

BLACK'S ENDGAME

When Iceland's Underworld came of age



Based on the best selling novel by Stefán Máni

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BLACK'S ENDGAME

STORY PITCH & SYNOPSIS

Story Pitch

In the mid to late nineties, the Reykjavik crime and drug scene saw a drastic change from a relatively small and innocent world into a much more aggressive and violent one. Drug use multiplied and illegal profits soared, –it was the birth of organized crime that today prevails in Iceland.

BLACK'S ENDGAME tells the story of this change through the fictional gang of pushers that took control of Iceland's underworld.

Synopsis

The last few years of the millennium marked a transformational period for the Icelandic underworld. What had been a relatively innocent playground for petty criminals and “hobby pushers” progressed into the organized and violent industry that prevails today.

BLACK'S ENDGAME takes place during these turbulent times, using as framework a handful of real events from the period; the Ecstasy revolution, 2 armed bank heists, a large scale insurance scam and the biggest drug-bust in the country's history. All these events shook Icelandic society profoundly, not least because of the high level of professionalism.

The story tells a rise-and-fall tale of a fictional gang of characters, supposed catalysts for all the above crimes. STEBBI, an ordinary guy, becomes involved in it through TÓTI, his childhood friend. Having learnt the trade as a debt collector and enforcer for JÓI FARAÓ, Iceland's leading drug lord since the 1970's, Tóti then partnered up with another up-and-comer, BRÚNÓ, and overtook and then overhauled the Icelandic drug market.

In the beginning Stebbi faces criminal charges after a drunken bar fight. He runs into Tóti who offers to get him Iceland's best criminal lawyer if he comes to work for Tóti. Stebbi readily accepts. Shortly after, when Brúnó returns after a self-proclaimed year-long exile abroad, Stebbi realizes that underneath the surface, immense tension lurks.

Brúnó, a sociopath with an insatiable appetite for danger, thrives on crime for crime's sake. Tóti however is a risk adverse pragmatist, wanting simply to run a profitable operation with no fuzz. Internal struggle for power ensues and Stebbi finds himself caught in the middle.

The story is told from Stebbi's POV. The first half goes back and forth between Stebbi learning the ropes and finding himself as a viable member of the gang's inner circle, -and the back story of Tóti and the formation of the gang. The good times!

In the second half Brúnó has returned and the gang is beginning to break up. Paranoid, overworked and with the pending lawsuit hanging over his head, Stebbi increasingly seeks refuge in drugs. Problem is the lawsuit is beginning to look like a kindergarten prank in comparison to his recent resume of crimes. The bad times indeed!

And in the end Stebbi finds himself stuck between a rock (Tóti) and a hard place (Brúnó). Not to mention the police...

WRITER/DIRECTOR'S NOTES



BLACK'S ENDGAME

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1. FROM BOOK TO SCREEN

This is a Movie!

Black's Endgame by author Stefán Máni is among the most exciting novels I have ever read. Every single page screamed at me “This is a Movie”! Its subject, characters, style and structure all combined to evoke this feeling as I read the book. And I immediately started dreaming about turning it into a movie.

But actually adapting this long (over 500 pages) and complicated book has proved to be a lot tougher task than I ever envisioned when I first started working on it more than three years ago. What I find remarkable though, is that throughout this time consuming process my fascination with the story has everything but diminished. When this is written, I am as eager as ever to put this dynamic underworld saga onto the big screen.

In adapting the book, I've tried mainly to remain true to the following two aspects:

- The non-chronological structure of the book. This was one of the main reasons I kept thinking “This is a Movie” when I first read it. This is not a surprise as I'm naturally drawn to movies that test and stretch conventional storytelling, -the kinds of movies I most admire and want to learn from.
- The dark feel and tone. The book is a unique mix of darkness, mystique and danger on one hand and the other pure Icelandic modern realism.

I've maintained my belief that if I manage to follow through on these key issues, the filmed version stands a good chance to succeed.

Three Story Planes

I like to divide the story into three main planes (PLEASE NOTE: The chapter titles below are for clarification only and won't ever appear in the film itself):

1. The Making of Toti (1995-1997).

This part tells of Toti's rise in Iceland's underworld. Stebbi – our storyteller – is not himself present during this part and has probably heard most of it through the grapevine and as with most such tales the details can get a bit muggy and exaggerated from reality. The telling of these often heroic stories from the past will be episodic and fast paced, making big use of montage.

2. Stebbi's Baptism through Fire (Spring 1999).

Toti introduces Stebbi to the Icelandic world of drugs and crimes. The members of the gang's inner circle live high and fast and Stebbi enjoys the thrill and excitement the lifestyle brings. Furthermore, his lawsuit takes a turn for the better when through Toti he lands representation of Iceland's best criminal lawyer.

These are the GOOD TIMES. After finding himself cornered at the beginning of the story, Stebbi has reasons to be optimistic about his prospects. Finally, he's a Somebody.

3. Back to Bleak Reality (Fall/Winter 1999-2000).

With Bruno's return, things take a steep turn for the worse, especially for Stebbi. These are the BAD TIMES. He is overtaken by a constant feeling of fear and regret and starts using drugs daily. Gradually he's losing his grip, the downward spiral just goes deeper. And deeper...

After trying multiple ways to organize the structure, the result is to start with "Stebbi's Baptism" and soon tie that together with "Making of Toti", -intercutting between the two. Then, as both these chapters come to an end, "Bleak Reality" takes over till the story's end (apart from the epilogue, which takes place 10 years later).

Historical Aspect/Using Real Events

As readers of the book know, the story dramatizes a number of actual crimes in Iceland from the late nineties, -with a healthy dose of fictionalization of course! Among these events are two notorious bank robberies that remain unsolved, a complex insurance scam, the rapid spreading of Ecstasy in the mid-nineties and the massive drug bust that followed, at the time the biggest drug bust in Iceland by far.

One can say the book tells a coming-of-age story for the Icelandic underworld, the true story of when things changed from being relatively innocent into the brutal world that prevails today. And the unique realism achieved by utilizing real history this way, has always been major appeal for me, something I intend to honor by doing the following:

- Using real footage from the period (mid to late nineties), including TV news and programs, documentaries, newspaper articles and photographs on the subject. I will then blend in stylistically matching footage with the film's characters, much like Oliver Stone did in JFK for example.
- Putting memorable real events into the background. Small details that don't affect the story itself directly, but will add great value to the world surrounding it. Some examples are: The 1999 version of the annual end-of-year comedy program on National TV, dial-up internet (slow downloading of porn), the Y2K Problem, the Herbalife fad, the World Cup Handball Tournament held in Iceland in 1995, Eurovision Song Contest in 1999 when Iceland placed 2nd, etc.

For me personally, it has helped in this regard that I moved from Iceland to the US to study filmmaking in 2001 and thus my most recent memories from living in Iceland are of the years prior, -the period in which the film takes place!

Theme: Constant Hangover

The film will open with the main character, Stebbi, waking up in a jail cell, dressed in bloody clothes and without any memory of what happened the night before. This in a way is a metaphor for the story itself. A party gone wild and the consequent loss of control, leading to memory loss and finally, after the fact, hangover and regret.

During the first part of the movie, after Stebbi runs into Toti outside the police station, things are on the up and up, the party seems never-ending. But after Bruno returns, it's as if the lights are turned back on and the party is over. The problem for Stebbi is that now he is too deeply involved, he has reached the point of no return. Nagging fear and regret overtake his soul and gnaw on it from the inside.

Deep down Stebbi always knew he was acting against his better conscience. But everything just happened so fast and he was too easily influenced, -and the increasing drug intake doesn't help his grasp of reality.

This theme of emotional downward spiral – from sexy fun into an ever increasing feeling of fear/regret, culminating in a constant state of hangover – I intend to express equally through the film's look and tone as well as characterization and interpretation of Stebbi.

2. LOOK & STYLE

Black's Endgame is a dark story. The criminal underworld is usually hidden from normal citizens. Through Stebbi the audience gets a rare glimpse below the surface of Iceland's society. That world is dangerous, frightening, terrifying. And my aim is to represent it visually through the following means:

Shooting Style

As is evident from the screenplay, *Black's Endgame* is a cocktail of different styles. As mentioned there is the use of historic material (photographs, TV news, etc.) as well as recreation of a popular TV show about the period. Then we have a lot of flash cuts (quick cuts from events in the past, often memory related), fast motion, slow motion, freeze frames, etc. And finally the story jumps back and forth in time.

The film's setting – Iceland's underworld – is by nature a random and unpredictable world ridden with myths, deception and addiction. And thus I believe it warrants this type of chaotic and pace-y storytelling. The subject matter simply demands a high level of craziness!

I envision the camera moving a lot throughout the film, but with varied types of motion, depending on where we are in the story:

Dolly

- Including “shaky dolly” (the camera operator with the camera on his shoulder while sitting on an apple box on top of a doorway dolly or in a wheelchair)
- In action sequences (bank heists, debt collecting scenes)

Crane Shots

- Only as establishing shots in selected scenes early on, before things go crazy.

Steadycam

- Also before things go crazy, especially during flashbacks and montage sequences (e.g. when Stebbi learns how the distribution system works).

Hand-held

- Large parts of the film will be hand-held in order to underline unstable and stressful emotional state of Stebbi as the film progresses. But also in action sequences, often mixed with “shaky dolly”.

Helicopter Shots

- Showing the BMW roaming the empty streets of Reykjavik at night.

The Three Story Planes – Visual Separation

Each story plane (see definition of planes above) has its own feel and tone. I will underline this with different colors, grain, compositions, editing, sound design, etc.

1. Stebbi’s Baptism through Fire (“good times”)

Key words here are “fun” and “exciting”. Through Stebbi we learn the practical inner workings of the underworld. But in the beginning he is mostly exposed to the cool parts, the sinister and ugly sides remain hidden underneath for the time being.

This part is dominated by naturalistic yet cool colors, all the while leaving space for warm colors too, suggesting hope. Medium to wide lenses, focusing equally on the characters and the world we are being introduced to.

Wide Shots (some on top of tripods) and Crane Shots (establishing) give the viewer a secure feeling, -despite the fast paced story and tricks, “normal” or more familiar film language is also being used!

2. The Making of Toti (looking back).

This chapter is essentially a long, episodic flashback, -depicting events that occurred before the movie’s “real time”. Overall this part of the film will be more extreme visually than others. Vibrant, popping color palette. Quite grainy, in the direction of Reversal 16mm film stock. Wide shutter angles.

Longer lenses than before, although not Close-ups. More observational camerawork, almost like the characters are being spied on. With the camera lose on top of a tripod, “breathing”, to enhance that observational feeling.

Aggressive Camera Angles, for example birds eye, intense up-angle or dutched. This type of framing I feel will fit well with sequences like for example the Shell robbery where the camera will “travel with the speed of light” between different parts of the city.

3. Back to Bleak Reality (“bad times”).

This part mostly takes place during the bleak Icelandic winter and a lot at night. The mood turns depressing. Hope vanishes. Colors are cold and grey, de-saturated.

Lots of long lens Close-ups, we now get in on Stebbi as his paranoia grows. With longer lenses depth of field is shallower, isolating him from the environment both literally and emotionally. Wider shutter angles to emphasize that distorted feeling.

Lighting becomes harsher with more shadows, especially on people’s faces. The city now feels cold, empty and depressing. In my short film *Traveler* New York City is depicted in a similarly bleak light as I intend to use for Reykjavik. It always looks like it’s just about to rain in the soulless city and danger lurks around every corner.



Cold and void of hope “noir” city, *Traveler* (2004).

Shooting Format

Our intention is to shoot *Black's Endgame* **digitally** and on **two cameras**, most likely **RED**. The RED format has proved itself to be a good choice for feature films. The resolution one achieves by utilizing RAW files for moving images is quite revolutionary for the digital realm. Not least because how easy it is to manipulate the color palette and image rendition within the RAW environment in post. And blow-ups from RED to 35mm prints are amazingly good, -in my view even better than blow-ups from S16mm.

Examples of feature films shot on RED:

- *Crossing the Line*, Peter Jackson
- *Che (parts I & II)*, Steven Soderbergh
- *Jumper*, Doug Liman
- *Knowing*, Alex Proyas
- *Valhalla Rising*, Nicholas Winding Refn

Furthermore a number of Icelandic films of late have shot on RED with great results. The main reason is no doubt financial, it has been hard to budget for processing costs lately as the Icelandic currency has weakened immensely and we always have to go abroad to find a film lab. But the upside is that there is now plenty of experience with the format within the Icelandic film community.

I had decided to shoot digitally long before currency rates pushed Icelandic filmmakers to go down that road. The main reason being that digital files are better in lowlight situations than film. Big parts of *Black's Endgame* take place in the middle of the night, - and I want to see Reykjavik in the background (the same argument Michael Mann had for shooting the night exterior heavy *Collateral* digitally).

By using two cameras we can both save some time as well as generate more coverage for the editor. I have frequently worked as camera operator on two-camera shoots and feel it can be very useful if done right, not least for action sequences, -of which there are plenty in *Black's Endgame*!

Obviously not all scenes are suited for a two-camera setup. If a scene is deemed better suited for a single camera, camera B should either work as B-Unit, catching establishing shots and the like, or preparing for the next camera set-up (especially if it is complex). I believe an efficient use is all down to preparation of the director, DP and AD. The important thing is to develop rules of thumb on how cameras A and B will cover different types of scenes, in order to avoid time consuming on-set discussions on the subject.

In general, I believe good preparation is always key and I will put great emphasis on prep with the DP, not least with storyboards, -something I've done on all my previous films and find tremendously useful. Like many of the filmmakers I try to learn from (Scorsese and the Coen Brothers to name a some) I find there is nothing quite like the freedom and flexibility that only good prep can grant one the confidence to have.

Time of the Story, 1995-2000

Black's Endgame takes place during the second half of the nineties. We intend to do that period justice by using practical and smart solutions, rather than spending a lot of money on crazy details (*Titanic* style!).

The simplest way is to pick exterior locations that have not changed since the 90's and avoid recent structures in the background (like the half-built opera house!).

Same goes for props. Instead of going all the way with complex design, the idea is to pick key items to sell the period. Cell phones are important here as they have changed a lot in the last 10 years. Same can be said of other electronics, for example computer screens and TVs, -there will be no flat screens in sight! And of course no iPods nor digital cameras. All picture cars (those seen in close and medium shots) should be of the period and a healthy portion with old number plates, still quite common back in the 90's.

With costumes the goal should of course be to avoid recent fashion trends, like "skinny jeans" or "retro" Puma and Adidas sneakers. A smart way is to dress characters in a rather timeless fashion with carefully selected items that suggest the era.

Soundtrack will play an important role in the film and the idea is to use a number of well known 90's songs.

Dialogue is yet another thing. Street slang changes quite a bit in 10 years and I feel it's important we keep it period accurate. Through our contacts within the Icelandic Police, Narcotics Department, I was allowed to listen to tape recordings of wire taps that were used as evidence in the then biggest drug case from 1999 (which *Black's Endgame* is partly based on). Those tapes were an invaluable source when writing the dialogue and something I want the actors to listen to carefully during our rehearsal period.

