. BY KALDÁ RIVER - DAY

Stefanía is agitated. Her phone rings. "Will they make it down alive?" she answers. She looks at her phone. A picture message shows Lára hanging on the mountainside. "Groovy. Better that it's an accident. I want no part in killing some kid," she says into the phone.

173 INT. HELICOPTER - DAY

Jón Þór has still got Lára in his sight. Georg hangs up the phone. "You just did," he mumbles to himself. He then tells Jón Þór not to shoot the subject, who is obviously disappointed. He sees Lára looking at him, scared stiff. He points the rifle at her again and imitates a gunshot. He looks at Georg. "It can't hurt," he says, then lifts the rifle again and SHOOTS.

174 INT. SKÚLI'S ROOM - DAY

Skúli enters his room and takes his backpack off. He dials Lára's number on his phone, but only gets a pre-recorded message explaining that the number can not be reached. Realizing that they must have gone off without him, he turns on his GPS receiver to track Lára's whereabouts. The receiver reveals that Lára's signal is transmitted from the east side of Helgafell mountain. Skúli is worried by this. "I wonder if they've packed the right gear," he says to himself. He makes a decision, then packs some rope, helmets, climbing gear, water and food.

175 INT. SKÚLI'S HOUSE, STAIRCASE - DAY

Skúli runs down carrying the backpack, calling: "Mum, mum, you have to drive me to Helgafell!"

176 EXT. HELGAFELL MOUNTAIN - DAY

Lára looks straight into the rifle's sight.

SLOW MOTION

(CONTINUED)

Lára sees Jón Þór pull the trigger, with a CLICK. And then a BANG. The bullet jets toward her. Jón Þór grins. The bullet hits the rock beside her. She closes her eyes and slides down the side of the mountain. Rocks and sand tear up the skin on her arms. She reaches out to stop the downward motion, finally grabbing hold. Her position is dangerous.

BACK TO:

Lára breathes deeply and looks up. The helicopter is flying off. She tries to get a better grip, but she can't. Below her she can see Kiddi, still motionless, and Dídí's red shawl flagging in the wind. Her eyes well up with tears. Paralyzed with fear she can't make a sound, and only manages to press herself hard against the mountain.

177 EXT. BY KALDÁ RIVER - AFTERNOON

Skúli gets out of his mother's car and thanks her. The first thing he sees is Kiddi's empty car.

178 EXT. HELGAFELL MOUNTAIN - AFTERNOON

Lára is in pain, her lips have begun to chap in the sun. The sun travels fast. Lára holds on. Suddenly Kiddi starts moving, he sits up and looks around. When he tries to stand up one of his legs cracks. He screams in agony, and sits back down. He seems to snap out of a daze and starts to get agitated and scared. Finally he sees Lára. "Dear God in Heaven! Don't let go," he shouts. Lára sees him. "I thought you were dead." Kiddi looks for Dídí. "I was knocked right out. Absolute maniacs. Have they gone? Where is Dídí?" He calls her name a couple of times, but then her voice can be heard from below: "So you ARE there, darlings? I'm down here, I'm stuck." Kiddi crawls to the end of his ledge and looks down, where he sees Dídí lying in moss. "Are you hurt" he asks. "Just stuck," she says. Kiddi grabs his phone, only to discover it's cracked. He asks Dídí to use her phone to call for help, but Dídí finds the battery has been taken by the attackers. "Bloody tin men!" Kiddi exclaims.

179 EXT. HELGAFELL MOUNTAIN - AFTERNOON

Skúli walks out on the top ledge and looks down. He sees Lára hanging and calls her name. Lára looks up and to her surprise sees Skúli's smiling face. A moment later Skúli has proven his mountaineering skills and is beside her, hooking her up to a rope. Then, holding on to Lára, he lowers himself down to Kiddi and Dídí. Lára can't stand and collapses, closing her eyes in exhaustion. While taping two

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walking sticks to support Kiddi's broken leg, Skúli explains that he found them because Lára still carries the GPS transmitter. Using the remaining two walking sticks, and their coats, Skúli prepares a carrier. "There's a clue below the Arch," Lára suddenly says. "I'll climb down and look at it," Skúli says.

180 EXT. ROAD BETWEEN KALDÁ RIVER AND HELGAFELL - EVENING

Dídí, Lára and Skúli struggle to carry Kiddi toward Kaldá. Kiddi holds a picture that seems to have been torn from a book, showing an old painting of a girl standing by a tower, behind her fires are burning. "A tower and fire. Was there really nothing else, Skúli?" Kiddi asks. Dídí points out that it reminds her of a church painting. "Perhaps it's a portrait of a saint," she suggests. "There's a catholic monastery at Hvammur," Skúli says. "There indeed is," Dídí says. "But let's go to the police before anywhere else."

181 EXT. VIEW FROM HELGAFELL MOUNTAIN - EVENING

They help Kiddi into his car, and get in. They drive off.

182 INT. POLICE STATION - EVENING

Superintendent Júlíus sits in the reception office, eating rice pudding with pieces of haggis stirred in. When Dídí, Lára and Skúli enter the station, supporting the limping Kiddi, all of them muddy and ragged from the climb, Júlíus only gives them an uninterested glance. "We want to report an attempted murder," Dídí declares. With a hint of sarcasm Júlíus responds that he has a form somewhere for that sort of thing. As he presents the document he continues in the same sarcastic tone: "And who, pray, tried to kill you?"

"Stefanía Friðleifsdóttir," Dídí replies. "Ah, the current mayor," Júlíus says. "I see." He makes a note of something. Kiddi is baffled: "She's now the mayor? The bitch!" Lára begins to explain how Stefania had sent two men to attack and kill them, and how the men had attempted to drive them off the road. "Did you catch the licence plate number?" Júlíus goes on. "No, but they drove a green Skoda," Kiddi says. Júlíus inquires as to how the injury on his leg came about, and as Kiddi tries to explain that they climbed Helgafell mountain, Júlíus interrupts him: "After the attempted murder?" He then makes a note of something.

"Yes, and as we went down the backside a helicopter landed and two men cut our rope, which is how we fell," Kiddi continues. "And did you catch the copter's registration

(CONTINUED)

number?" Lára describes the helicopter and how the men were dressed like soldiers. "And then they tried to shoot.." Júlíus interrupts her: "That's enough for now." He tells them that they need to bring a doctor's certificate, gets up and opens the door for them. Continuing his line of sarcastic remarks he says that their big case will get priority handling. Hesitantly, they leave.

The young officer enters. Júlíus hands him the notes and tells him to notify the prime minister of her daughter's questionable company. "The lies that they make, bothering us. It can't be good for a child."

183 EXT. LÁRA'S HOUSE - EVENING

Skúli and Lára are lowering the flag when Lára's mother drives up in the big black car. She exits the vehicle, walks angrily toward them and starts reprimanding Lára for insisting on ignoring her wishes, and continually seeing the Bakkakot residents. Lára looks at her mother with tired eyes, she doesn't answer. Suddenly a smile comes over her and she goes up to her mother and puts her arms around her. Sigrún is taken aback. "Let's not fight about that now," Lára says. Sigrún tears up as she replies: "I'm so worried." Lára just hangs on to her, exhausted. "Perhaps we should..." Sigrún begins, but stops. Lára looks at her inquiringly. Sigrún thinks it over in silence, she seems unsure what to say. "Um, uh... No, maybe tomorrow." Lára nods, turns around and heads into the house. Sigrún gets back into the car and leaves. Skúli watches them with empathy.

184 INT. LÁRA'S HOUSE, TV ROOM - MORNING

Lára is lying on the sofa, when someone begins to throw small rocks at the window. Looking out she sees Skúli with his bike. She opens the window, waves to him and tells him she'll be right there. "I just have to paint my toe nails and read the Business Section first." He laughs.

185 INT. LÁRA'S ROOM - MORNING

She looks at herself in the mirror. Different sets of clothes lie everywhere. She grabs some more out of the wardrobe and puts them on. Finally she is satisfied.

186 EXT. HVAMMUR HILL - MORNING

Lára and Skúli cycle up Hvammur Hill, Skúli riding a blue mountain bike while Lára sports a yellow BMX. They cycle quite fast and Lára does a few tricks on the way to impress.

187 EXT. MONASTERY - MORNING

They stand outside the monastery. It is locked, so they walk around the garden-wall. Lára begins to climb the wall at one corner, Skúli seems unsettled by this and looks sheepish. As Lára whips over the wall, Skúli begins to follow. They land in the garden beside a small shed. Nobody is to be seen as they look around the beautiful garden. Gardening tools have been arranged by size alongside the shed. Suddenly voices can be heard. Lára and Skúli look up to see two nuns, wearing blue cloaks, exiting the monastery. Lára grabs hold of Skúli's hand and they hide in the shed.

188 INT. MONASTERY, SHED - MORNING

The shed is dark. They are huddled together in one corner, trying to keep absolutely quiet. The nuns can be heard outside, speaking in Polish. The CLATTER of gardening tools is heard and soon after a CREAKING at the door. The nuns open the door and SHRIEK while dropping the tools to the ground. They make the sign of the cross over themselves, shut the door and lock it on the outside. Lára and Skúli jump up and try to get the door open, but it doesn't budge. "What if they..." Skúli utters in fright. "If they what? Cut us up and sell us for bait?" Lára says. Skúli remembers a story he was told about some boys who had climbed the walls of the monastery, were apprehended by the nuns and locked in a dungeon for a month without food. "When they were let out, they had gone insane," he concludes. Lára also remembers a similar story, but in her case the children were never seen again. "A ring that belonged to one of the girls was later found in Poland, in a can of *Icelandic Paté!*" They fall silent. Encouragingly Lára adds: "Stories like that derive from prejudice. People are just scared of that which they don't know."

Suddenly sounds are heard from the outside again. Lára grabs Skúli's hand and they keep as close as they can. The door opens and a silhouette appears in the doorway: a large being carrying a heavy club. They SCREAM in horror. "There, there," a soothing voice says as the dark being turns on the light in the shed. It's a pudgy nun, older than the other two, holding a guitar in her hand. She smiles a toothless smile. "Can I help? You scare other girls very much." Lára and Skúli feel awkward and shamed. "The monastery was

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locked, so we climbed over," she explains. "No need to. Much better knock first," the nun says and Lára blushes. Lára apologises and then shows her the picture of the girl by the tower. "Can you tell us who she is? My grandmother thought it was a picture of a saint?" Nodding the nun explains: "It's bara bara." She gestures to them to follow her, and without having completely understood what the nun had said, they do.

189

EXT. "DVERGUR" COUNCIL BRANCH - MORNING

Two men are hoisting Stefanía's Hummer onto the back of a truck. Stefanía comes running out, holding the locket, her face is marred by big dark shadows under the eyes. She addresses the collector, furious, asking him if he has any idea whose car they're messing with. The collector reminds her that they've already sent a number of warnings that she's chosen to ignore. "You owe us 13 million!" he stresses. Stefanía asks him if he hasn't heard about the mayor being on his deathbed, how she's had to replace him suddenly, if he can't understand the urgency of the situation. "I just forgot about it with all that's on my mind," she says. "Can't you give me some space?" The collector says all they're interested in is the money. Stefanía throws him a card. "Well, take a million off that and I'll take care of the rest later," she says. "This belongs to the council?" he asks. "Didn't I just tell you that I'm the mayor now." He swipes the card and the car is released.

Stefanía gets in her car, turns on the radio and covers her face. The collector returns the card, she takes it and asks if he's heard about the accident. "Which accident?" Nervously she asks if he hasn't heard about some child perishing on a mountain. The collector is unaware of any such accident, and before he leaves he emphasizes that she must take care of the payment soon. "Well we can't be worrying about people who flounder about in dangerous places," she says, more to herself than anyone, and covers her face again as he leaves. She takes a deep breath and puts her guru on the radio. Seemingly repenting she begins to confess how bad she feels, how she wishes she could take it all back. "I do have a heart, I didn't sleep at all last night. Sometimes you cross a line and what's done is done," she says to herself. "The poor child." She breathes in and begins to hum: "Oh-mar, oh-mar." All of a sudden she sees Lára and Skúli cycling by. Lára looks Stefanía straight in the eye, which startles her. "Thank god!" She follows them with her eyes and realizes the gravity of the situation. "You're still alive? That damn girl. Just you wait, you're about finished with your nine lives." She clenches her fist around the locket.

190 INT. SIGGI'S HOUSE, LIVING ROOM - DAY

Siggi, Steinunn, Lára and Skúli are looking through some books about saints and religion. Siggi is convinced he has seen the picture of the girl and the tower before. "Perhaps it's just the style that I recognise," he says. "Hafnfjörð said it was made by a Dutch painter," Lára comments. Siggi responds by going over to a particular shelf and drawing out a book about the 'Dutch Masters'. He looks through it for a moment, but then shouts: "Eureka! Saint Barbara. A painting by Jan van Eyck." Lára smiles when she realizes that the nun had tried to tell her: "Bara bara, of course." Steinunn is reminded that there's a chapel in Barbara's honour right outside the town, by the aluminum smelter.