I could go on. Again, the absolute key is to use the brain and decide when it's necessary to be precise and when it doesn't matter as much.

3. PRE-PRODUCTION

Casting

Most of the leading characters are in and around their mid-twenties. And some of them need to be of certain height, muscular built etc. It is both a question of believability (Toti for example, is supposed to be a violent enforcer that frightens everyone that sees him) and meeting the expectations of the many thousands of people that read the book, which describes characters in specific and vivid detail.

Nonetheless I will choose the actors mainly based on their abilities. All the leading roles are very demanding, both physically because of all the action and in some cases violence, and also because their performance have to be extremely nuanced to hit the very specific tone of the script, -somewhere between intense drama, comedy and sensationalism. One thing is for sure, for the story to work the characters must be very convincing.

Casting for *Black's Endgame* is quite a task, not only because of the above but also simply because there are so many roles to cast. The good news is that Iceland is blessed with a good selection of extremely talented young actors, -and I've already tested pretty much all of them! The focus has been on the 6-7 main characters, Stebbi and Toti being the biggest roles of course. Bruno and Dagny are also hugely important. In May, along with our casting director, I had callbacks for a selection of actors from the first auditions. And as it stands now we have about 2-3 very good options for all the key roles, a mix of newcomers and established, popular actors in Iceland. The goal is to finalize the lead cast by September and then move on to the minor roles.

Preparation/Rehearsals

For many of the leads it's important to cast well in advance. Both because some of them need time to get into good physical shape (most notably Toti, Bruno and Saevar K) but also because I find it essential for this film to spend plenty of time rehearsing and developing the characters with the actors. Again, they HAVE to be convincing!

Prep with the actors will include picking up dialect and slang as mentioned above. But also other form of research, for example guidance from people that know the underworld first hand. This is of huge importance in my mind. In a small society like Iceland where everyone knows everyone, the demand for realism is immense, -even when drug addicts and criminals are concerned. Smallest nuances can be key, such as speech or ticks, as well as general attitude and opinions.

Most important though will be the rehearsals themselves, wherein I will workshop the script with the actors. As in the theater, we will go through every single scene, discussing the ideas and character motivation behind them. During this period I will encourage the actors to open up and bring to the table what suggestions they may have, especially concerning dialogue, which I find extremely important to make lose and natural.

The rehearsal period is one of my favorite aspects of filmmaking. In a relaxed atmosphere and free from the time constraints of the movie set, the story slowly but surely comes alive. New ideas breathe fresh air into the story and at the same time problems that are not evident from reading the script alone, become apparent and can be fixed. Most importantly this period gives actors space to truly drink in their characters and understand their place within the world of the story, -thus making character behavior second nature!

Even though all actors have their own private methods, I am a firm believer that such careful preparation will give the actors the confidence needed to react appropriately to all the unforeseen situations that are unavoidable during production many weeks later.

Locations

It is safe to say that *Black's Endgame* takes place ALL OVER the great Reykjavik area. The city is pretty much like a character on its own. Many of the locations are directly from the book. Small parts of the movie take place elsewhere, but here is a breakdown:

1. Great Reykjavik area (roughly 95%).
2. Copenhagen.
3. Amsterdam/Rotterdam.
4. Olafsvik (the village where Stebbi's Mom's funeral takes place).

I prefer production designing real locations rather than shooting in a studio. Both because it is more practical and also as I tend to like the realism those places bring, the history and texture. Plus I intend to shoot some of the locations with long, uninterrupted steadycam shots, -from the outside to the inside.

Some interiors that might benefit from being built in a studio:

- Casino and Hangout, in industrial building.
- The "Bakery".
- Apartment of Robbi the Rat (because it's a total mess, with hash inside a door).
- Bruno's "Dungeon".

Some Location Ideas - Options for the Gang's Casino/Hangout (Exterior):



The actual street mentioned in the book.



Another option, in a different part of Reykjavik.

4. INSPIRATIONS

Movies:

- Martin Scorsese: *Mean Streets*, *Goodfellas* – storytelling, use of music, humor
- *City of God* – tone, storyteller’s point of view, structure, editing, cinematography
- *Trainspotting* – tempo, originality in storytelling, use of music, humor
- *Pusher* – characterization, realism
- *Requiem for a Dream* – originality in storytelling, drug abuse
- *Chopper* – characterization, violence
- *Mýrin* – cinematography (grainy and cold), dangerous Reykjavik
- *Seven* – tone, cinematography, locations and camera angles
- *Narc* – raw and cool lighting, urban misery
- *The Sweet Hereafter* – structure
- *Le Cercle Rouge* – raw and cool lighting, robbery
- *Crouching Tiger, Hidden Dragon* – structure (halfway into the movie, we jump back in time for 20 minutes)
- *Run Lola Run* – pace, originality in storytelling
- *JFK* – structure, flashbacks, pace
- *Collateral* – cinematography (city lights in the background)
- *Scarface* – epic storytelling
- *The Long Good Friday* – characterization, violence
- *Dog Day Afternoon* – characterization, realism, bank robbery
- Film Noir: *Double Indemnity*, *D.O.A.*, *Night and the City*, *The Night of the Hunter*, etc. – dangerous city, night, lighting, protagonist’s nightmare

Paintings:

- Franz Von Stuck – dark colors, threat, chaos
- Carl Spitzweg – angles, “mise en scène”
- Jacques-Louis David – lighting, loneliness
- Neo-impressionists: dark colors, chaos

Photography:

- Gregory Crewdson – tone, lighting, loneliness
- Jeff Wall – rare moment captured
- Nan Goldin – nakedness, grotesque realism

Some Examples of Inspiration:



***Narc* – raw and hard lighting, contrasts, cold winter**



***Trainspotting* – energy, camera angles, “in your face”**



***Seven* – urban misery, noir-ish camera angles**



***Collateral* – realistic lighting, shadows**

***City of God* – storytelling, montage**

***Le Cercle Rouge* – cold realism**



**Gregory Crewdson
- lighting, chaos, details**

**Franz Von Stuck: *Wild Chase*
- colors, chaos**

**Jacques-Louis David: *Death of Narat*
- lighting, loneliness**

5. WRITER/DIRECTOR'S STATEMENT

Motto

A few years ago I wrote down the following as an inspiration and guidance for myself:

My goal as a filmmaker is to thread unusual narratives about characters that the audience can relate to. I feel film storytelling will in the near future evolve closer towards the fragmented narratives of the modern novel. And as a filmmaker I want to be on the forefront of that progression. Most importantly, I want my films to be entertaining.

With *Black's Endgame*, author Stefán Máni has brought to me on a silver platter a story that perfectly fits the ambitions laid out in the above statement and I am very grateful to him for it. Not least for including TWO BANK HEISTS, but I have since I can remember had an immense fascination – some might say fetish – for bank robberies. I'm already certain that filming those scenes will be among the highlights of the film shoot for me!

There is simply something about bank heists – not least in the context of a population of only 300.000 people – that gets me excited. Everything about it; the preparation, picking the bank and ideal time for the robbery, procuring equipment, weapons and clothes, stealing getaway cars and so on. And then there is the explosion of human feelings that occurs when a crazy idea becomes an actual robbery, -the point of no return. Adrenaline hits new levels and every single nerve is stretched. Is there anything better in movies than Al Pacino in *Dog Day Afternoon*!!? And afterwards, -do the robbers experience nirvana or a nervous breakdown? Will their conscience handle the seriousness of their crime? One thing is for certain, life will never be the same again, ever!

Black's Endgame is a story about young people that have taken a step into the dark side and decided to give society the finger. And that is one of the main themes; -what makes these people cross the line and how does each of them handle the unavoidable pressure?

Some of my earlier short films have a lot in common with *Black's Endgame*. My graduate thesis film from NYU *Misty Mountain* (2007) jumps back and forth in time, *Nylon* (2003) is a comedy about failed bank robbers and *Traveler* (2004) studies the conscience of a hit man at the moment of his death.

Step by Step

Author Stefán Máni has been an endless source of help and encouragement during my adaptation of his novel. Not only has he provided comments and suggestions but he also entrusted me with his vast collection of research material, something I found invaluable as Stefán dived deep into Iceland's underworld while preparing his book.

Despite almost 3 & ½ years of development and the general feeling by everyone involved that the script is just about ready for production, some good number of changes will for sure take place before filming commences. Certainly the rehearsal period will generate

dialogue changes as well as a number of ideas for tweaking here and there. And that will continue throughout production and into the editing room, -actually I fully expect to be rewriting this story up until the day of the premiere!

But for the time being, we remain focused on one step at a time. Next up is completing financing and hiring key actors and crew. The lengthy development process is finally behind us and now it's time to push the boat out of the docks. As for myself, I have to admit I'm itching to get started. It's not often one gets to work on a story that resonates so well with one's own heart, -as *Black's Endgame* truly does mine...

Princeton, New Jersey, July 2009

Óskar Thór Axelsson.

BLACK'S ENDGAME

SHORT TREATMENT

Adapted from the best selling novel by author Stefán Máni, which was loosely based on real events during the mid to late nineties when Iceland's rather naive drug scene leapfrogged into present day's hardcore multi-million business.

Spring 1999.

STEBBI wakes up in a prison cell with a pounding headache. His clothes are blood stained and he doesn't remember anything from the night before. Turns out he was involved in a drunken bar fight and now faces an impending lawsuit for aggravated assault.

After interrogation he is released. Outside, lighting a cigarette with trembling fingers, he runs into his childhood friend, TOTI. A large and menacing man, Toti grew up with Stebbi in a remote fishing village. The two exchange news and Stebbi says he recently moved to Reykjavik to finally complete his A-levels. Toti mentions the importance of having a good lawyer in lawsuit cases like the one Stebbi now faces.

Couple of days later Stebbi is presented with the lawsuit. He is undeniably shocked, not least because of the high compensation claim. He calls Toti who offers to introduce him to the finest criminal lawyer in Iceland, -if Stebbi can in turn help him on an errand that afternoon. Stebbi accepts and accompanies Toti to an apartment that apparently has been searched by the police. The goal is to retrieve packages of hashish that are supposed to be hidden in the apartment. Stebbi finds the dough inside a door but just then a mean looking fellow bursts in, EINAR. He attacks Stebbi who has a hard time defending himself until Toti comes to his assistance. Stebbi totally freaks out and together they assault Einar who ends up unconscious on the floor. Toti laughs at Stebbi's hysterics and coins a nickname for him: "Stebbi Psycho".

Afterwards Toti tells Stebbi that he used to work for Einar and his boss JOI FARAO, Iceland's most notorious drug lord since the late seventies.

4 years earlier, 1995

We jump back in time and see how Toti, then a merciless debt collector, along with his friend ROBBIE THE RAT (Einar's nephew) easily climb up the hierarchy of Joi Farao's drug operation. Then, as Ecstasy becomes the newest hype in the summer of 1995, Toti starts his own little dealing scheme on the side, hidden from Joi Farao and Einar.

Back in 1999.

Toti is more than content over Stebbi's performance and offers him a full time job in his operation. Desperately short of money, Stebbi accepts the offer.

In the following weeks Toti meticulously teaches Stebbi the rules of the game. It is a wide reaching and highly organized drug import and distribution network with a turnover of huge sums of money. Stebbi is introduced to key characters in the innermost circle, including ex model DAGNY, the pothead OSKAR TATOO and the tanned and highlighted R'n'B type SAEVAR K. Not forgetting the notorious lawyer VICTOR, who claims Stebbi's lawsuit is a "piece of cake"!

These guys live high and fast and Stebbi quickly tunes into the lifestyle. Posh cars, expensive clothes, VIP rooms at the clubs, cocaine and champagne, - the party seems to be never-ending. **These are the good times.**

Gradually Stebbi becomes aware of increasing tension within the group. Then one day a mysterious guy named BRUNO returns from abroad – soon enough we learn that Bruno is the co-leader of the group with Toti. Immediately there is negative chemistry between Bruno and Stebbi. We now jump back to...

2 years prior

Bruno has just moved back to Iceland from Denmark. He meets up with Toti who is still working for Joi Farao. Bruno suggests they do business together, that jointly they can overtake the Icelandic drug market, leaving Joi Farao's gang way behind. Toti is game.

However, Bruno has more in store. He seems totally insatiable when it comes to criminal activity. His plans include a vast insurance scam and as a bank heist. Both ventures prove successful and the profit is used to import drugs on a large scale. Soon enough their drug business has multiplied. But they seem to have moved too fast and start getting heat from both the police and their adversary Joi Farao, who allegedly is under the wing of the Police Narcotics Department! A bust seems imminent and Bruno disappears, along with Robbi the rat, who Bruno suspected of leaking information to his uncle, Einar.

Back to fall 1999.

With Bruno back from exile the gang decides to finally settle the score with Joi Farao and Einar for good. That proves to be an easy task and Toti and Bruno now dominate the Icelandic drug market. Business is booming like never before.

For Stebbi, Bruno's return signals a lot of changes, mostly to the worse. As before, Bruno is eager to take on a variety of more serious and dangerous crimes. Violence and terror prevails. They commit an armed and very foolhardiness bank robbery masterminded by Bruno. With the take barely equaling a good day's earning in their usual drug business, Stebbi realizes that Bruno commits crime for the crime's sake. He also senses Toti's discontent with the state of things which is further fueled by the fact that Toti's old partner, Robbi the rat, has been missing since disappearing along with Bruno almost a year prior. There is growing suspicion that Bruno was the catalyst in Robbi's disappearance.

Stebbi is now working around the clock literally, busting his butt for Bruno and Toti. Sleepless for days he deals with the situation by rapidly increasing his daily dosage of amphetamine. All the while the pending lawsuit lingers over his head like a viper, the case is soon to be tried in court. **These are the bad times.**

Stebbi is on the verge of a nervous breakdown when the day of his trial finally arrives, just before Christmas 1999. As promised, his lawyer Victor gets him acquitted. But Stebbi is so hyper due to his sleeplessness and drug abuse that he doesn't quite realize the significance of the verdict. Not until later that night, in an extreme debauchery party at the house of Saevar K's parents, after having made love with Dagny who has become the woman of his dreams, - does he manage to relax and embrace the moment.

But Adam did not dwell in Paradise. A moment after Dagny leaves Stebbi euphoric in the bedroom, a naked and threatening Bruno appears in the doorway. He orders Stebbi to go down on four and then goes on to rape him violently. After the long sought for moment of happiness and relief, Stebbi suffers intense humiliation that is promptly followed by an emotional meltdown. He has hit rock bottom.

Multiple dozes of tranquilizers keep Stebbi asleep for nearly 3 days. Only to wake up to the news that Saevar K has committed suicide, after having in his speed infused state seriously assaulted his parents. **Bad times indeed!**

At a gas station Stebbi is approached by two men from the Police Special Investigation Unit. They explain it is only a question of time until the whole crew will be arrested. And claim to have all kinds of proof, including a hair from the scene of the bank robbery – DNA tested as belonging to Stebbi. They make Stebbi an offer; help them nail Bruno, especially to connect him with the disappearance of Robbi the rat, -and in turn Stebbi will receive a lighter treatment when the eventual shakedown occurs. Stebbi sees no alternative than to accept.