Steinunn picks up the book she had been reading and finds a mention of Saint Barbara. Barbara, the books explains, existed in the 3rd century. Her father locked her in a tower for disobedience and she was sentenced to death for her Christian persuasion. By praying she was saved as a hole formed in the tower that she got out through. She hid in the mountains for a while, before she was apprehended again. Her father executed her himself, but on the moment he did he was struck by lightning and burned to death. "The poor girl," Lára sighs.

191 INT. STEFANÍA'S HOUSE - AFTERNOON

Stefanía sits at her desk arranging pictures of her ABC foster children in Africa. Hjörtur and Steini seem awkward as they stand by the desk. "Can I sit?" Hjörtur asks. Stefanía gives him a look. "When you've achieved walking around in a white suit without staining it," she says. She shows them one of the pictures. "They're the only kids in their village that wear signature labels. I take care of my own," she says with pride. "What was in the safety box at the bank?" Steini asks. "There is no safety box at any bank that can be opened with a locket. It must be a foreign bank somewhere," she says. "There is no end to the problems." Hjörtur is hopeful when he asks if that means that they're done, but Stefanía shatters his hopes by ordering them to spy on the girl and the old gang. "And if they're up to something, I want the girl taken out!" The guys leave, Stefanía remains at her desk framing selected pictures.

192 EXT. BAKKAKOT - AFTERNOON

Hjörtur and Steini hide close by and watch through binoculars and listen via microphone as the whole gang, except Hafnfjörð, convene with the lawyer. All of a sudden Skuggi comes running up to them, stops right in front of

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them and shows his teeth. They freeze. Hjörtur gives a whimper which triggers curiosity in Skuggi, which moves closer and sniffs Hjörtur's face. A dark stain forms on the crotch of his trousers. Steini just laughs at him and gestures to him to move back. They crawl backwards on four legs, avoiding looking at Skuggi as he watches their every move. Skuggi then runs at them, stops in front of Steini, lifts his hindleg and urinates on him. Skuggi then lies down and continues watching them, and they are too afraid to move.

193 EXT. BAKKAKOT, GARDEN - AFTERNOON

Te and cakes decorate the table and a large wooden box, containing Hafnfjörð who is invisible to us, lies by it. The lawyer is agitated, walking to and fro, explaining that Magnús will be prosecuted for manslaughter. "Dear god," Dídí sighs. "The town council provided documents to prove that Magnús is legally responsible for Dolli's death," the lawyer continues, but steps into some chicken droppings. Annoyed he sits down on the box and takes off his leg (revealing it is artificial) to clean it. "All we've done is endanger our lives by provoking a band of madmen," Dídí says. "We need to get serious and stop this silly scavenger hunt," Steinunn says.

CUT TO:

194 EXT. BAKKAKOT - AFTERNOON

The binoculars and the microphone still lie on the ground. From the headphones the lawyer's voice can be heard explaining to the others that Magnús is convinced that *Magni* can prove his innocence and clarify things. "He repeatedly said that you *have* to complete the hunt," the lawyer is heard saying.

BACK TO:

195 EXT. BAKKAKOT, GARDEN - AFTERNOON

"Easier said than done," Kiddi says. "These people are obviously criminally insane." Hafnfjörð temporarily sticks his head out of the box, but disappears again. From the box he emphasizes the suspicion that Stefanía is behind it all, even the fire. Still cleaning his foot, the lawyer tells them that the following day a new structural plan for the whole coastline will be introduced and voted on. "All the old buildings should according to it be torn down and replaced by new structures, and this includes Bakkakot," he

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says. "They can't do that, those are our houses mate," Kiddi says. "Technically the government and town councils are permitted to overtake individual property for the sake of a common good," the lawyer explains. "But this has gone much further than that. Why would anyone kill, imprison an innocent man, burn down a house, blow up a lighthouse, attack children and seniors, all for the sake of enforcing a structural plan!" Steinunn exclaims. The lawyer re-attaches his foot and jumps up on the chair to try it. "This involves one of the richest corporations in Europe. If there's one thing I've learned as a lawyer, it's that people are willing to go very far for money." A telescope protrudes from the box and moves in a half-circle. Hafnfjörð's voice follows: "I'll be darned if I'll allow fascists and filthy corporations to walk over us. This means war! After the Spanish revolution I..." Steinunn interrupts him: "Alright alright, this isn't the time for heroic tales. First thing in the morning we go up to the chapel."

196 EXT. BAKKAKOT - AFTERNOON

Skuggi catches a familiar sound and runs back into the garden. Hjörtur and Steini sigh with relief. Steini hurries to put the headphones on and manages to hear the lawyer tell them that the meeting will begin tomorrow at noon. "First the mayor in office will introduce the plan and then she will take questions," he says. Hjörtur and Steini look at each other and nod.

197 EXT. BAKKAKOT, GARDEN - AFTERNOON

Steinunn, Skúli and Lára are picking the leaves off dandelions. "The youngest leaves are very good in salad," Steinunn says. "So, shall I stone your window tomorrow or will you come over to mine," Lára asks Skúli. "Oh I can't come tomorrow, I'm going on the twenty-four-mountains hike with mum and dad. We leave at six in the morning," he replies. Lára chews on a dandelion leaf. "Salad, huh?"

198 INT. STEFANÍA'S OFFICE - EVENING

Stefanía stares at Hjörtur and Steini. "Tomorrow the mayor will hold a meeting about a changed structural plan," Steini says. "At Hafnarborg," Hjörtur adds. Stefania flings a coffee cup into Steini's forehead. "I'm the mayor, you idiots! Is this all you got? What are they going to do? How much do they know? Is Magni helping them?!" The guys look awkwardly at each other. Steini tries to explain how the dog had terrorized them, but Stefania interrupts him: "Take them out, one by one, and begin with the girl. You have

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until noon tomorrow." Hjörtur can't resist asking: "What's the deal, aren't they just decent people? Bar the dog." Stefanía cuts through him with her eyes. "This is your last chance. You don't want to know what happens if any of these vermin get to lay a foot down at the meeting tomorrow!" she threatens. The guys leave. "Vermin or not. Aren't all the animals of the Earth children of God?" Hjörtur mutters.

199 INT. LÁRA'S HOUSE, KITCHEN - EVENING

Lára is making a special salmon dish. Sigrún enters the kitchen when the fish has been put in the oven and breathes the aroma. "Smells wonderful. It's just like.." she stops herself. "Where did you learn to cook like this, honey?" Lára looks at her. "Dad used to cook like this, remember, and he..." Sigrún gives a cough and nods. "I remember." Lára apologises. "You don't want to talk about dad, sorry." Sigrún thinks. "I don't.. Is that what you think?" She looks around, opens the cupboard, takes out two plates and begins to decorate them with the salad.

200 INT. LÁRA'S HOUSE, DINING ROOM - EVENING

Lára and Sigrún sit by the table and eat the salmon. Sigrún begins to talk about her experience of the past months. "It's not that I don't want to talk about your father, it's just really difficult for me. Would you like to talk about him?" she asks. "We're going to have to, sometime," Lára replies. Sigrún apologises for her absent-mindedness and describes how she's sometimes confused as to whether the past months have actually happened. "It's like it isn't real," Lára agrees. "And yet, recently, I've begun to see a glint of light for the future. I want to start spending more time at home with you, and deal with life. It's just ... so, so hard." Sigrún begins to cry silently, Lára gets up and puts her arms around her. For a little while they cry together.

Having dried their eyes they continue their meal. They begin to recall moments about Lára's brother, how stubborn he could be when he didn't like particular foods, like fish, and how her father had disguised those foods as something else to get him to eat them. This makes them smile. Then Lára starts: "Mum. The other day, when I got home late, I never told you..." Sigrún tells her how the police had called and informed her of their visit. "Well, we think Stefanía is trying to kill us. She sent men in a helicopter, they were dressed like soldiers..." Lára tries to sound sensible. "What are you saying?" Sigrún is shocked, and then her phone begins to ring. She picks up, nods and makes a couple of affirmative sounds and hangs up. "I'm really sorry

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baby, but I have to go. Let's talk about this when I get back." She gets up to go, but in the doorway she stops a moment. She tries to form a sentence as she turns to Lára, but turns right back and leaves. Lára sits disappointed, looking very lonely.

ACT III, MAGIC MOMENT

201 INT. LÁRA'S HOUSE, LÁRA'S ROOM - NIGHT

Lára sits in the window looking out to sea.

202 EXT. THE SEA BY THE SOUTH COAST - NIGHT

We see the waves hit the shore. Our point of view moves upward to the night sky. It's black, apart from some glittering stars. Gradually the sky fills up with stars and grows ever brighter. Some lights shoot across the sky.

203 INT. SIGRÚN'S OFFICE - NIGHT

Sigrún is by her desk when she looks up and notices the amazing lights outside. She stands up and crosses to the window, where she watches the the sky.

204 EXT. BAKKAKOT, DÍDÍ'S ROOM, WINDOW - NIGHT

Dídí watches the shooting lights through her window. She is deeply touched by this.

205 EXT. STEFANÍA'S ROOM, WINDOW - NIGHT

Stefanía lies in bed wearing a slumber mask and snores.

206 EXT. HOSPITAL, MAYOR'S PRIVATE ROOM, WINDOW - NIGHT

The mayor is unconscious in a hospital bed. He is hooked up to a heart monitor which shows 70 bpms. Suddenly there is an increase to 80 bpms, and the monitor show a clear skip.

207 EXT. CAR, HJÖRTUR AND STEINI - NIGHT

The car stands outside Lára's house. Steini is playing a handheld video game, while Hjörtur is looking up at the lightshow in the sky. He recites the a line from the bible. Steini hits him. "You made me lose."

208 EXT. CAR, JÓN ÞÓR - NIGHT

Jón Þór sits in his car, we can't tell where. He holds a compass. He picks up a phone and dials the meteorological office. "Hello? Yes, there seems to be a cluster of meteors entering the hemisphere from south, southeast of Hafnarfjörður."

209 EXT. LÁRA'S HOUSE, LÁRA'S ROOM, WINDOW - NIGHT

Lára is still staring up at the sky, she looks sad but determined. "We're going to make it!"

210 EXT. SIGRÚN'S OFFICE, WINDOW - NIGHT

Sigrún still stares out of the window and tears run down her face. She takes a deep breath. She leaves the office.

211 EXT. LÁRA'S HOUSE - NIGHT

Lára cycles up the street, past Hjörtur and Steini who fire up the car and drive after her.

212 EXT. ON THE WAY TO THE CHAPEL - NIGHT

Lára cycles on, with Hjörtur and Steini in quiet pursuit.

213 INT. PRIME MINISTER'S CAR - NIGHT

The car drives from Reykjavík to Hafnarfjörður. Sigrún sits in the back and looks out the window. As they pull up the driver asks if he should wait. Sigrún replies that it's time she went home and stayed at home.

214 EXT. ON THE WAY TO THE CHAPEL - NIGHT

Lára is cycling down a dirt road outside of town. To her left there is a large storage area, a cemetery for houses, machines and massive metal objects, to her right is the aluminum smelter. The old chapel lies in between. She parks her bicycle by the side of the road and looks at the storage area. A miserable WHINE is heard which frightens Lára. "It's cats, just cats," she tells herself.

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She walks up to the chapel and enters it carefully. She sees the statue of Saint Barbara. She approaches it and touches it. She then begins to look around it for clues. She notices something in the corner beneath the statue. A symbol has been written on the wall with chalk: L

"Where have I seen that before," she says silently. She moves closer to inspect it better, touching the rocks on the wall and attempting to move them. One of the rocks is loose, so she takes it out and finds a mangled letter. She takes it out of the hole and sticks it in her pocket, but hears something behind and turns around. Hjörtur and Steini stand there grinning. "What do we have here? A little snoop. Hjörtur, get her into the trunk!" Hjörtur grabs Lára by the coat and drags her out.

215 INT. LÁRA'S HOUSE, HALL - NIGHT

Sigrún enters. The house is in darkness. She calls Lára's name.

216 INT. LÁRA'S HOUSE, TV ROOM - NIGHT

Sigrún enters and looks around. She is getting worried.

217 INT. LÁRA'S HOUSE, STAIRS - NIGHT

Sigrún runs up the stairs and into Lára's room. A moment later she comes running back down calling Lára's name. She is agitated.