As the gang throws a big party on New Years Eve, Stebbi senses tension in the air. As the millennium approaches business is great on the surface, but underneath it paranoia lures.

Bruno asks Stebbi to join him for a ride. Secretly Stebbi dials a number the police gave him and keeps the line open with the phone hidden in his pocket. Bruno leads him to an abandoned industrial building on the city's fringes. Once inside, Bruno hands Stebbi a flight ticket to Hamburg on the following day along with a duffel bag full of cash to purchase drugs. Bruno confesses to not trusting Toti anymore. Then goes on to show Stebbi a mutilated arm hidden in a salt-filled steel box, warning him that this is what awaits those who betray him. Stebbi notices a "666" tattoo on the wrist, just like Bruno and Toti carry, -realizing this arm belongs to Robbi the rat!

Back at the party. It's midnight and fireworks light up the night. Stebbi had noticed upon leaving Bruno's secret hideaway, that his mobile phone showed no reception. Thus there is no way for Stebbi to know whether the police were able to hear his conversation with Bruno.

Stebbi has to go for a quick errand downtown. He tries to get hold of Toti to tell him about Robbi's arm in the box, but Toti has no time to talk and rushes out. Driving away Stebbi notices in the rearview mirror that Toti is talking to someone inside a white van, parked nearby.

When Stebbi returns an hour later, there is total chaos outside the building. Number of police vehicles crowd the parking lot as tens of police and special squad officers are conducting mass arrest.

As he's about to leave, Stebbi suddenly spots Bruno and Toti on the rooftop. In the dark of the night they are momentarily highlighted by exploding fireworks. There seems to be a struggle, but it's hard to say from Stebbi's POV. Then all of a sudden, Toti falls backwards from the roof and crashes onto a police car. Was he pushed? We don't know. But we do know for sure that he's dead, - not even Toti can survive a fall like this.

Stebbi drives away in panic, the events of recent weeks flashing through his mind. He puts two and two together and realizes that Toti must have been cooperating with the police, just like his former boss Joi Farao used to do. Again the shot into the rearview mirror with Toti by the white van but now WE SEE who he's talking to, -and recognize as one of the Special Investigation Unit officers that approached Stebbi earlier!

On the first morning of a new century Stebbi wakes up in the car, hidden away on a gravel road inside a park in the middle of the city. Freezing cold, he quickly grabs the cash duffel bag Bruno gave him, along with 1 kg of 100% pure cocaine that is hidden in the trunk. At the central bus station he sends the duffel bag to his mother in the fishing village. Then leaves the country with the ticket from Bruno.

Under a montage of real TV news and newspaper clips, Stebbi's voice-over explains that drug use and violence in the underworld of Iceland has increased dramatically from the year 2000 to the present. He declares that the government's war against drugs is a lost battle, that only by legalization can the ever increasing effects drugs have on society, be curbed. Somewhat...

Epilogue – a few years later:

Aged, bruised and battered, Stebbi returns to Iceland for the first time in years. It's his mother's funeral. Afterwards he enters her house in the fishing village and we realize his real purpose with the homecoming, - a certain duffel bag with dope and money awaiting him in, hidden in a closet.

But just then an unexpected guest presents himself, - and despite the long beard and sunglasses we recognize Bruno right away. He is yearning for revenge. But Stebbi didn't get his nickname "Stebbi Psycho" undeserved...

THE END

PRODUCTION COMPANY - ZIK ZAK FILMWORKS

Zik Zak was founded in 1995 by Skúli Fr. Malmquist and Þórir S. Sigurjónsson.

Since then the company became one of the leading players in the Icelandic filmmaking scene and its productions have been sold worldwide receiving numerous awards and special mentions at prominent festivals.

We take our talent roster very seriously, which underscores our goal to seek out and tend to new talents and furthermore maintain a good working relationship with established ones. Our main focus has been the production of feature films, but in recent years the emphasis has also included documentaries and short films with a great deal of success. In the future we hope to increase our production capabilities and shift proportionally between local Icelandic and ambitious international productions.

Please visit our website www.zikzak.is for further information.

OSKAR THOR AXELSSON - BIOGRAPHY

DATE OF BIRTH: 06/28/1973

E-MAIL: oskar@oskarthoraxelsson

Writer/Director

A native of Iceland and a graduate from NYU's Film Department, Oskar has extensive background in TV commercials, producing and directing over 60 spots for the Icelandic market.

Among Oskar's numerous short films are his NYU thesis, MISTY MOUNTAIN, a nominee for the Student Academy Awards and winner of 3 Craft Awards at NYU's First Run Film Festival, the award winning caper comedy NYLON and a branded entertainment short for AXE/Unilever which won the prestigious Promotion Pictures Competition and was featured in The Wall Street Journal.

In winter 2009/2010 Oskar is slated to direct his feature film adaptation of the Icelandic best selling crime novel BLACK'S ENDGAME. Among other scripts in development is THE TRAVELER which has garnered interest from production companies from both sides of the Atlantic.

Oskar currently resides in Iceland with his wife, Hulda, a nutty professor at the University of Iceland.

OSKAR THOR AXELSSON - CV

DAY OF BIRTH: 06/28/1973

E-MAIL: oskar@oskarthoraxelsson.com

www.oskarthoraxelsson.com

EDUCATION

2001 – 2006 New York University, Tisch School of the Arts

MFA Film Graduate at the Maurice Kanbar Institute of Film & TV.

1993 – 1997 University of Iceland, Department of Philosophy and Arts

BA in Comparative Literature.

1995-1996 University College London

ERASMUS Exchange Program, as part of the BA degree at Univ. of Iceland.

1989-1993 Commercial College of Iceland

College Diploma (major in Economics)

EMPLOYMENT

2004 – 2009: Freelance filmmaker in New York & Iceland:

Screenwriting, Directing & Cinematography work for various clients & producers.

Sept 2003 – April 2004: New York University, Tisch School of the Arts

Graduate Assistant. Coordinating and helping out with teaching cinematography classes for 1st and 2nd year graduate students.

**August 1997 – August 2001: Those Two Film Productions, Iceland (currently:
www.kapital.is)**

Co-Founder: Formed company in 1997 with partner Gunnar Gudmundsson. Oskar is still among 4 owners.

Producer, Director, Copywriter: Produced 16mm short films (Flying Blind 1998, & Caramels, 2002) and 2 TV series for Icelandic broadcast stations. Directed around 30 TV ads and Copywriter on approx. 50 TV ads. Director and Cinematographer on several music videos.

General Manager: Oversaw the business side and strategic management of Those Two, as it slowly but surely built its reputation in the film and advertising industry in Iceland.

June 1997 – July 1998: Free-lanced for various production companies, Iceland

Production Manager, Production Coordinator, PA: While Those Two was only a part time operation, Oskar Thor worked on various film related jobs, mainly at Saga Film, Iceland (www.sagafilm.is).

NOTABLE FILM CREDITS

2009

- *Homenrecker* – HD. Camera Operator. Feature, dir. Brad Barnes. –In post production.
- *Why Ask Why* – HDV. Cinematographer. Feature Documentary/Narrative shot in Siberia/NYC/LA, dir. Sasha Feiler & Andrei Konst. –In post production.

2008

- *Committed* – S16mm. Cinematographer. Short, dir Isold Uggadottir. Support by Icelandic Film Centre.
- *The Good Heart* – S35mm. Script Supervisor. Feature, dir. Dagur Kari, prod. Zik Zak. –In post prod.
- *Elephant Garden* – S16mm. Cinematographer. NYU graduate thesis, dir. Sasie Sealy. **Cinematography Award, NYU's First Run Film Fes 2008. Winner of Best Student Short at Tribeca Film Fest 2008.**

2007

- *Misty Mountain* – S35mm. Director/Writer. NYU graduate thesis, produced by Zik Zak. Supported by The Icelandic Film Centre. **Student Academy Awards Finalist. Winner of 3 Wasserman Craft Awards at NYU's First Run Film Festival 2007.**
- *Pumpkin Hell* – 35mm. Cinematographer. NYU grad thesis, dir. Max Finneran.

2006

- *Behind the Eightball* – S16mm. Director/Writer. Branded Entertainment Short film. **Winner of the creative concepts competition for AXE Body Spray (Unilever Inc).**
- *Family Reunion* – S-16mm. Cinematographer. Short film, produced independently, dir Isold Uggadottir. **Official Selection 2007 Sundance Film Festival.**
- *Touching Hands* – 24p DV. Director/Writer. Short film, produced independently.
- *Flightless Birds* – S-16mm. Cinematographer. Columbia thesis film, dir. Phil Johnston. **Winner of 4 Awards at Columbia's annual Film Festival 2005.**
- *Stealing Martin Lane* – 24p DV. Camera Operator. Indip. feature film, dir Jimmy Furino.

2004

- *Traveler* – 35mm. Director/Writer. Short film, produced independently.
- *Decisions* – 16mm. Dir/Writer/Cinematographer. Experimental short film, produced independently.
- *Winged Migration* – S16mm. Cinematographer. NYU 2nd year film, dir. Rob Meyer.
- *Dance Dance Revolution* – 16mm. Cinematographer. NYU 2nd year film, dir. Sasie Sealy. **Winner of Best Student Short at Tribeca Film Festival 2005.**
- *Three Happiness* – 16mm. Cinematographer. NYU 2nd year film, dir. Mark Heyman.

2003

- *Nylon* – 16mm. Director/Writer. NYU 2nd year film. **Winner of 4 Craft Awards at NYU First Run Film Festival 2004.**
- *Pork Chop* – 16mm. Cinematographer. NYU 2nd year film, dir. Thomas Woodrow.
- *American Dream* – 16mm. Cinematographer. NYU 2nd year film, dir. Max Finneran.
- *Caramels* – S16mm. Cinematographer/Prod. Short, dir. G. Gudmundsson. Supported by The Icelandic Centre. **Winner of EDDA Award 2003 for Best Short** (Icelandic Annual Film & TV Awards)

2002

- *Bowing Under Pressure* – DV. Director/Editor/Sound/Producer. NYU 1st year doc.
- *Meet Lorre & Ross* – DV. Cinematographer. NYU 1st year doc, dir. Jato Smith.

2001

- *The Heads and Tails of Curtis the Doorman* – 16mm. Dir/Writer/Editor. NYU 1st year MOS.
- *Ticker* – 16mm. Cinematographer. NYU 1st year MOS, dir. Julian Harker.
- *After the Party* – SP Beta. Director/Writer/Producer. Short film.

- *Royal Grin* – DV. Producer/Co-Writer. Feature length “mockumentary”, dir. G. Gudmundsson.
2000
- *Barbecue Summer* – DV. Executive Producer/Director. 14 episode TV series for Channel 2, Iceland.
- *Shoplifting* – DV. Producer. Documentary, dir. Gunnar B Gudmundsson.
1998
- *Flying Blind* – S16mm. Producer. Short film, dir. Gunnar B Gudmundsson.
1995
- *Lifestyle of Daniel D* – Hi8. Director/Writer/Producer/Main Actor. Short film.
- *The Whims of an Artist* – Hi8. Director/Producer. Short film.
1994
- *Hardboiled* – Hi8. Director/Producer/Editor. Short film.
1991
- *Kolbitur* – S.VHS. Director/Co-Writer/Producer/Editor/Main Actor. Short film.
1987-1991

Various short films and experimentations with video. Including first short film: *RAN* (1987).

IN DEVELOPMENT

BLACK'S ENDGAME

“How Reykjavik’s Underworld came of age in the last years of the millenium.”

- In Development/Financing.
- In Icelandic. Based on the Icelandic best-selling novel by the same name, by author Stefan Mani.
- Producers (Iceland): Zik Zak Film Works & Filmus.
- Estimated Budget: \$2 Million.
- Has received 4 Writing Grants from The Icelandic Film Centre.
- Participated in Nordisk Talent Pitch, Copenhagen 2007.

THE TRAVELER

“A man simultaneously leads 3 different lives in 3 parts of the world, randomly switching between them.”

- In Development.
- In English. Original story by Oskar.
- Estimated Budget: \$7 Million.
- Participated in Berlinale Co-Production Market as part of Berlinale Talent Campus 2004.
- Has gathered interest from production companies in USA, Iceland, Germany and Australia.

THE BABY CONSUELA

“For an unlikely couple – middle aged criminal and the infant baby he rescues – a bright future is only one last heist away.”

- Early Stages of Development.
- In English. Original story by Oskar.
- Estimated Budget: \$0.75 Million.

OTHER

- **Grants/Scholarships:**

1. Graduate Assistant – Full Scholarship & Stipend, NYU/2003.
2. Steven J. Ross Scholarship, NYU/2002.
3. Fulbright Scholarship NYU/2001.

- **Published Work:**

1. BA-thesis: “Adapting Strindberg’s *A Dream Play* for the Screen”. University of Iceland, 1997.
2. The World of Movies (Icelandic: Heimur kvikmyndanna), “The Doomed Couple”. (Article) Editor: Dr. Gudni Elisson. Publisher: Art.is, Reykjavik, 1999.
3. “The Question About Icelandic Filmmaking” (Icelandic: “Spurningin um íslenska kvikmyndagerð”). Stefnir (magazine). Publisher: The National Youth Organization of the Independence Party (SUS), Reykjavik, 2002. (Also editor of magazine)

- **Languages:**

Fluent: Icelandic, English.
Adequate: Danish, German.

- **Technical Skills:**

Editing – Very Good; Avid & Final Cut Pro.

Sound Design – Good; Pro Tools.

Other Post – Good; Photoshop & After Effects.

Camera – Very Good; 16mm: Arri II & III, Aaton. 35mm: BL2, Arri 435, Moviecam, HD (including): Canon XL series, Sony HVR series, Panasonic HVX 200, Sony EX3, RED and more.

BLACK'S ENDGAME - THE SCRIPT

by
Óskar Thor Axelsson

Based on the Novel by Stefán Máni

Draft 7-P, May 2009

© Zik Zak Filmworks
Contact: skuli@zikzak.is

BLACK'S ENDGAME

by
Óskar Thor Axelsson

Based on the Novel by Stefán Máni

Draft 7-P, May 2009

(PLEASE NOTE: This is a translation from the original screenplay in Icelandic. Thus the dialogue may sound clumsy and some screen directions too location specific. Even the title sounds a bit weird in English (and thus may well, most likely even, change -all suggestions well appreciated). -- Please try to ignore this unavoidable fault while you barrel through our epic monster.)

FLASH CUTS: Loud music. Commotion. Fast edits, fragmented and irregular POV's of someone who is obviously very drunk...

INT. POLICE STATION, PRISON CELL - DAY

STEBBI (25) - short for Stefan - wiry and pale with scruffy, shoulder length hair, snaps awake. Looks around, disoriented.

FLASH CUTS: POV drinks a shot, then chugs down a pint of beer.

Stebbi slowly stands up. His head feels it's about to explode.

FLASH CUTS: POV struts down a crowded dance-floor, drinking beer. GIGGLING GIRLS. POV's hand gropes them...

Stebbi looks at himself in the mirror, takes a deep sigh. He looks seasick, the world spinning around him.

FLASH CUTS: POV runs up the stairs of the bar, swaying drunkenly. Pushes GUESTS away. POV runs into a MAN, who pushes back, then turns. POV looks quickly at the man, then over at the table next to him, where there is a half full glass of beer...

Stebbi rubs his bloodshot eyes. Notices dried blood on his shirtsleeve.

FLASH CUTS: POV's hand smashes the glass of beer into the head of the Man. Loud scream... Later; the victim lies on the floor, an ugly wound on his head...

An iron latch turns. The sturdy door of the prison cell is opened up by a POLICE OFFICER.

INT. POLICE STATION, PRISON BLOCK - MOMENTS LATER

SUPER: "March 1999"

Stebbi puts on a worn leather jacket and his belt as he follows the Officer down the fluorescent lit hallway.

INT. POLICE STATION, OFFICE - LATER

POLICE OFFICER 2 types excruciatingly slowly on a keyboard using only his index fingers. Stebbi sits in front of him.

POLICE OFFICER 2
So, you don't remember anything from
that fight?

Stebbi shakes his head, but the Officer just stares at the typewriter and continues his leisurely typing.

EXT. POLICE STATION - DAY

Stebbi steps out on the stoop in front of the station. Shakily lights a cigarette.

The main door bursts open. Out walks a giant of a man with a violent streak. This is TOTI (25), shaved head, wearing leather pants and jacket. Looking like he's in a bad mood. Lights a cigarette. Snaps his finger in the direction of a black BMW, parked close by. The BMW's engine starts.

STEBBI
Ehm, ...Toti?

Toti turns around, threateningly.

STEBBI
Hey man. -- Remember me, Stebbi...

After a beat, Toti recognizes Stebbi, nods.

STEBBI
So, how you doing?

TOTI
Just fine and fucking dandy. -- What the hell are you doing here?

STEBBI
Well, uh, I stayed here overnight.

TOTI
(smirking)
Yeah? Why?

STEBBI
Just one drink too many kind of a thing. Fighting and stuff... - Probably a lawsuit.

TOTI
Fucking A. Some anger issues?

STEBBI
Just a total fucking mess. How about you?

TOTI
Just the usual fucking harrasment. -- So, who's handling your case?

STEBBI
Well, ...no one at the moment.

TOTI
That won't do. You need a good lawyer
for cases like these. Trust me, I'm
speaking from experience.

Stebbi nods, concerned look on his face. Toti takes a drag.

TOTI
You were at sea, right?

STEBBI
Nah, not anymore. Back in school,
trying to finish my Goddamn A-levels.

TOTI
How's your mom?

STEBBI
Okay, I guess. Still living out west.
And yours?

TOTI
Still hanging on the old one.

The BMW stops at the bottom of the steps. Toti takes out a
business card.

TOTI
If you ever need anything or some shit
like that, just call me OK?

STEBBI
Sure... thanks.

Toti opens the door to the BMW. Looks up in the direction of a
2nd floor window, where 2 DETECTIVES are watching him. Toti's
face darkens, he gives them the finger.

The BMW screeches away. Stebbi looks at the business card.

CLOSE UP: "Venus / Erotic Club - Thorarinn Gudsteinsson - Door
Manager - Cell Phone: 898-9406".

STEBBI (V.O.)
I hadn't seen Toti much since he moved
with his mom to Reykjavik when we were
10. The last time we bumped into each
other was about 3-4 years ago, -- at a
very memorable party...

CUT TO:

INT. MESSY APARTMENT - NIGHT (1995)

SUPER: "A Very Memorable Party, 3-4 years ago"

8 - 10 PEOPLE are gathered in a rat-hole. The atmosphere is trippy. A table with drugs and equipment on it. Stebbi sits in a comfort chair and smokes hash from a makeshift bong, made from a 2 liter Coca Cola bottle...

...when suddenly Toti storms into the apartment along with ROBBIE "THE RAT" (24) and OSKAR "TATTOO" (36). Robbi is quite a bit smaller than Toti, very skinny and generally not much of an eye candy. Oskar, covered in tattoos, looks world weary and dishevelled, with a wiry edge to him.

The party comes to a halt. The PARTY HOST (17) stands up.

PARTY HOST

Whoa, Toti dude. Hey man. We weren't expecting you right now. Sorry about all this mess and, you know...

TOTI

Death doesn't announce his arrival.

Toti puts down a duffel bag.

TOTI

So, where is the stash?

PARTY HOST

Yeah, you want it all or...?

TOTI

Gonna make you an offer, yes.

PARTY HOST

OK, awesome. -- Raggi!

RAGGI (18) appears with a few vials of pills, opens one and hands it to Toti. It's full of tiny yellow pills.

RAGGI

2000 tablets.

TOTI

Count them for me?

PARTY HOST

What? - No, everything is in order man, at least 2000 pills. Probably more.

The young guys nervously glance at each other. Toti grins.

TOTI

Just kidding. -- Listen, I'm offering one large for the whole stash.

PARTY HOST

One large!? -- We were expecting at least one and half mills, that's only fair man.

TOTI

OK. 900 thousand.

PARTY HOST

What?

TOTI

800.

PARTY HOST

Toti, man. Don't jerk us around --

TOTI

-- 700 thousand.

PARTY HOST

Jesus. This won't do. The "Pharaoh" can't fuck us in the ass like this.

TOTI

600 thousand.

PARTY HOST

What if we don't accept the deal? Will we end up like Suomi Sam, get a visit from the FDA the next day?

ROBBI THE RAT

That's fucking bullshit.

PARTY HOST

Bullshit!? No, the fucking Pharaoh is killing off everyone and everything.

Toti shuts the host down by head-butting him so that he crashes into a glass table, breaking it into pieces. Oskar Tattoo karate-kicks Raggi in the stomach, he crumbles down.

TOTI

OK, final offer. 500 thousand for all the E.

PARTY HOST

Fucking assholes...

TOTI

OK, you asked for it, fuckhead. Since you don't wanna cooperate. -- Oskar!

Toti snaps his fingers, Oskar picks up the vials. Robbi runs to the party host and kicks him where he is lying on the floor.

ROBBI THE RAT
Fucking scum.

Toti waves a bundle of cash to the host's face, then drops it into the duffel bag. Goes over to Stebbi who has been watching the proceedings from his comfort chair, frozen.

TOTI
Long time no see.

STEBBI
Yeah, ...back at you.

TOTI
You in the city now?

STEBBI
What? No, no... Just a couple of days stopover. We sail again tomorrow.

TOTI
These your mates?

STEBBI
No, not at all. Just met them on the town tonight.

Toti nods, notices that Oskar and Robbi are ready to leave.

TOTI
And say hi to your mom from me.

STEBBI
Sure. And you too...

Toti nods, and leaves with his buddies. A sobbing TEENAGE GIRL crawls over to the two casualties, hysteria is about to set in.

EXT. MESSY APARTMENT, BALCONY - NIGHT (1995)

Stebbi steps out into the cold. Throws up over the railing. Looks up.

STEBBI'S POV: Toti, Robbi and Oskar enter a TransAm sports car.

SOUND: Knocking on a door...

CUT BACK TO 1999:

INT. CORRIDOR OUTSIDE STEBBI'S APARTMENT - DAY (1999)

CLOSE-UP: Hand knocking on a door.

Stebbi opens the door, obviously just woke up, wearing jogging pants and a wife beater. A SUIT (22), holds an envelope.

SUIT
Good morning. Stefan Kormakur Jonsson?

STEBBI
Yes?

The Suit hands a dumbfounded Stebbi the envelope.

SUIT
And if you could sign here, sir.

The Suit holds up a clapboard with a receipt attached to it.

INT. STEBBI'S APARTMENT - LATER

This is very tiny and untidy apartment. Stebbi, with a lit cigarette in his mouth, reads a SUBPOENA.

STEBBI (V.O.)
They called it a "reckless and
aggravated assault."

Stebbi is clearly shaken up. Continues reading.

STEBBI
"Up to five years of imprisonment"
...and "Personal injury claim"...!?
Jesus Fucking Christ!

Stebbi drops the letter. Throws himself onto the bed.

STEBBI
Fuck, fuck, fuck!

Stebbi lies on his back and stares at the ceiling.

INT. COLLEGE, CLASSROOM - MORNING

A TEACHER stands by the chalkboard, mid-lecture.

A worried Stebbi sits in the back, deep in thought. Judging by the appearances of the OTHER STUDENTS (19-27) this is not a class for the straight-A types.

INT. COLLEGE, SMOKE ROOM - MORNING

Stebbi takes a smoke break. He looks around the smoke filled room, feeling that the OTHER STUDENTS in here are watching him.

He kills his cigarette. Picks up his backpack.

EXT. COLLEGE - MOMENTS LATER

Stebbi rushes across a parking lot.

GAUTI (O.S.)
Stebbi? Hey chief!

Stebbi looks back. Two of his mates step out of a car, GAUTI and BREKI. They're a couple of years younger than Stebbi and seem to be in a jolly mood. Stebbi nods back, tries to look calm.

BREKI
The main man shows up!?

GAUTI
We haven't seen you around since the party the other week?

STEBBI
Well, uh... I've been sick. Fever. All last week, man.

GAUTI
Jesus!

BREKI
You just disappeared after the party?

GAUTI
Did you go downtown, or?

STEBBI
Yeah well, I did a little bar hopping.

BREKI
You were totally wasted man!

GAUTI
So, you got laid then?

Stebbi forces a smile. Gauti and Breki laugh.

GAUTI
Nice!

The school bell rings. Stebbi gets ready to leave.

GAUTI
Wait, don't we have math now?

STEBBI
Yeah. I just, ...you know, am supposed to be somewhere right now...

Stebbi rushes away, leaving the others somewhat stunned.

INT. STEBBI'S APARTMENT ON KLAPPARSTÍGUR - DAY

Stebbi holds Toti's business card in his hand, thinking to himself. Then picks up the phone...

INT. TATTOO PARLOUR - SAME TIME

Toti, Oskar Tattoo and SAEVAR K (28). Saevar K is shorter than Toti, but just as broad-shouldered. Bleached hair and good looking, sporting an unhealthy looking tan.

ÓSKAR TATTOO

But Robbi's apartment is still out of bounds, right?

Toti just shrugs, deep in thought and obviously annoyed.

SAEVAR K

Well, I'd wait till Bruno gets back. You must agree, right?

Toti's mobile phone starts ringing. He checks it, answers.

TOTI

The Toti...

(WE CROSS-CUT BETWEEN THEM)

STEBBI

Hey man. It's Stebbi.

TOTI

Who!?

STEBBI

Stebbi, ...from Olafsvik. Police station - yesterday.

TOTI

Hey homeboy. What's up?

STEBBI

Well, I was thinking about getting myself a lawyer, like you said--

TOTI

--The dude got sued?

STEBBI

What? Yes I just got the papers this morning...

TOTI

I see.

STEBBI
I was just wondering if you could
recommend anyone to me, you know.

Deep in thought, Toti exits, leaving his buddies quite puzzled.

EXT. TATTOO PARLOUR - CONTINUOUS

Toti walks intensely towards a parking lot.

STEBBI
They are suing my ass off and...
(moans)
I'm up shit's creek.

TOTI
Not a problem man. I'll hook you up
with Victor Marteinsson, Iceland's
best criminal lawyer, a real miracle
worker.

STEBBI
Oh, wow! That sounds great.

TOTI
But I'll need a small favor from you
instead -- quid pro quo, understand.

STEBBI
Well yeah, of course. Right now, or..?

Toti has reached the black BMW.

TOTI
Sure. I'm picking you up in five.

EXT. STEBBI'S APARTMENT BUILDING - DAY

Stebbi exits, notices the BMW. The passenger side window slides
down revealing Toti's face as he exhales cigarette smoke.

TOTI
You got a licence, right?

STEBBI
What, yeah sure.

Toti motions to Stebbi that he's to drive. Stebbi hurries to the
driver's side.

I/E. BMW, EN ROUTE - LATER

Stebbi is driving, Toti beside him. Both of them smoking.

TOTI
Take the next right.

INT. BMW, PARKED - MOMENTS LATER

Stebbi parks the car in front of an apartment building in a quiet neighborhood. Toti looks around, everything seems calm.

STEBBI
So... what now?

Toti opens the glove compartment. Grabs some stuff -- Stebbi can't make out what it is (knife, mace, brass knuckles???)

TOTI
Ever heard about "Moment Zero"?

TOTI'S FACE -- FREEZE FRAME.

STEBBI (V.O.)
This was the first time anybody ever mentioned Moment Zero to me. But now I've experienced that crazy thing myself, twice. -More on that later...

EXT. APARTMENT BUILDING, BACKYARD - MOMENTS LATER

CU: Toti's army boot kicks a door open.

They stand by a backyard entrance into the apartment building. Toti quickly looks around then signals for Stebbi to follow him.

INT. APARTMENT BUILDING, STORAGE ROOM - SAME TIME

Toti carefully leads the way through a bicycle storage and a joint laundry room, into a stairway.

INT. APARTMENT BUILDING, STAIRWAY - MOMENTS LATER

They reach the top flight. An apartment door has been sealed by the police. Toti takes out a knife, but then notices that the seal has already been broken.

Opens the lock with a key. They enter.

INT. APARTMENT - SAME TIME

Toti locks the door behind them. The place is a total mess.

They go into the kitchen, obviously met with a horrible stink. In the sink lie two pieces of defrosted and rotten chicken.

TOTI

Preparing for the rotten food fest eh!

Toti opens a window to let in some air. Checks the parking lot 4 floors below, everything is quiet.

TOTI

Right. Stebbi, if you were to hide 8 bags of sugar where the cops wouldn't think of searching for it, -where would you put it?

STEBBI

Hmm, -inside the TV? ...Or under the sofa cover?

They look into the living room, where a TV has been dismantled and a couch been torn apart.

TOTI

Not quite. Old news I guess.

STEBBI

Wow, okay. What about the toilet box? - Maybe not, too predictable, right.

Toti's mobile starts ringing. He looks at it, doesn't reply. Puts the phone back in his pocket, ringing continuously.

TOTI

All right, let's split up. You start in the lobby.

Stebbi goes into the lobby, starts searching. We hear Toti noisily moving furniture about in the living room.

Stebbi opens a door to a storage room, it's completely dark. Finds a switch but nothing happens. Unscrews a light bulb from the lobby and replaces the broken one with it. It lights up.

The storage room is rather empty apart from a shelf with some tools and paint buckets in it. He opens the buckets, all are empty. One contained brown wooden paint.

Stebbi looks at the back of the storage room door, it's got the same brown paint. He finds a screwdriver and scrapes some paint off one corner of the door, beneath it's got white paint. Keeps scraping, revealing a division that has been covered with a sealing agent.