218 EXT. THE CHAPEL - NIGHT

Steini opens the trunk of the car and gestures to Hjörtur to put Lára in there. Hjörtur tries to reassure Lára that she will be set free the next day, after the meeting has taken place. Steini kicks him in the leg for it. Lára grabs the opportunity, kicks Hjörtur in the other leg and tears herself free from his grip. He manages to hold on to her coat and she slides out of it. She runs to her bicycle, jumps on it and begins to cycle as fast as she can. "Get her!" Steini yells, Hjörtur throws the coat on the ground and they jump into the car and drive after her.

219 EXT. BAKKAKOT - NIGHT

Sigrún knocks on the door and Steinunn appears, wearing a nightgown. Sigrún apologises for the disturbance and explains her motives. "Jesus, I haven't seen her. Wait maybe Dídí know something, I'll wake her," Steinunn says, but Dídí appears on the stairs having overheard what was going on. Carefully, she greets her daughter, who awkwardly greets her back. "I haven't heard from Lára since suppertime. I thought she went home," Dídí says. Sigrún is desperate. "But where can she be? What if something's happened." Dídí and Steinunn look at each other, with worry in their eyes. "She's such a clever girl, I'm sure she just..." Steinunn says. "She might be with that Skúli stoner, I think he does drugs," Sigrún suggests. "He isn't, believe me. But he's up north," Steinunn says. Dídí starts up the stairs: "Wait while I get dressed. I suspect where she may have gone." Sigrún is about to object, but decides not to.

220 EXT. STORAGE AREA - NIGHT

Lára cycles as fast as she can. She looks back and sees that Hjörtur and Steini are right behind her. She makes a sharp turn into the storage area. Steini drives past the turn at first, but quickly turns back and drives the gate down. Frightened kittens run in every direction as Lára cycles through rubble, past an old hot dog vendor and a reservoir, an old bus and RV wrecks. The car can't drive through the heaps and rubble, but Steini drives around the area, keeping Lára in sight. Realizing that there is only one way out of the area, back through the gate, Steini turns the headlights off. They wait in ambush.

221 INT. KIDDI'S CAR - NIGHT

The car clumsily makes its way to the road. Dídí is driving. Sigrún sits quietly in the passenger seat. She covers her face and sighs. "I'm a terrible mother. I have no idea where my child is," she laments. "We'll find her," Dídí says reassuringly. After a pause she continues: "Lára is a wonderful girl." Sigrún admits that she hardly feels she knows her anymore. "You're closer than you think. You raised her." Dídí touches her shoulder, carefully. "Did I?" Sigrún asks. "Wasn't it just Gunnar, really." She subtly avoids Dídí's touch. They drive on in silence.

222 EXT. STORAGE AREA - NIGHT

Very quietly Lára cycles in between a couple of large abandoned buses, located close to the gate. She doesn't see the car anymore. Out of nowhere the green Skoda appears, right in front of her, blocking the way. Blinded by the light Lára tries to turn around to escape, but she can just see Hjörtur wait for her on the other end of the bus. She jumps off the bicycle and rolls under the bus, runs over to the fence and begins climbing. She sees Kiddi's car drive past toward the chapel. She tries to call out but Hjörtur covers her mouth as he grabs her. Steini watches Dídí and Sigrún. He picks up a phone.

223 EXT. THE CHAPEL - NIGHT

Dídí and Sigrún stand outside the car and look at the chapel. Sigrún turns around. "Did you hear something?" she asks Dídí. They listen. "Cats," Dídí says.

224 INT. STEFANÍA'S ROOM - NIGHT

Stefanía lies in bed with her slumber mask when the phone starts ringing. She reaches for it. "Yes?" She sits up. "That woman is everywhere. Idiots. I'll have Jón Þór take care of this."

225 EXT. STORAGE AREA - NIGHT

Lára kicks and squirms. Hjörtur and Steini drag her with difficulty toward the car and open the trunk. "Just get in will you," Steini grunts. "It's a closed area, you can't escape anywhere," Hjörtur says. "We don't have to hold you, you know." He lets her go. She starts running, looks around and makes for the hot dog vendor. She gets in, closes the door behind her and bars it from the inside with an iron pole. Hjörtur and Steini throw themselves at the door, but it won't budge. Steini hits Hjörtur. "You cave troll! Great idea. Don't hold her!!" Hjörtur asks him to relax as she can't get anywhere. Steini tells him to get some petrol from the car and burn the vendor to smoke her out. "Are you mad, it's out of the question," Hjörtur replies in horror. "Fine, then you sit here and wait for her to get out. I'm going to take a nap in the car," Steini says.

226 INT. HOT DOG VENDOR - NIGHT

Lára looks around and sits down. She's desperate.

227 EXT. THE CHAPEL - NIGHT

Sigrún notices the coat on the ground. Dídí picks it up. "What has she..." Sigrún starts, but her phone rings. The caller ID shows *HOME*. She is relieved and answers: "Lára?" The caller hangs up. "She's mad at me," Sigrún concludes. "But at least we know where she is. Let's hurry back." She runs to the car. "But what about..." Dídí begins, but Sigrún begs her to hurry. Dídí is unsure, she looks at the coat, but decides to follow. They get in the car.

228 INT. LÁRA'S HOUSE - NIGHT

Jón Þór is fiddling with the electric board. He unplugs the phone. He positions himself by a wall, holding a black rifle.

229 INT. HOT DOG VENDOR - NIGHT

Lára inspects the interior of the vendor looking for another way out.

230 INT. LÁRA'S HOUSE - NIGHT

Sigrún and Dídí enter. Sigrún tries to turn on the lights but nothing happens. She calls for Lára. They enter the living room, try the lights, but it is the same situation. "Power must be out," Sigrún says. They hear a *CLICK* and turn around, but find themselves staring down the barrel of Jón Þór's rifle. "Welcome," he says. "Jesus," Dídí says and grabs Sigrún's arm. "Nah, you have me confused with someone else. My name is Jón Þór Jörstad," he says. "On your knees, the both of you!"

"Do you know who I am?" Sigrún angrily demands. Jón Þór pushes her onto her knees with the rifle. "I honestly don't care who you are. You could be the pope and still be nothing but a criminal. Criminals are criminals, whether they're children, women or senior citizens." Sigrún pleads with him not to hurt them and just take whatever he wants. "You've put me in an unfortunate bind here, you see I came here primarily to hurt you," he says and sticks the rifle right in front of Dídí's face. She tries to control a *YELP* but it escapes. "Easy on the drama," Jón Þór says mockingly. "You could of course try to reason with me."