Stebbi keeps on scraping paint off, continuing down the whole door, then right across and up on the other side. Then forces a thin plywood board off the door. Revealing 8 carefully taped plastic bags with some brown stuff inside.

STEBBI

Holy shit! - Toti. TOTI!

Toti appears in the doorway.

TOTI
OK, nice! Good job.

Grabs one of the plastic bags, weighs it in his hand.

TOTI
8 times 650 grams, a total of 5,2 k's
of badd ass Black Afghan.

STEBBI
Jesus, really? Wow!

Toti studies Stebbi for a beat.

TOTI
You know Stebbi it's just a matter of
time before drugs will be legalized.
Like this shit, it's just some plant
that grows in the fields. But until
that happens someone's gotta help
people getting what they truly want.
Bridge the gap between supply and
demand, you understand. -OK?

Stebbi just nods, eyes fixated on the 8 bags.

STEBBI
How much is it worth, you think?

TOTI
Around 8-10 mill on the street.

Stebbi obviously thinks that's a lot. Which it is.

STEBBI
But, don't the Narc use sniffer dogs?

Toti takes a doormat from the lobby. Smirks as he sniffs it.

TOTI
Here, smell. The doormat's been rubbed
with weed. And probably a bunch of
other places too. Totally fucks up the
Narc's bitch man!

Toti laughs. His mobile starts ringing again. Toti doesn't
answer. Another mobile starts ringing too. Toti looks at the
latter, puts in the pocket, lets both ring simultaneously.

TOTI
Okay, let's go. You pull out the bags
then put the plywood back on.

Stebbi starts loosening the bags. Toti looks out the kitchen
window.

POV: Parked below is the Trans-Am sports car, engine running.

Toti swears to himself. Goes back into the lobby.

TOTI

You keep at it. I'm gonna take a dump.

Stebbi nods. Toti goes toward the bathroom.

CUT TO:

Moments later. Stebbi is finishing with the bags, puts it into a pile on the floor in the lobby...

...when suddenly the apartment door is kicked open!

A menacing and tough looking fellow, EINAR "SKAKKI" (46), bursts in with a baseball bat in his hand. Clearly not in a festive mood. He immediately notices the bags on the floor.

EINAR SKAKKI

Who the fuck are you!!?? And where the hell did you find this!?

STEBBI

U-u-h-h... I...

Stebbi steps backwards. Einar looks around.

EINAR SKAKKI

Is Robbi with you?

STEBBI

What? ...Who?

EINAR SKAKKI

Answer me mate, or I'll smash every fucking bone in your body!

Einar approaches Stebbi, pushes him with the bat. In a split second he is face to face with Stebbi who's stiff with fear. Then -- FREEZE FRAME.

STEBBI (V.O.)

It was at that exact moment when I realized I was experiencing what Toti had been talking about -- Moment Zero!

CUT TO:

SUPER: "Moment Zero"

INT. BMW, PARKED - DAY

Back to Stebbi and Toti inside the parked BMW before entering the apartment building.

TOTI

We're talking about *the* moment of fate here. When the whole world turns upside down, everything freezes.

Stebbi nods, unsure where this is going.

TOTI

Total adrenaline high. Like when someone points a gun to the back of your head or when you're hit by a car and life flashes before your eyes, OK?

STEBBI

Okay...

Toti looks out the window, seems somewhat tense.

TOTI

And if anything unexpected happens in there, something crazy you know, you just keep your cool and scream two words inside your head, not out loud, just inside your head, -understand?

STEBBI

I get you. - Eh, scream what?

TOTI

The strongest mantra known to man. The motto of the devil, short and simple: FUCK. YOU.

STEBBI

Fuck you?

TOTI

That's right! Fuck you. -- And then without hesitating, you just do the first fucking thing that comes to your head. No matter how crazy it is, just do it without thinking. Okay?

Stebbi nods, uncertain. Toti gets out of the car, looks back.

TOTI

And most importantly, - YOU NEVER LOSE FACE, NO MATTER WHAT!

CUT TO:

INT. APARTMENT - DAY

Same scene as before -- FREEZE FRAME of Einar skakki.

STEBBI (V.O.)
 But just when I was going to scream
 FUCK YOU in my head...

FREEZE FRAME of Stebbi... -- BAMM!!!

Einar head butts Stebbi with full force. Stebbi is airborne backwards and crashes hard on the kitchen floor.

Einar follows with the baseball bat above his head.

EINAR SKAKKI
 GODDAMN PUNK!!!

Stebbi's eyes open wide.

SLOW MOTION: Einar swings the bat as hard as he can, but just before it crunches Stebbi's head:

STEBBI
 (slow motion scream)
 FUUUUUUCK YOOUUU!!!

Quick as a lightning, Stebbi rolls aside exactly as the baseball bat slams into the floor where his head had been.

Einar looks on flabbergasted as Stebbi quickly grabs a big kitchen knife and buries it deep into Einar's thigh.

EINAR SKAKKI
 ARRRRGHHHHHH!!!

Einar kneels down on his knees. Losens the knife. Toti appears behind Einar and shocks him with an electric shock gun. The blue flash increases as the shock hits. Einar loses all strength and falls down flat, letting go of the knife.

Toti jumps down on Einar's back and uses all his strength to press him to the floor. Einar tries to reach for the knife...

...but just then Stebbi hammers the back of Einar's hand with the bat, crushing it badly. Einar screams with pain and rage.

Toti gives Einar another electric shock in the back of his neck and now he loses consciousness. Toti stands up and kicks Einar hard in the stomach. Stebbi is now totally mental, starts kicking Einar in the head, repeatedly. Toti watches in surprise.

TOTI
 Okay, Stebbi, this is enough. --
 STEBBI!!

Stebbi finally stops, looks up at Toti.

TOTI
 Calm down man. The fucker is totally
 out, okay!

Out of breath, Stebbi looks down confused. Einar's body lies on the floor, motionless. Toti grins, shaking his head.

TOTI
"Stebbi Psycho"!

One of Toti's mobiles starts ringing again. He glances at it, throws it back in his pocket.

INT. BMW, EN ROUTE - MOMENTS LATER

Full of adrenaline, Stebbi burns some rubber and just manages to catch the corner. Toti is flung into the door.

STEBBI
Shit, sorry.

Toti just grins, lights a cigarette.

STEBBI
So, who the hell was that guy?

TOTI
This cunt you nearly killed up there, is the legendary Einar "skakki", debt collector and an all around bad guy.

Stebbi shrugs, hasn't heard of Einar before.

TOTI
You know who the owner of the club Venus? Joi - "The Pharaoh"?

STEBBI
Yeah, him I've heard of.

TOTI
Einar is his right hand man. The deluded fuckers think they have some claim on the stash.

Stebbi nods. Toti's mobile rings, but now he shuts it off. Takes a drag on the cigarette. Looks out the window, smirks.

TOTI
I used to work for those guys, you know...

CUT TO 1995:

EXT. SUBURBS - NIGHT (1995)

Super: "Reykjavik Suburbia, 1995"

A rust-bucket of a car is parked in a shadowy cul-de-sac of a peaceful family neighborhood.

INT. RUST-BUCKET - SAME TIME

Toti sits by the wheel. Robbi the Rat is sitting beside him. Both are wearing blue overalls.

Toti vigorously snorts a line of amphetamine.

TOTI
Robbi?

ROBBI THE RAT
Sure.

Robbi snorts the rest, licks the paper. They are getting worked up, eyes blazing with excitement.

EXT. SUBURBS - MOMENTS LATER

The two men walk towards a terraced house, wearing ski-masks and armed with a sledgehammer and an axe.

They part ways, Robbi jogs around the row of houses.

EXT. HOUSE IN THE SUBURBS - MOMENTS LATER

Toti rings a door bell.

Shortly after, a HOUSEWIFE (28) answers the door...

...Toti immediately kicks in the door and barges inside.

INT. HOUSE IN THE SUBURBS, FOYER - SAME TIME

The Housewife slams into a wall. Toti hits her in the face, with a force that throws her further inside the house.

INT. HOUSE IN THE SUBURBS, LIVING ROOM - SAME TIME

The screaming Housewife falls on the hardwood floor. Toti walks in after her, all riled up. Looks around for a second.

The room seems empty. On the table are 2 beer glasses and an ashtray with 2 lit cigarettes. The TV is showing from the world cup handball tournament (held in Iceland in 95). It's half-time and the Icelandic world-cup mascot is entertaining the audience.

TOTI
TODAY IS A DAMN FINE DAY...

Toti raises the sledgehammer, lets it fall on the table, breaking loudly into pieces.

TOTI
...FOR VERMIN ...TO FUCKING DIE!!!

He swings the sledgehammer into the TV set, sparks and glass fly everywhere. The sledgehammer is stuck for a second in the TV.

While he's getting the sledgehammer unstuck, the HUSBAND (29) appears from behind the sofa and quietly moves towards the sliding glass doors that lead out into the backyard...

... when suddenly the glass shatters as Robbi bursts in. He collides with the Husband and they both fall to the floor. Robbi jumps up and starts kicking the man, who screams in pain.

ROBBI THE RAT
SHUT THE FUCK UP!

TOTI
OK, we're here to collect some 1500 grams of amphetamine. Ring a bell?

HUSBAND
Wh-wh-what are you talking about!?

The Husband looks for a moment at his wife who is crouching up against the wall, scared out of her mind.

TOTI
You stupid fuck.

Toti rushes to the Housewife, who screams and tries to retreat. But it's too late, Toti grabs her and smacks right in the face, causing her to crash into the wall and fall limp onto the floor.

HUSBAND
Stop! Don't, don't...

TOTI
What did you say!??

Robbi kicks the Husband.

ROBBI THE RAT
WHAT DID YOU SAY!?

A child's crying is heard. A 4 YEAR OLD BOY in pajamas, stands in the middle of the stairs leading to the second floor.

HUSBAND
I beg you, leave my kid out of this.

TOTI
That, ...is entirely in your own hands, you FUCKING CUNT!

The Husband nods. The child's crying grows louder.

HUSBAND

But, ...there's only 1.200 grams. Not
1.500...

TOTI

What did you say!?

HUSBAND

I swear, man. On my son's life! I
never got anymore than 1.200 gr.

Toti and Robbi glance at each other...

INT. VENUS / EROTIC CLUB - MORNING (1995)

4 opened cans of preserved food land on a newspaper that is folded at the end of the raised stage with a pole in the middle of it. A key-chain follows suit.

Einar looks up angrily. Toti and Robbi stand beside the stage.

EINAR SKAKKI

Hmmpff!?! Fucking louts and rudes
running amuck here!

Just to the side of them, JOI "THE PHARAOH" (44) - tanned with slicked back hair - sits. He walks over and begins to inspect the content of the cans, plastic bags containing white powder.

THE PHARAOH

How did it go? Piece of cake, right?

TOTI

Could say that. -- But there was some
conflicting information on how much
stuff there actually was.

THE PHARAOH

Oh yeah?

TOTI

The guy only had about 1.200 gr.

EINAR SKAKKI

Bullshit!

TOTI

He pleaded and swore. And your nephew
here and I eliminated all doubt,
didn't we Robbi?

Robbi nods and looks at Einar who seems furious.

EINAR SKAKKI
 (to Robbi)
 And what, you clean now mate?

ROBBI THE RAT
 What, ... yeah sure.

TOTI
 I guarantee that there isn't a gram
 left in that house.

Einar looks over to The Pharaoh.

EINAR SKAKKI
 That fucking lying piece of shit.
 Probably sold it before they got
 there. Cocksucker.

THE PHARAOH
 And what's that?

Joi picks up the key-chain. Toti just shrugs, grinning...

CUT TO:

POV THROUGH A WINDOW: TransAm sports car parked outside.

TOTI
 Recently restored. Aluminium spoilers,
 surround sound system, -the works. I
 checked the engine and it's a beauty.
 That baby's worth at least 3,5 mill.

Toti hands Joi the Pharaoh a letter.

TOTI
 The deed.

THE PHARAOH
 Good work young man!

The Pharaoh pats Toti on the back. Leads the bunch past 2 ASIAN
 CLEANING LADIES to the bar, signals the BARTENDER.

CLOSE-UP: The Bartender pours a round of drinks. Puts the bottle
 on the shelf. On the wall above it, few photographs are hanging.

One is a faded b&w photo of a young, long-haired, hippy looking
 Pharaoh and Einar...

STEBBI (V.O.)
 The Pharaoh and Einar had been on the
 front lines of the Icelandic drug
 business for over 2 decades.
 (MORE)

STEBBI (V.O.) (CONT'D)
 The Pharaoh started by selling to US
 soldiers based at the navy base in
 Keflavik during the mid 70's...

CUT TO:

FLASH CUTS MONTAGE; A MIX OF PHOTOS AND NEWSPAPER CLIPPINGS:

-- Pharaoh selling soldiers hashish near the Keflavik NATO Base.

STEBBI (V.O.)
 He was a true entrepreneur and had the
 honor of being the first Icelandic
 citizen sentenced for importing and
 selling narcotics.

-- Newspaper clipping concerning the mentioned sentence.

STEBBI (V.O.)
 Around 1980 with the dawn of the punk-
 era, speed became popular. Things
 really got going for the Pharaoh.

*-- The Icelandic punk scene in the early 1980's. Legendary punk
 singer Bubbi and others from the era including a teenaged Bjork. -
 - Stills from a wild punk party with a 30ish Pharaoh the center
 of attention. We also spot his bodyguard, Einar "skakki".*

STEBBI (V.O.)
 It was a turning point in Iceland's
 club scene. More drugs, more violence,
 more crimes. The hard stuff was here
 to stay.

*-- Drug crazed people. Eyes open wide, sweat, excitement and
 violence. We see photos from a brutal fist fight downtown.*

STEBBI (V.O.)
 Around middle of the eighties, The
 Pharaoh's reign reached its peak. He
 became filthy rich. When he bought the
 villa in the suburbs, in his wife's
 name of course, he paid with cash!

*-- A fashionable Pharaoh and his fur wearing wife stand outside
 the Villa. Hands a REAL ESTATE AGENT a briefcase full of cash.*

STEBBI (V.O.)
 Even though they kept on diluting the
 dope like crazy, the price just kept
 on rising, - the law of supply and
 demand is king in the world of dope.

*-- The Pharaoh and Einar snort speed. Then add sodium bicarbonate
 to a mountain of amphetamine. The Pharaoh counting money.*

STEBBI (V.O.)
 But with more activity the demand for profit increases exponentially. And those with a talent for collecting debts become invaluable...

CUT TO:

INT. HOUSE IN THE SUBURBS, LIVING ROOM - NIGHT

CLOSE-UP: The deed for the sports car. A shaking pen signs it.

We're back in the SAME SCENE as before: The Husband sits defeated by a table, Toti behind him.

STEBBI (V.O.)
 The thing is when people get a drug related visit from collectors, the last thing on their mind is calling the police. That's the beauty for the pushers. People simply go to the ER, spin a good story and end up gulping down painkillers in the darkness of their home.

Robbi relaxes in the sofa, drinking beer. The battered Housewife sits up against the wall with her sobbing son in her arms. Robbi nods to her, as if thanking her for the beer. She looks away...

CUT TO:

INT. MESSY APARTMENT - NIGHT

(SAME SCENE as near the beginning; "Memorable Party".)

Toti, Robbi the rat, and Oskar Tattoo barge into the apartment.

STEBBI (V.O.)
 And for guys like Toti it doesn't make a difference if you owe 15 mill or 20 thou, a debt is simply a debt and it shall be paid! And most importantly never back down, that will send your street credit straight down the drain.

EXT. APARTMENT IN HRAUNÆR, BALCONY - NIGHT

Post vomit, Stebbi looks on over the railing as Toti, Robbi and Oskar enter the TransAm sports car.

INT. TRANSAM SPORTS CAR - CONTINUOUS

Sitting in the back, Oskar takes a deep drag from a joint, hands to Robbi who's by the wheel. Oskar picks up a wad of cash.

OSKAR TATTOO
What shall we do with all this dough?

ROBBI THE RAT
What are you getting at?

OSKAR TATTOO
Just... This wasn't a part of the plan, was it?

TOTI
I agree. This should be our cut, a bonus on the side. It's not like The Pharaoh and Einar care how much we pay for the stuff anyway.
(to Robbi)
Got something against that?

Robbi shrugs. Oskar pops an E-tablet from the vial.

OSKAR TATTOO
What was that shit the fucker was saying about Pharaoh and the Narcs?

ROBBI THE RAT
Fucking idiots.

OSKAR TATTOO
Still... it's not completely crazy, is it?

ROBBI THE RAT
Yes it is, man!

OSKAR TATTOO
What do you think Toti? Could The Pharaoh be in bed with the Narcs?

They both look at Toti. He picks up a vial full of Extacy.

TOTI
I think... that we should keep those Disco Biscuits to ourselves.

ROBBI THE RAT
What?

TOTI
The Pharaoh and your uncle didn't even know about this deal. I did all the legwork myself.

OSKAR TATTOO
Now you're talking my friend!

TOTI
It's time for a change. The old dogs
have lost their touch, both with the
operation and with the customers.

ROBBI THE RAT
I don't know, man...

OSKAR TATTOO
Hey, I got a ton of contacts in
Copenhagen and Amsterdam. Just give me
the order Toti.

TOTI
(smiling)
OK, nice one Oskar. But lets not get
overexcited here. We need to move
slowly and carefully, take over the
biz one deal at a time.
(nudges Robbi)
You're with us on this, right?

Robbi looks away. Blaring TECHNOMUSIC starts...

STEBBI (V.O.)
Toti and the boys didn't have to wait
long to cash in on all that E...

CUT TO:

MONTAGE: Fast cuts. Archival footage from a documentary about an
actual music festival, made for Iceland's National TV Station.
Mixed in are ACTED SCENES with our cast of characters in THE SAME
VIDEO QUALITY as the archival footage:

- A big sign: "Welcome to UXI 95"
- Wide shots and aerial shots of the festival area.
- Musicians on stage (including Björk, Prodigy etc).
- People dancing like crazy, day and night.

STEBBI
Times were changing. The appropriately
named "Extacy" trailblazed across
Iceland that summer. For the pushers
it was an ideal drug, importing and
distributing those aroma free pills
was a helluva lot easier than any
other narcotics.
(MORE)

STEBBI (CONT'D)

The summer climaxed during the biggest orgy party in Iceland's history, the "UXI" music festival of 1995, -where the kids jumped around non-stop like love starved animals with Parkinson's to thumping electric drum & base.

-- Heavy drinking. Kids making out. An all out "love party".

-- Toti, Robbi and Oskar working the scene. Planning, delivering drugs to the DEALERS, accepting payments.

-- Stebbi is one of the buyers. First he's hyper and in good spirits. Later he's drugged out of his mind. Vomits. Ends up falling onto his tent -- just lies there, big smile on his face.

STEBBI (V.O.)

The Extacy fad sucker-punched both the authorities and the old drug barons, like Pharaoh, who were slow to catch on. Leaving Toti and co. free to exploit the market at UXI. -- I was high on E all that weekend, man. It was completely awesome. From what I can remember...

(laughs)

DISSOLVE TO 1999:

I/E. BMW, EN ROUTE - DAY (1999)

(SAME SCENE as before, right after the apartment where Stebbi found the hashish and he and Toti beat up Einar)

Stebbi drives. A smoking Toti by his side, silent now.

EXT. INDUSTRIAL NEIGHBORHOOD - MOMENTS LATER

The BMW drives into a desolate industrial street, parks in front of one of the buildings. A small sign in a window reads "G.G. Car Mechanics Ltd" and in another window "Spick and Span Ltd". Toti opens the heavy steel garage door with a remote.

INT. INDUSTRIAL BUILDING, WORKSHOP - CONTINUOUS

Stebbi parks next to an identical black BMW that sits in the workshop. They exit the car, Toti carrying a plastic bag.

Toti picks up a BMX bicycle from the floor, brings it with him further into the quiet and sparse interior.

INT. INDUSTRIAL BUILDING, OFFICE - CONTINUOUS

SOUND of a modem dial-up. Hidden behind a computer screen, is NÓRI (14), pimply faced, dyed-blue hair and a nose-ring.

TOTI
Nori, fucking try parking this damn
ride of yours properly, OK!

He throws the bicycle into the office. Nori doesn't blink.

TOTI
(to Stebbi)
Nori here, a total fucking computer
wiz. Wunderkind. Which is not a
surprise, he's my cousin.

Toti pats Nori on the back of the head with his palm.

NÓRI
Ouch, fuck, Toti!

TOTI
OK, now add Stebbi into the system.

NÓRI
Oh, yeah? The whole shebang?

TOTI
The whole fucking shebang. Also a full
mobile phone package.

NÓRI
I'll need a name, social security
number and permanent residence. --
Where do you want me to put him?

TOTI
Maybe the car-wash? Seems right.

Nori nods. Stebbi writes down his information.

TOTI
OK, Psycho, let's go upstairs while
Nori takes care of this stuff.

Toti glances at the screen, R-rated porn is downloading, -
extremely slowly!

TOTI
Whoa! Nori boy, maybe a bit too young
for this kinda shit, eh!

Toti pats Nori again on the head.

NORI
Ow, fuck Toti, stop it!

INT. INDUSTRIAL BUILDING, STAIRWELL - MOMENTS LATER

Stebbi follows Toti up to the second floor. Toti unlocks a door.

INT. INDUSTRIAL BUILDING, STAIRWELL 2 - CONTINUOUS

They enter another stairwell where they are greeted by a sturdy metal door, a keypad and a security camera. Toti punches in some numbers. A low buzz, the door unlocks.

INT. INDUSTRIAL BUILDING, CASINO - CONTINUOUS

They enter a big room with shutters barring the windows. This is an illegal casino with a roulette, "Black Jack" and poker tables, plus a bar in one corner.

The place is empty except for one table where 4 MEN play cards.

TOTI

Hey fellas. A massive jackpot today?

CARD PLAYER 1

Damn straight.

CARD PLAYER 2

Might we'll eclipse the government's budget for the next year!

Card Player 2 roars with laughter, the others joining in.

TOTI

Have fun guys. Don't let us interrupt.

The Players nod through the laughter. Stebbi follows Toti behind the bar, where he unlocks a door hidden behind satin drapes.

INT. INDUSTRIAL BUILDING, PRIVATE ROOM - CONTINUOUS

A large closet opens. Toti and Stebbi step out of it into a space richly decorated with fashionable furniture and electronic appliances, including a tanning-bed that is being used by Saevar.

SAEVAR K

There you are, man. I've been trying to reach you for hours.

He gets up from the tanning-bed and walks over in his Speedos.

SAEVAR K

What's with all this strangeness, man? You just barged out without a word?

Toti just leisurely lights himself a cigarette. Looks at the tanning-bed, a digital counter shows the number "02".

TOTI
Don't you have 2 minutes left?

SAEVAR K
What? Uh..
(points to Stebbi)
And who the fuck is *this*?

Toti ignores him. Empties a plastic bag of the stash that was hidden inside the door. Saevar handles one of the bags, lowers his voice, tries to exclude Stebbi from the conversation.

SAEVAR K
Wait, is this what I think it is?
Jesus H. Christ Toti... Didn't we agree just this morning to not go near this "soap" until... you know, Bruno returns!?

TOTI
Calm down, man. At least the stash is in our hands now. Better us than the Pharaoh, right. I suggest you put this weed in a safe place within the "Neutral Zone", OK!

Toti grabs the bag of hashish from Saevar K and throws it along with all the other bags, back into the plastic bag.

SAEVAR K
But what, was the apartment not under surveillance?

TOTI
Of course it was. Einar arrived just after us. I can't say I was surprised.

SAEVAR K
No, really!?

TOTI
(winks to Stebbi)
We welcomed him with open arms, me and the Psycho here.

SAEVAR K
Those damn Narc whores, man. Did you ask Einar about his nephew, The Rat?

TOTI
He doesn't know shit about where Robbi's at. Believe me.

SAEVAR K
I wouldn't buy everything the cops tell you Toti.

STEBBI

Well, that guy... Einar, did ask me if
some Robbi was with me...

(turns to Toti)

Did you hear that?

Toti nods. Saevar K looks Stebbi up and down.

SAEVAR K

Toti, who the fuck is this guy anyway?

TOTI

I can promise you they don't come any
more reliable than this one. A real
tough guy who's not brought up on
Cocoa-Puffs and computer games. And
keeps his fucking face in a battle
with a shitbag like Einar skakki. It's
men like that we need, Saevar K.

SAEVAR K

But--

TOTI

--Don't you worry, Stebbi is totally
my responsibility. OK!

Saevar K takes it in, nods. Stebbi is a bit taken back by Toti's
praise, but says nothing.

SAEVAR K

But what are gonna tell Bruno? About
the soap?

TOTI

Nothing. Someone who's never around
can't be messing with our day to day
operation, you agree?

A door opens and DAGNY (22) enters. A former model, wearing a
somewhat trashy outfit. She's obviously in a big hurry.

DAGNY

Hey, what's going on?

TOTI

Whoa! Dagny baby, you out this early?

DAGNY

Christ, don't even mention it.

She eyes herself in a mirror.

TOTI

Hustling big time tonight are we?

DAGNY
Yeah, big party over at the Oz
(internet company) office.

She removes some mascara from her purse, drops a lipstick on the floor. Stebbi is quick to snatch it up, hands to Dagny.

TOTI
Say hi to the latest nutcase in our
crew, Stebbi "The Psycho".

Dagny measures up an awkward looking Stebbi. Grabs the lipstick from his hand.

DAGNY
Hey, can someone give me a lift? I'm
terribly late.

TOTI
Yeah, Miss Hawaiian Tropic here was
just about to go on an errand.

Toti hands Saevar K the bag with the hashish. He sighs, pours cocaine from a vial onto a tiny silver teaspoon. Snorts it.

DAGNY
Ah, exactly what I need. You're the
best, dear!

Kisses Saevar on the mouth and grabs his butt. Accepts from him the coke-filled teaspoon, snorts the rest. Saevar gets dressed.

DAGNY
I need at least 25 more "cola" from
"The Bakery".

SAEVAR K
What, really? For the party?

DAGNY
Yeeeah! They imported two DJ's who are
playing at the Skuggabar club tonight.
It's gonna be sooo crowded. You know
how it goes.

SAEVAR K
Sure. OK, let's go then.

Saevar K strides away. Dagny kisses Toti on the mouth then pinches Stebbi's cheek. Stebbi tries to remain cool.

DAGNY
Why "Psycho"? Think it sounds cool?

STEBBI
Well... Actually I've never been
called it until today, you know--

DAGNY

--"Stebbi the Stud". How about that?

She laughs. Waves goodbye and follows Saevar K out.

TOTI

Not bad. -- Dagny is our best dealer with the so-called "jet-set" crowd. Snorts a large portion herself of course, but who cares as long as she brings home all that cash.

Toti laughs. Opens a desk drawer, takes out a thick vad of cash from a plastic bag (not less than 300.000 IKR). Hands to Stebbi.

TOTI

Here. To get you started, till Nori has sorted you out in the system. Should do for a while, right?

STEBBI

You gotta be joking!?

TOTI

Oh, and you should take care of the BMW from now on. I'll have Nori register it to your name.

Toti winks, pats a flabbergasted Stebbi on the shoulder.

TOTI

That's right chief, you're part of the inner circle now.

EXT. BUSINESS DISTRICT, OFFICE BUILDING - MORNING

Stebbi looks up the building from out the window of the BMW. Grabs a bundle of A-4 envelopes from the passenger seat, exits.

INT. LAW FIRM, LOBBY - MOMENTS LATER

Stebbi walks hesitantly into a richly decorated law firm. A SECRETARY looks up from her phone conversation.

SECRETARY

Victor is on the phone. Just go to his office.

The Secretary points down the corridor, continues talking.

INT. LAW FIRM, VICTOR'S OFFICE - CONTINUOUS

VICTOR (50's), sits behind an imposing desk, admiring the view from his window while talking on the phone.

Stebbi appears in the doorway. Victor motions for Stebbi to sit down and hand over the envelopes. Stebbi stares as Victor pours the contents of the envelopes onto his desk: Various receipts and many wads of money, mostly 5000 IKR bills!

Victor finishes on the phone. Continues arranging the contents of the envelopes without looking at Stebbi.

VICTOR
Please use a briefcase next time.

STEBBI
Say what?

VICTOR
Just remember to get a receipt and put into your own envelope.

Victor picks up the thinnest envelope of the bunch, marked "S".

STEBBI
Yeah sure, no problem.

Victor opens a drawer, picking out a folder.

VICTOR
I heard from the idiots downtown this morning. Got copies of all the reports from the lawsuit against you.

STEBBI
Aha, right.

VICTOR
"Life threatening, aggravated assault." Got a short fuse my friend?

Victor grins, looks directly at Stebbi for the first time.

STEBBI
What, no. I don't think so...

VICTOR
This cop that interviewed you, can't say he did a proper job really.

STEBBI
Oh... you think so?

VICTOR
Yes. Besides, the witness reports are quite conflicting, in just about every detail. Shouldn't be a problem discrediting the evidence in a trial. On top of that it seems like you were a victim of police brutality during the arrest, am I wrong?

STEBBI

Well, I don't remember much of--

VICTOR

--There's so much unnecessary force these days. You're not their first victim, I can tell you that much.

INT. GYM, DRESSING ROOM - DAY

Stebbi, Toti and Saevar K are alone in the room. Undressing.

TOTI

What did I tell you. Victor is a genius. Don't you worry about a thing.

Toti grabs Stebbi's skinny arm.

TOTI

We need to put some meat on them bones, man.

(to Saevar K)

Hand me the 1st aid kit.

Saevar K removes a duffel-bag from a locker. Toti picks out a few syringe-pens. Hands two to Stebbi.

STEBBI

What, ...these steroids?