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Sigrún reaches for her purse and asks him how much he wants. Jón Þór laughs at the offer and explains that he serves only the law. He then describes what it is he had in mind: He only needs to kill one of them and blame the other for the murder. "But you can decide which. You see, Stefanía has told me some interesting facts about you," Jón Þór says. "So she's behind this? That bloody mare, I'll give her a..." Dídí begins. "She only wants justice," Jón Þór explains. "The police in this communist shithole are completely useless." He paces the room, looking at statues and pictures but throwing them on the floor as he goes on about how murders of rage and jealousy occasionally occur, and how the police usually only performs an initial investigation into such occurrences. He picks up a frame with a picture of Lára's family all together. "Are you out of your mind?" Sigrún asks.

"Let's review our options," Jón Þór says and looks at Sigrún. "You work too much, you're about to collapse, and you find out your biological mother kidnaps your, now, only child. You lose your mind and kill your mother, whom you have always hated anyway. You delusionally rave on about a camouflaged man who is responsible." He throws the frame on the floor, it breaks. Sigrún reaches for it but he shoves the rifle in her face. "Or an old and lonely woman, whose silly fantasies are confirmed in police reports, tries to befriend her daughter. When the daughter rejects her she turns to her grandchild. But when the daughter forbids her to see the girl the old woman goes berserk, kidnaps the child and kills her daughter. Either way the police find large quantities of narcotics in their homes, which sheds light on the case. How about it, which sounds more interesting?" They just shrug in horror, but he tells them that if they don't make a choice he will kill them both.

"You're crazy, you're totally insane!" Sigrún shouts. "I know, it's fun isn't it," Jón Þór calmly replies.

231 INT. HOT DOG VENDOR - NIGHT

Lára hears a scratching from one of the hot dog pots. She takes a look and sees something small and furry. "Here kitty," she says soothingly and reaches into the pot. When she holds the animal she discovers it's a rat, shrieks and let's it go. She takes another look. Lára and the rat stare at each other.

Dídí and Sigrún are sit back to back, tied to two chairs. Jón Þór asks if they've thought the matter over, suggests a kitchen fight and goes to fetch a knife from Sigrún's kitchen. His phone begins to ring, as he leaves the room he answers it: "Hi darling, I'm working. I told you I'd be working late ... Yes but ... Don't yell at me ..." Sigrún and Dídí are silent for a moment, but when Jón Þór has disappeared Sigrún asks who the lunatic is. "When Lára told me Stefanía was trying to kill you I didn't think that ... I just couldn't believe ..." Dídí stretched her hand out and squeezes Sigrún's hand. "It'll be okay, we'll get out of here and we'll find Lára." Sigrún says she lost her a long time ago, that she wishes she could excuse herself by saying it was because of the accident. "But it happened long before that. I was never there for her, or them." Dídí reassures her and strokes her hand. "You've certainly done something right, she has a beautiful presence your daughter. We all do our best, but we sometimes make mistakes." They turn their heads and look at each other. They can hear Jón Þór going through cutlery in the kitchen. "We have to get out of here," Sigrún says.

"He's like a cat who loves to play with his prey. We can use that agianst him. But if it doesn't work, we tell him to rather do me," Dídí says. Sigrún is about to refuse when the door opens and Jón Þór is back, still on the phone but carrying a kitchen knife. He doesn't look at them but walks slowly toward the sofa and sits down. He seems confused. "What do you want me to say? Of course I love you ... Why do you say that, I'm not always working ..." He plays with the knife's edge. "I never tell you I love you? I just told you I loved you ... It wasn't just 'cause you asked ..." He looks at the phone. "Fine, hang up on me." He is about to turn his attention back to the ladies, when the phone rings again. "What do you mean I'm emotionally distant?" he shouts down the phone, and sticks the knife into the sofa. Sigrún hisses at him: "Are you going to wreck my sofa?" Jón Þór puts on a face. "That's not SOMEONE ELSE," he says into the phone. "That was my target. Don't you trust me?" Jón Þór switches on speaker phone and goes up to Sigrún. "Here, tell her we don't have a thing going, that I'm just here to kill you."

"Who is this?" a female voice from the phone asks. "I'm Sigrún Eyjólfsdóttir and unfortunately he's right. I'm tied to a chair in my own home and your husband just ruined my sofa." There is a long silence. "Sigrún Eyjólfsdóttir!" the voice suddenly calls. "Jón Þór are you telling me that you're about to kill the prime minister? Are you mad!" Jón Þór switches speaker phone off and continues talking into the phone, refusing to believe that his target is anything

(CONTINUED)

but a criminal low-life. He shakes his head and hangs up. "It doesn't add up. Why didn't you say something? I didn't know ..." He is about to unbind them. "I've only been in this country a few months. I really had no idea ..." His phone rings again. He grabs it, puts it on speaker phone and throws it onto the sofa. "What?!" he calls at it. "Listen to me Jón Þór," the female voice says. "You can't let them go now. Do you realize what they can do to you? You have to dispose of them, and thoroughly." He is frustrated and confused. He hits the wall with his fist: "God damn it!" He picks the knife up and looks at it. Sigrún and Dídí look at each other with fear in their eyes.

233 INT. HOT DOG VENDOR - DAWN

Lára sits on the floor and reaches for the letter. She reads it. *Hafnarfjörður, 1. september 1809*

It is hereby confirmed that anyone seeking the interference of MAGNI shall write the secret appellation onto a flag and that flag be raised in Hellisgerði. The secret appellation shall contain the name of the first chairman of the society.

L

Hjörtur calls from the outside: "Why don't you come out. We can go get some ice cream or a burger maybe. Just give up. Aren't you getting hungry?" Lára looks around, the vendor is empty. Hjörtur calls again. "No there's plenty of candy and soda in here. Can I call my mum?" Lára calls back. "She knows where you are. She's been captured too, as well as the old lady, you were all causing so much trouble," Hjörtur says. Lára and Hjörtur get into a conversation, but Lára is leading Hjörtur on. She makes him believe she wants to confess something terrible she's done, for which she deserves to die. Hjörtur says whatever it is he has outdone her, he confesses that he accidentally killed someone while burning down a house. When the conversation has reached a certain level of intimacy, Lára offers Hjörtur a chocolate bar and coke from the vendor, which he accepts. When he reaches through the window, through a loop in the curtain, Lára closes the window and ties his hand with the loop. She then runs out, grabs her bicycle and takes off. Steini is asleep in the car.