TOTI

Nah, we gave up on that baby stuff long time ago. Right, Saevar?

SAEVAR K

Exactly. This is much more potent, man. Increases your insulin. I get it from a doctor I know.

TOTI

A must before any good workout.

SAEVAR K

Just inject straight into your butt, like this.

Saevar and Toti shoot up. Stebbi doesn't dare but to do it too.

TOTI

OK pussies. Ready for some action?

INT. GYM, WEIGHTLIFTING AREA - LATER

This is hard core. Old school dumbbells and weights. FAST CUTS:

-- The three guys attack the weights. Saevar K and Toti are real heavy lifters, screaming with effort. Stebbi tries to immitate, encoureged on by the others.

-- Stebbi bench pressing. Way WAY too much weight on the dumbbell. Toti stands over him, screaming encouragement:

TOTI
COM'ON! YOUR MOTHER IS A FUCKING
WHORE! YOU HEAR ME?! A FUCKING WHORE!

-- Stebbi uses all his strength, face turning red, screaming, - and with a little help from Toti just manages finish the rep. Stebbi stands up, but feels dizzy and FALLS SLOWLY BACKWARDS...

INT. GYM, SHOWERS - LATER

...LANDING NAKED on the shower-room floor. Lying still for a beat under the steaming hot shower. Toti and Saevar watch him grinning, while drying off.

INT. GYM, DRESSING ROOM - MOMENTS LATER

Naked Stebbi lies on a bench totally beat. Toti shakes a bottle, hands to Stebbi.

TOTI
Here, this should freshen you up.

INT. MEN'S CLOTHING SHOP - DAY

The three guys are standing in front of a mirror, wearing expensive black suits. The OWNER, an elderly man, is catering to their every whim.

TOTI
Slick, eh.

OWNER
Yes, those elegant Italian designs fit you completely.

TOTI
Listen, we're gonna get one each. And maybe 3 extra shirts, right boys?

SAEVAR K
Yeah. Some extra socks too. 30 pairs.

The Owner gathers the shirts and socks. Goes behind a counter where the guys old clothes lie folded.

OWNER
Shall I bag those?

TOTI
Nah, just throw 'em away. -- Hey wait.

Toti grabs a pack of cigarettes from his old pants. Lights one, which clearly irritates the Owner, but he doesn't say anything.

OWNER
Amounts to 284.000 KR. Cash or credit?

Toti takes out a thick wad of 5000 KR bills, counts off.

TOTI
Let's say 300 grand with tip, OK.

OWNER
No, no that's not necessary--

TOTI
--Come now.

Toti gives the Owner a tad too strong pat on the cheek.

INT. NIGHT CLUB - NIGHT

Friday night. VIP room in Reykjavik's hottest club. Loud music. Dressed up people dancing. Sweaty. Sexy.

We follow the suited up Toti, Stebbi and Saevar K through the club and towards a line by a VIP room. The DOORMEN let the boys enter in front of the line.

INT. NIGHT CLUB, VIP ROOM - LATER

Toti introduces Stebbi to some members of the "inner circle"; e.g. Oskar Tattoo, RÓSI (18), green haired techno-freak, Eddi KRUGER (29) hard-edged debt collector. Dagny is also there with some of her jet-set friends. A waiter pours champagne into glasses. Everybody cheers! They own the place!

INT. NIGHT CLUB, MEN'S ROOM - LATER

Toti and Stebbi taking a leak. They're alone in the WC.

STEBBI
Listen Toti... I just wanted to thank you for everything. You know, getting me in touch with Victor and, uh, this job and--

TOTI
--Hey, no sentimental bullshit! Having a guy like you in the team is fucking fantastic, man. Someone I've known forever and I can trust, understand.
(MORE)

TOTI (CONT'D)

-- Especially now, when Bruno's return
is imminent.

STEBBI

Oh yeah, ...you're expecting him?

TOTI

Could say that, yes.

Toti grins, winks at Stebbi. They zip up their pants and leave.

INT. NIGHT CLUB, VIP ROOM - CONTINUOUS

As they exit, Dagny jumps on Stebb. Grabs him and drags into the
ladies room.

INT. NIGHT CLUB, LADIES ROOM - CONTINUOUS

Private toilet. Dagny locks the door. She's in a flirty mood,
grabs Stebbi's tie and pulls him closer. Stebbi is unsure how to
respond to this unexpected attention from Dagny.

Suddenly Dagny sits down to take a piss. Stebbi turns away.

STEBBI

Eh... have you heard anything about
Bruno returning to Iceland?

DAGNY

Jeez, -hope not!

STEBBI

Why is that?

Dagny stands up. Takes a zip-lock bag from her purse, containing
drug capsules filled with amphetamine.

DAGNY

Want some?

STEBBI

Uh, yeah... what is it?

Dagny hands one capsule to Stebbi.

STEBBI

Ah... Like speedballs?

Dagny nods. Stebbi swallows. Dagny lets out a laugh...

INT. NIGHT CLUB, VIP ROOM - LATER

By the bar Toti shoots a tequila with Eddi Krueger and others. Saevar K sits in a sofa between 2 GIRLS, kissing one while groping the other. On the dance floor Stebbi can't stop smiling as he sexy dances with Dagny and her girlfriends - drifts into the night, gently caressed by the welcome intoxication...

STEBBI (V.O.)

The partying was intense, 24-7. But the work part could also be quite demanding. The huge operation just had to be kept going at all cost...

CUT TO:

EXT. BMW, PARKED - DAY

The car sits near the loading dock for Samskip shipping company at Sundahöfn pier in Reykjavik. ALBERT (20), wearing overalls with the Samskip logo (shipping co), approaches the car.

Toti rolls down the window. Stebbi sits by the wheel.

TOTI

Albert, duder.

ALBERT

Hi.

TOTI

Let me introduce you to Stebbi Psycho. He's a recent key player.

Albert makes an effort to reach Stebbi's hand and shake it.

STEBBI

Hey man.

TOTI

Shouldn't the boat be here already?

ALBERT

No, it's delayed. Should arrive tomorrow morning, around 5-6 am.

FREEZE FRAME: Albert's face.

STEBBI (V.O.)

Albert was an integral part of what Toti liked to call "The Bridge to the Mainland"...

FLASH CUTS: Map, Europe. A graphic line is drawn onto the map from Iceland to Denmark, -"the bridge".

CUT TO:

SUPER: "Copenhagen"

-- Albert's cousin, ÍNGÓ (26), on the docks in Copenhagen.

STEBBI (V.O.)
Another part of that bridge was
Albert's uncle, Ingo. He worked for
Samskip in Copenhagen.

-- SÖREN THE ELECTRICIAN (31) rides through the streets of Copenhagen on his bicycle. Parks in front of the Central Train Station. Once inside, he puts a bag into a safety deposit box.

STEBBI (V.O.)
This guy here, code-named "Sören the
Electrician", brought in a delivery
from our suppliers every other week.

-- Later. Cousin Ingo goes to the safety deposit box. -- Ingo in the toilet. Takes vacuum packed drugs from the bag along with his payment, which he puts in his pocket. Cuts holes inside old novels by Nobel Prize Winner Laxness and places the drugs there.

-- Ingo stacks boxes on a palette. Closes a freight container.

-- AERIAL SHOT: A Samskip freighter on its way to Iceland.

-- Samskip's dock in Reykjavik, early morning. Albert opens up the container. With the aid of a memo, he finds a palette that's been wrapped in plastic. Digs in, finding a box labelled "Books-Laxness". Sneaks out with it.

-- A stack of books by Laxness in the backseat of a new sports car. In the background Albert uses a chalk to tag a trash bin located behind a local supermarket. Drives off.

-- Stebbi parks the BMW by the trash bins. Dives inside the tagged bin and finds a parcel. Puts it inside his coat...

FREEZE FRAME: Stebbi, putting the parcel inside his coat.

STEBBI (V.O.)
The funny thing is, the whole system
was modeled on the Herbalife pyramid
scheme...

CUT TO:

INT. INDUSTRIAL BUILDING, PRIVATE ROOM - NIGHT

Stebbi and Toti sit at a table. Saevar K in the tanning-bed.

TOTI
 You know, Herbalife.
 (smirks, raises his voice)
 Dietary scam, used by old women and
 fat homos...

SAEVAR K
 (from the tanning-bed)
 Fuck you, man!

TOTI
 (laughs)
 OK, seriously, Herbalife is a fine
 racket. Saevar and Bruno have taken in
 a few big ones from selling that shit.

SAEVAR K
 Exactly.

STEBBI (V.O.)
 Apparently Bruno was the mastermind
 behind what can be called a total
 revolution in Iceland's drug biz.

CLOSE UP: Toti draws a triangle onto a sketch pad, with 4 smaller
 triangles inside it. Inside the small triangle on the top, he
 writes "Import".

TOTI
 This is our own pyramid. The one on
 the top here is "purchase and import".
 It's pointing outwards, over the
 ocean, -get it?

Stebbi nods. Toti points at the 2 triangles at the bottom.

TOTI
 And those two are "retail".

*FLASH CUTS: A GRAPHIC MAP OF REYKJAVÍK, divided in half by
 GLOWING LINES.*

TOTI
 The greater city area is divided into
 2 sectors. The Sector Managers are
 responsible for distribution to all
 dealers below them in the pyramid
 hierarchy, spread out throughout the
 different neighborhoods.

*Over the map appear PASSPORT PHOTOS of Dagny and Saevar K. Below
 them appear VERTICAL LINES that go downwards to photos of Rosi,
 Eddi, Oskar Tattoo and others. Further down are photos of dealers
 lower in the chain, mostly youths. -- The map is now reminiscent
 to an organization chart for big corporations.*

Toti points at the triangle in the middle.

TOTI

The center is the "Neutral Zone"...

FLASH CUTS: Back to FREEZE FRAME: Stebbi by the trash bins putting a parcel inside his coat. UNFREEZE: He enters the BMW.

EXT. FORREST, CLEARING - DAY

Stebbi digs a hole in a small wild forrest within Reykjavik.

STEBBI (V.O.)

The Neutral Zone was the most genius invention. Completely untouchable. An autonomous entity, no dealer ever set foot there. That was rule number 1 and a vital safety measure.

Stebbi unwraps the parcel, takes out a few smaller ones. Puts one in his pocket and the rest in the hole. Shovels mud over it. Measures the distance to a few trees that he marks with an "x".

INT. TANNING SALON - DAY

Stebbi, towel under his arm, enters. Hands a chocolate brown FEMALE CLERK a membership card. She punches a hole in the card.

FEMALE CLERK

Good afternoon. -- Booth number 5.

STEBBI

Thanks.

INT. TANNING SALON, BOOTH - MOMENTS LATER

Stebbi lights up a tanning-bed. Opens up a small door in the corner of the booth, a cleaning utensils cabinet. Goes inside.

INT. TANNING SALON, CABINET - CONTINUOUS

Closes the door behind him. Places a magnet on the opposite wall and pulls, a secret door open. He enters a corridor. Puts on a dust mask. Opens up a sturdy door with a key.

STEBBI (V.O.)

"The Bakery" was the heart of the Neutral Zone. Every fucking ounce we imported, went through it before ending up on the street.

INT. "THE BAKERY" - CONTINUOUS

Stebbi enters a windowless room. Nods to 2 ASIAN SISTERS. They're wearing white lab coats, latex gloves, masks, and hair nets, busily working at a fluorescent lit table.

OLDER SISTER
Close, close!

STEBBI
Oh, right.

Stebbi shuts the door quickly. Unfolds the towel and takes out the small parcel, hands it over. On the table and in surrounding shelves are various containers, tools, sieves, canisters and bags similar to flour bags. Also Kitchen Aid appliances.

STEBBI (V.O.)
Amazing! -- At the peak, about 80-90%
of all narcotics in Iceland came from
the Bakery.

One of the sisters opens up a fridge and takes out various drugs in consumer packaging, stuffs in a large bag. Hands to Stebbi.

STEBBI
I'm thinking maybe, uh, say 30 grams
of pure stuff, you know, on my private
account? And empty capsules, if you
have any?

YOUNGER SISTER
No problemo.

She prepares Stebbi's order. He pulls out a cigarette.

OLDER SISTER
No, no. Please, no smoking mister.

Stebbi shakes his head apologetically. Puts the cigarettes away.

CUT TO:

MONTAGE:

-- Stebbi hides small vacuum packs at different places around Reykjavik; including in the lava fields close to an aluminium plant by the city's limit.

STEBBI (V.O.)
The key thing about the Neutral Zone
was that there was never any personal
contact with the dealers. They didn't
even know where the stuff was going to
be until after it had been put there.

-- Stebbi sending text messages with info about the drops.

-- 3 DEALERS, in different parts of town, receive text messages.

CUT TO:

INT. BMW, PARKED - AFTERNOON

POV BINOCULARS: We see one of the dealers, a PUNK, and HIS BUDDY pick up the stash from the hiding place near the aluminum plant.

STEBBI (O.S.)
No, Mom - I finished the exams more than 2 weeks ago.

Stebbi looking through binoculars while speaking into a headset.

STEBBI
Went well, especially in math. -Oh, and I've landed a really good job. For the summer. Pays better than on the boat, I can tell you that much.

Puts the binoculars down. Reaches for a bag with amphetamine, pours into a few capsules. Swallows 2 pieces.

STEBBI
Well, we're in the imports business... and other stuff. -- You even know my boss, Toti. You know, Elsa's son, from out west back in the day. He's doing really great here...

His cell phone beeps, "666" flashing on the display.

STEBBI
Hey Mom, Toti is on the other phone. I'll call you later, OK. Bye now.

Stebbi starts the engine. Hits a button on the cell phone.

STEBBI
Toti, hey man. I'm just around the corner...

The BMW drives away. In the lava field the Punk finds the stash.

STEBBI (V.O.)
Our system was bulletproof. For example, if the cops busted one careless dealer, he couldn't give them any info since he himself didn't know dick! -- Fucking genius.

FLASH CUTS: The Punk is busted selling dope. The cops search him, find more. Interrogation, -the Punk just shrugs.

STEBBI (V.O.)
Of course that didn't mean case
closed, not from our standpoint...

INT. SHADY ARCADE / BAR - NIGHT

The Punk by a slot machine. He looks up, Toti and Stebbi look down at him menacingly.

INT. SHADY ARCADE / BAR, WC - MOMENTS LATER

Toti pushes the Punk into a toilet bowl. Pulls him back out by the wet hair.

TOTI
It's no rocket science. You were
busted selling our "soap". It was
confiscated. Ergo, you owe us the
sales value. Comprene?

The Punk is about to nod, when Toti shows him back in.

STEBBI
For Toti nothing was more important
than keeping face and maintaining
reputation. Any hint of weakness and
all hell could break lose.

Toti pulls the Punk back out of the toilet bowl.

TOTI
You got 48 hours to make things right.
And no fucking loot, understand.
UNDERSTAND!!??

The Punk struggles to catch his breath, gives a nod. Toti looks at Stebbi who just shrugs. Toti lets go of the Punk.