234 EXT. BAKKAKOT - MORNING

Steinunn and Siggi stand outside Bakkakot. "Something must have happened," Steinunn says. Kiddi limps over to them. "Dídí must've taken the car," he says. "But I've got something better."

235 EXT. HERJÓLFSBRAUT ROAD - MORNING

Kiddi, Siggi and Steinunn fly down the road on the motorcycle. Kiddi sits in front, with his broken leg up in the air, Steinunn behind him holding the crutches and Siggi behind her holding on to the ends of the crutches for support.

236 EXT. ON THE WAY FROM THE CHAPEL, DIRT ROAD - MORNING

Lára cycles as fast as she can. All of a sudden the red Hummer can be seen crossing the main road on to the dirt road. It speeds up, catches up to Lára in no time and turns to stop in front of her. Stefanía rolls down the window. "Don't worry, I'm not here to apprehend you. I thought you might be interested in this," Stefanía says and waves a police report. "Leave me alone you sociopathic shrew," Lára says. "This is the report on your family's accident," Stefanía says. "So what," Lára replies with contempt. "I'm sure your mother would be interested. I heard you at the party, you told her it was her fault," Stefanía says. She reads from the report a description of how a car cut across in front of her father's car, causing him to drive off the road. "Both vehicles were driving at *legal* speed," Stefanía reads. "Who lies to her own mother that she caused the death of her husband and son? I think we have a shared interest. I need some information and you are going to get it for me."

237 EXT. ON THE WAY TO THE CHAPEL - MORNING

The motorcycle is getting closer. Siggi buries his face in Steinunn's back, who holds on to Kiddi with a tight grip. They notice Lára and Stefanía in the distance. "There she is!" Kiddi yells. "And Stefanía." Steinunn yells back: "Full throttle man!"

238 EXT. ON THE WAY FROM THE CHAPEL, DIRT ROAD - MORNING

Stefanía sees them approaching. She takes Lára's phone and writes something into it before handing it back. She gets into the Hummer and drives off. Kiddi stops the motorcycle beside Lára, as she watches Stefanía leave. "What was she saying to you, dear?" Steinunn asks. "Nothing, just threats you know," Lára says. "Come on, we need to save mum."

239 EXT. LÁRA'S HOUSE - MORNING

They arrive at the house. Kiddi, Steinunn and Siggi on the motorcycle, and Lára on her bicycle. They see the front door open and run in.

240 INT. LÁRA'S HOUSE, LIVING ROOM - MORNING

Sigrún and Dídí are still tied to the chairs. The knife is sticking out of the table next to them. Lára shouts out and runs to her mother. "Who did this? Are they still in the house," Kiddi asks. Sigrún shakes her head. "The meeting is starting," Steinunn says. They untie them, Sigrún gets up and hugs Lára. "Oh baby, I was so worried."

241 INT. LÁRA'S HOUSE, DINING ROOM - MORNING

They all sit by the dining table and drink coffee. The letter lies on the table. "Now we let the police take care of this," Sigrún says. "No!" Lára shouts inappropriately. They all look at her. "I mean ... We've almost solved the riddle. Let's get the evidence. I know I've seen this emblem in dad's stuff. What does it mean." Sigrún takes the letter, looks at it and smiles. "You should know. It's your initials. Lára Sjöfn." (Editor's note: 7 = sjö in Icelandic) Lára is not convinced: "How?" Sigrún explains: "It's L and 7. L for Lára, and 7 for SJÖfn." Lára thinks it over. "Well, okay. Interesting. We need to make flag, post-haste."

242 INT. LÁRA'S HOUSE, DINING ROOM - MORNING

Sigrún hands them a pillow cover and they begin making a the flag. Lára stands aside, picks up her phone and secretly selects a number from her SIM contacts.

243 EXT. HELLISGERÐI PARK - MORNING

The group stands by the flagpole. They pull the flag all the way up. They look around. "And then?" Steinunn asks. "At least we've now completed the scavenger hunt," Kiddi says and shrugs. Sigrún suggests they better hurry on to the police, but Lára asks them to wait a little bit longer.

An old man, wearing a skipper's hat and smoking a pipe, walks over and leans on his cane. "Nice day today," he says. They nod. "A nice day to challenge the town council. Decent looking flag you've got there." They are flabbergasted. The old man pulls a key out of his pocket and hands it to Steinunn. "This key has helped us more than once," he says and winks at Lára.

244 EXT. TOWN COUNCIL - DAY

Sigrún, Lára, Kiddi, Dídí, Steinunn and Siggi are standing in a huddle and whispering to each other.

CUT TO:

245 EXT. HELLISGERÐI PARK - MORNING

The old man in the skipper's hat walks over to the council archives.

BACK TO:

246 EXT. TOWN COUNCIL - DAY

Sigrún looks around. "I can't be seen breaking into an official building. Imagine the headlines and the ruthless press," she says. Lára looks at her with begging eyes: "For me."

247 INT. TOWN COUNCIL, WC - DAY

The group sneaks into the WC on the first floor. The old man's voice is heard off-screen: "Only the mayor has access to the archives. You can not be seen." Kiddi takes out a small drill and begins drilling into the glass covering the fire alarm. He then takes out a pin and sticks it through the hole. The alarm goes off. Lára plugs in a smoke machine and positions it in the doorway. The floor fills with smoke. Councilworkers begin to run out of their offices and down the stairs. "Fire, fire!" a few shout. As the floor clears the group carefully makes its way to the mayor's office.

248 INT. HAFNARBORG GALLERY - DAY

Hafnfjörð is delivering a speech in front of the crowd. The audience is laughing. Above him a sign: CIVIL MEETING. Stefanía stands aside, obviously irritated, and beside her a council secretary. "Shouldn't we stop him, he can't just go on like this, it's been over an hour," Stefanía whispers angrily. The secretary reminds her that civilians have a right to speak as they wish. "But don't worry, most of the officials have already decided to vote for the plan," the secretary says. Stefanía's phone rings. She answers and a look of worry comes over her. "I'll be right there," she says.

249 INT. TOWN COUNCIL, ARCHIVE - DAY

They locate the steel door to the archive and open it with the key. Inside there are shelves full of papers, files and boxes. The old man's voice is heard off-screen: "There you'll find a brown file marked *Garða Area, Magni 1910*. It's at the far end of the archive, bottom shelf, in a box marked *Title Deeds b. 1920*." Siggí notices the box, opens it and locates the brown file. Outside SIRENS are heard. "Let's go, fire patrol is here," Kiddi says and takes the file. They run out of the office.

250 INT. TOWN COUNCIL, STAIRS - DAY

Kiddi runs down, Lára is behind him. The old man's voice continues off-screen: "In this file are documents that prove Stefanía purposely sold these properties illegally, for unlawful profits."

CUT TO:

251 EXT. HELLISGERÐI PARK - MORNING

The group is still by the flagpole, staring at the old man. "What are you waiting for? Go!" he says. They start walking but the old man calls to Lára and asks to have a word with her. She stops and goes to him, he tells her something in private.

BACK TO:

252 INT. TOWN COUNCIL, RECEPTION - DAY

They run past the firemen who move up the stairs, but they run straight into Stefanía and superintendent Júlíus. Outside policecars and fire trucks are scattered. Kiddi hands the file over to Steinunn, who turns around and runs back up the stairs. Lára goes after her. Stefanía tells Júlíus to follow.

253 EXT. TOWN COUNCIL - DAY

Sigrún and Kiddi look around in the crowd. Kiddi limps quickly over to his motorcycle.

254 INT. TOWN COUNCIL, SECOND FLOOR - DAY

Steinunn stops and looks around. Behind her is an open window. Júlíus enters the floor. "So, this is what caused the fire. You two seem to wreak havoc wherever you go," he says. "We didn't do anything," Lára says in their defence. "What do you want, Júlíus," Steinunn asks in a stern voice. "Give me the file," he says. Steinunn looks out the window and notices Kiddi on the motorcycle beneath the building. She shouts out to him.

255 EXT. TOWN COUNCIL - DAY

Kiddi looks up immediately, starts the motorcycle at the moment when Steinunn throws the file out the window. He reaches out for it and manages to catch it with one hand without stopping the bike. He flies past Stefanía who realizes what's happened. She runs to her Hummer and drives after him like mad, carelessly knocking down a hydrant.

256 INT. TOWN COUNCIL, SECOND FLOOR - DAY

Lára looks at Steinunn and Júlíus, but on an impulse she shoves herself through the window and slides down a pipe. Steinunn calls out after in shock.

257 EXT. TOWN COUNCIL - DAY

Lára runs toward the library. Outside it are parked bicycles and she steals one. She cycles toward Bakkakot. Sigrún sees her, calls after her and runs toward the library. She steals another bicycle and cycles with difficulty after her daughter.

258 INT. BAKKAKOT, LIVING ROOM - DAY

Lára comes running in. Stefanía stands facing Kiddi, aiming a stun gun at him. The fireplace is lit. "Give me the file," Stefanía says. "When hell freezes over," Kiddi replies. She stuns him with the gun, but before he falls down he manages to throw the file to Lára who catches it. "Kiddi!" Lára attempts to run to him but Stefanía gets in her way and shows her the police report. "I thought we had a deal. Give me that file and I'll give you the report. Then we make our problems disappear forever," Stefanía says. Hesitantly, Lára hands the file over, and receives the report in return. Kiddi has come to on the floor and looks at Lára, clearly confused. Stefanía throws the file into the fire. "I knew you'd make the right choice. We're not so different after all," Stefanía says with a grin. "We are doers."

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"Doers?" Lára says and snorts. "Haven't you just been lucky? It's not like you set the fire or caused the mayor to get sick." Stefanía dislikes Lára's derision. "You're so simple," Stefanía says and shakes her head. "Well? Either you've just been a coward and an opportunist," Lára continues. "Or you've concocted some ingenious plan that worked against all odds." Stefanía smiles. "What do you think?" Lára says she can't believe she would be capable of such mastery, that she's heard from her mother that Stefanía is nothing but a doormat within the party. "That's absolutely untrue. I've always created my own destiny," Stefanía says. "Of course I set the theatre on fire. And I poisoned my dear friend the mayor." Lára plays on: "Stop lying. We all know you're a coward. I thought the mayor just caught the flu." Stefanía is self-satisfied. "Ha! It wasn't difficult. Of course I was a little sorry, but you've got to be ready to go all the way, if you want to succeed in this business," she says. "I was even prepared to kill you, but I'm glad we found a better solution to this. After all, I kind of like you." Lára starts laughing. Stefanía is surprised and asks what is so funny. Lára opens the sliding doors into the inner room, revealing five police officers, Sigrún and the old man in the skipper's hat. "That's what's funny," Lára says with a smile. Stefanía is arrested.

259 EXT. BAKKAKOT - DAY

Lára and Sigrún watch as the police car drives away. Lára looks at her mother and hands her the police report. "I need to tell you something," she says. "What's this," Sigrún asks. "He wasn't driving too fast. I lied to you. He drove just as usual, like a woman," Lára explains. Suddenly they both start laughing, but their laughing develops into crying. "I'm so sorry, I ... " Lára begins, but Sigrún hugs her and comforts her.

260 EXT. THE SILK ROAD - DAY

The sun is shining. Lára and Sigrún walk past the sandbox and the swings. The little boy sits and plays by himself. Sigrún stops and goes over to him. "Are you alone, dear?" she asks him. The boy just laughs and shoves some sand into his mouth. Sigrún takes out a handkerchief and cleans the sand off his face. "There, that's better." He keeps laughing and waves to them as they walk on.

261

EXT. BAKKAKOT, GARDEN - DAY

The old gang, including Magnús, as well as Lára, Skúli and Sigrún, sit in the garden with the mayor and his wife. They're eating freshly baked delicacies. The mayor looks much better, although he still has a weak cough. He expresses his gratitude to them. "To think that woman was ready to kill me, it's like a Russian espionage novel," he says. Lára and Skúli are sitting side by side as Lára recites the events. "So, what was in the file?" Skúli asks. "Nothing, it was empty. Nothing could be held against Stefanía, so we had to trick her into turning herself in, to confess," Lára explains. "It was all just a game?" Skúli is impressed.

Dídí sits down beside Sigrún. "What are you thinking?" she asks. "Only that... it's about time I started thinking," Sigrún replies. "Yeah. And there's only two things two thinkg about, yourself and Lára," Dídí adds. "Perhaps three things," Sigrún says. "It's like I'm glad but somehow sad at the same time. It feels nice." They hug each other.

The final image shows the whole gathering. Hafnfjörð starts to dance with Annette, Kiddi plays the guitar, Siggi plays chess with Magnús and Steinunn waters the flowers. Lára goes up to her mother abnd tells her she's going to go be at Skúli's house for a while. "Just be home before dinner," Sigrún says. "It's my turn to cook."

END