EXT. THE PEARL, VIEWING DECK - DAY

Sunday at this landmark viewing site in Reykjavik. A hungover Stebbi, Dagny and Saevar eat icecream and chill.

DAGNY
You know when your case is up in
court?

STEBBI
Nope. First there is a hearing, you
know. Witness give their accounts etc.
Victor says not to expect a verdict
until maybe in the fall.

Toti comes out onto the deck, holds up an Icelandic tabloid.

CLOSE-UP, FRONT PAGE: Picture of Robbi the Rat under the headline "Mysterious Disappearance: Robbi Robertsson".

SAEVAR K
Whoa, the rat a celebrity!

DAGNY
What!? Is he still M.I.A.?

SAEVAR K
Haven't heard from him since the fall.

Toti dials Robbi's phonenumber. Lifts the phone to his ear.

STEBBI
Isn't this the dude who owns the apartment we picked up that weed in?

TOTI
Oh yeah. -- From what I've heard his dad has been making quite a scene downtown.

SAEVAR K
You think the cops have asked their little whore, The Pharaoh?

All smile. Toti listens on his cell phone, shakes his head.

TOTI
The same. -- My theory is that Robbi is just holed down in one of the drug hotels as usual.

EXT. THE PEARL - LATER

The exit the building. Nearby a group of ELDERLY TOURISTS from Japan, Germany etc. is getting into a minibus. The MINIBUS DRIVER stands outside, speaking on his cell phone.

Dagny nods in their direction. The boys smile. Toti, Dagny and Stebbi sneak into the minibus, while Saevar goes to the BMW.

INT. MINIBUS - CONTINUOUS

Stebbi takes the wheel, Toti and Dagny sit down beside him.

EXT. THE PEARL - CONTINUOUS

The Driver's jaw drops as he sees his minibus drive away.

INT. MINIBUS - CONTINUOUS

Dagny and Toti grab the microphone. In English, they tell the tourists that now starts a tour around famous underworld and crime sites. The tourists look baffled but don't say anything...

CUT TO:

The bus drives past an apartment building near city center...

TOTI

This is the house of the famous "Twin Killings" from 1980. Twins were in a knife fight, one killed the other but then died of the wounds his brother had given him.

CUT TO:

By Venus/Erotic Club. The tourists take photos...

TOTI (MIC)

This club here is owned by Iceland's most notorious drug lord, The Pharao. You should stay away from this place, very dangerous!

CUT TO:

The minibus passes the downtown branch of Iceland's Bank...

DAGNY (MIC)

Last year there was a famous robbery outside this bank. It still remains unsolved by the police.

Dagny winks at Toti who grins back. The tourists are really excited now, still and video cameras galore...

CUT TO:

Stebbi parks the minibus somewhere in Reykjavik's west side.

TOTI (MIC)

And now, ladies and gentlemen, the high point of our tour. Now we will go into a real drug hotel, the infamous "Köttluhús Drug Dungeon".

Toti and the gang lead the group of hesitant elderly tourists out of the minibus.

EXT. OLD HOUSE IN THE WEST SIDE - DAY

Run down house, boarded windows. Toti kicks in the front door.

TOTI

It has been an active drug hotel for more than 5 years now. Please be careful to not step on any needles or shit like that.

INT. OLD HOUSE IN THE WEST SIDE - CONTINUOUS

The interior is disgusting. Paint peeling off the walls, rotten mattresses on the floors. Literally a rathole!

TOTI

Here you will find a collection of the most pathetic scum in Reykjavik.

Tourists look around wide eyed. Passed out ADDICTS lie on some of the mattresses. Needles and other drug tools scattered around.

Toti spots an addict he's familiar with, THROSTUR. Wakes him up by kicking him in the stomach.

TOTI

Throstur! Any word from Robbi?

THROSTUR

Hrmphh, what...??

Toti leans down and grabs Throstur into a deadlock. Throstur screams, other addicts wake up, but remain inconspicuous.

TOTI

Robbi! Has he showed his face here lately? -- ANSWER ME!

THROSTUR

Wow, no, haven't seen him forever man.

TOTI

You won't fail to let me know if you hear anything, right. -- Otherwise Stebbi psycho will pay you a visit. And he won't be as gentle as me.

Toti grabs the Punk's hair, forcing him to face Stebbi.

TOTI

You don't want to fuck with "The Psycho", I promise you.

Toti lets Throstur go. Bows for the stunned tourists as they've just been witness to a preplanned act. Stebbi and Dagny try to curb their laughter. Another addict, TORFI, raises himself up.

TORFI

Wasn't Robbi just offed by Bruno?

TOTI
What did you say!?

TORFI
No... I mean, that's just what everyone is saying.

Toti walks menacingly over to Torfi who starts crawling away. One of the tourists clears his throat.

ELDERLY TOURIST
(German accent)
Excuz me? Altzo... We goz to ze National Museum, ja?

Toti looks around at the by now terrified tourists. Grins.

TOTI
Soon, very soon. You just wait here now, a few moments.

Toti signals for Stebbi and Dagny to follow him out. Locks the door behind him and puts a heavy metal bar in front of it.

EXT. OLD HOUSE IN THE WEST SIDE - MOMENTS LATER

Laughing hysterically, the trio runs out towards the BMW that Saevar K has parked by the curbside.

INT. LAZERTAG, TOILET - NIGHT

CLOSE UP: Cocaine snorted from a mirror.

Stebbi is alone. Looks at himself in the mirror, feeling proud.

STEBBI
Better not mess with Stebbi "Psycho"!

Winks at himself. Strikes a few poses. -- Exits.

INT. LAZERTAG, BAR - MOMENTS LATER

A fairly raw arcade space, video games, pool tables etc. Loud techno music blaring from the Lazertag Battle Room. Stebbi walks over to the bar where the rest of the inner circle is gathered.

Off screen, laughter can be heard as in walks a full bachelor party POSSE, the BACHELOR wearing a ridiculous dress. The beers they're sipping are obviously not the first ones today!

Toti and co give the posse an evil eye. Just then the LAZERTAG OPERATOR comes over.

LAZERTAG OPERATOR
OK, fellas. Ready to go?

TOTI
We going into war with these fuckos?

LAZERTAG OPERATOR
Yes sir. They're green, you're red.

INT. LAZERTAG, GEAR ROOM - MOMENTS LATER

Everyone puts on Lazertag vests and grabs the accompanying guns. Our gang in one corner and the bachelor party in the other.

The Lazertag Operator shows how to light up the target on the vests fronts, red for our guys, green for the others.

INT. LAZERTAG, BATTLE ROOM - MOMENTS LATER

The techno music is so loud it's almost unbearable.

The two groups storm inside. We follow our guys into one corner. Saevar K takes out thick plastic tape, black. Covers the red target on his vest with it. The others do the same.

Horn blows, indicating it's game on...

CUT TO:

MONTAGE:

-- The shadowy figures of our guys have an easy time of killing their green lit opponents. On top of cheating with the tape, our guys show no mercy on the floor, pushing and kicking the others.

-- The bachelor posse have by now discovered the tape trick and are furious. But only gain even fiercer fighting from our guys.

-- The heavily intoxicated and angry bachelor tries to tear the tape off Saevar K who in turns hits him in the face. Others from the bachelor posse push Saevar and Eddi Krueger and Oskar tattoo are quick to back him up.

-- Someone from the bachelor posse runs to get the Operator.

-- The regular lights are turned on. The Operator and other STAFF come in to settle things. The blazing music continues...

-- Toti and Stebbi look on at the commotion. Because of the loud music we CANNOT HEAR what they are YELLING-TALKING about, instead we see SUBTITLES (subs in *italics*):

TOTI
*The boys are not too thrilled about
that rumour about Bruno and Robbi.*

STEBBI

Oh yeah? I was actually gonna ask you about that. It's total bullshit right?

TOTI

(shrugs)

Maybe, maybe not. -- I just remember Bruno being totally furious at the Rat last year, just before he disappeared. It was only a few days after we all went to Amsterdam and the Narcs starting putting heat on us.

STEBBI

So... You think Bruno might have offed Robbi then?

TOTI

Why don't you ask him yourself. You know he's due back tomorrow, right?

Stebbi obviously did not know. Toti grins and walks away, leaving Stebbi behind, clearly a bit shaken.

STEBBI (V.O.)

Bruno...

(sighs heavily)

I'd only heard rumors about that guy. Man, I already felt sick, -and I hadn't even met the fucker yet...

CUT TO:

I/E. BMW, EN ROUTE - MORNING

Stebbi and Toti drive in silence.

POV BMW WINDOW: We approach a large cruise ship by the docs.

EXT. PIER, SUNDAHÖFN - MOMENTS LATER

Near the cruise ship's gangway, a solitary dark figure appears, wearing a black Nike tracksuit and carrying a small rucksack.

CLOSE-UP: This is BRUNO (25), olive skinned and muscular. His piercing eyes just narrow slits on a dark, exotic face...

STEBBI (V.O.)

Bruno -- Brunetti. A criminal with a calling. The brains behind the piramyd system. And Toti's blood-brother...

On the dock everyone from the inner circle waits, forming an arrival committee flanked by the latest expensive car models.

Bruno walks down. Toti and him stare at each other. Toti puts out his hand, but Bruno slaps it away and instead hugs his old brother in arms, Toti returning the hug awkwardly. Bruno glances at Stebbi, grinning evilly, threateningly...

DISSOLVE TO 1997:

INT. TOTI'S MOM'S APARTMENT - NIGHT (1997)

SUPER: "2 years earlier. Christmas Day, 1997"

Old fashioned home, moderate Christmas decorations. We follow TOTI'S MOM (58) walking a narrow corridor. A petite and neurotic widow, - Toti clearly got his build from his father's side!

Death-Metal can be heard from a door plastered with little stickers with skulls, "death", "stay out" etc. She knocks.

TOTI'S MOM

Toti?

No answer. She knocks again. Opens cautiously...

INT. TOTI'S MOM'S APARTMENT, TOTI'S ROOM - CONTINUOUS

Inside we see Toti's broad back as he sits bent over his desk, wearing underpants only.

TOTI'S MOM

Toti dear...

Her timid voice is drowned by the loud music. Toti is dividing up white powder with a razor blade on top of a CD cover.

TOTI'S MOM

What is this you're doing...?

Toti snorts one line vigorously, looks at his mother.

TOTI

This, dear mother, is grade one speed!

Snorts the other line.

TOTI'S MOM

Oh well... There... -there is a call for you.

INT. TOTI'S MOM'S APARTMENT, LIVING ROOM - MOMENTS LATER

A modest living room. Toti grabs the receiver.

TOTI
Si?

INT. OLD HOUSE IN THE WEST SIDE - SAME TIME

We recognize the surroundings from the guided tour for the elderly tourists. Robbi, hand shaking, speaks quietly.

ROBBI THE RAT
Hey man, Robbi here.

(WE CROSS-CUT BETWEEN THEM)

TOTI
Hey.

ROBBI THE RAT
Long time no see man.

TOTI
Damn straight.

ROBBI THE RAT
So, what's up? Something going on with the Pharaoh and uncle Einar?

TOTI
Robbi! I don't hear a fucking word from you for months and then suddenly you call for a fucking chit chat!? And on Christmas Day of all days.

Robbi closes a door to the adjacent room. We notice 2-3 ADDICTS (incl. Throstur) enjoying their high while spread out all over.

ROBBI THE RAT
OK, sorry man... -But uh, ...you got anything planned for tonight? I could sure use some backup for ah, you know, ...this thing.

TOTI
What's this *thing*?

EXT. TOTI'S MOM'S APARTMENT BUILDING - NIGHT

Suited up Toti waits, smoking a cigarette in the frosty darkness. A fairly new Mercedes parks by the curb. Toti enters.

I/E. MERCEDES, EN ROUTE - MOMENTS LATER

A nervous Robbi is driving. Toti looks around.

TOTI
Whoa, -what puts you inside a marvel
of German workmanship like this?

ROBBI THE RAT
I own it man.

TOTI
Bullshit.

ROBBI THE RAT
I'm telling you. Here, look...

Opens up the glove compartment and takes out the registration.
Toti throws it back into the compartment without looking at it.

TOTI
And what's this dark deed you are
dragging me into and couldn't tell me
about over phone?

ROBBI THE RAT
Hey, cut me some slack here man. Like
I said, you get half of my cut, three
and half mill, -at least.

Toti is not satisfied with that answer.

ROBBI THE RAT
The only thing I can tell you at this
time is that we're going to
Hvalfjordur (a fjord near Reykjavik).

Robbi clearly doesn't want to discuss this further. Suddenly Toti
slams Robbi's head in the side window. A crack appears on the
window, blood trickling from Robbi's head.

ROBBI THE RAT
OOOUCH MAN!! FUCK, Toti!?

Robbi just manages to keep the car on the road. Toti takes out a
hunting knife and points it threateningly at Robbi.

TOTI
Either you spit out all the details or
receive free plastic surgery.

ROBBI THE RAT
Jesus man! Are you mental!?!?

Robbi sees that Toti is deadly serious.

ROBBI THE RAT
OK man, fuck! -- It's sort of an
insurance thing. Completely thought
out and prepared, you know.

TOTI
Who else is involved?

ROBBI THE RAT
What do you mean?

TOTI
Who's the brain? I know it can't be
you. -- Out with it!

ROBBI THE RAT
Toti--

TOTI
--Now!

Toti stares menacingly at Robbi.

ROBBI THE RAT
OK, damn it. It's somebody you know,
or at least knew, when we were kids.
(sighs)
He just moved back from Copenhagen.

Toti is startled. Glances at Robbi's hand on the steering wheel.

CLOSE-UP, ROBBI'S HAND: On the back of his right hand, between
the thumb and index finger, is a makeshift tattoo: "666".

Toti looks down at his own hand.

CLOSE-UP, TOTI'S HAND: Same tattoo, same position.

I/E. HVALFJORDUR ROAD - LATER

The Mercedes drives along a lonely snow covered road.

EXT. AT THE BOTTOM OF HVALFJÖRDUR - LATER

CLOSE-UP: Firm handshake. Tattoos visible on both hands: "666".

TOTI
Bruno you devil.

BRUNO
Toti, always the overgrown giant.

They are standing beside a gigantic electric pylon, at the bottom
of the fjord. The Mercedes is parked in a nearby by-way. The
tanned Bruno is wearing only a sheepskin above his waist.

TOTI
I see you're still praying to the god
of tan.

Bruno laughs. Points towards Saevar K, who is behind him, wearing warm winter clothes.

BRUNO
This is Saevar K, we met while partying about a year ago.

SAEVAR K
Hey man.

Toti nods. Bruno turns to Robbi who is shivering and trying to apply pressure on the wound on his head.

BRUNO
Nice, done some homework already. A small cut on the head. Not bad.

Bruno pats Robbi on the back of his head, he says nothing.

BRUNO
So, what's new Toti? Still on your knees sucking off The Pharaoh and Einar?

TOTI
What did you say!?

BRUNO
I've heard that The Pharaoh and the Narcs are getting quite cuddly together. And that you, Pharaoh's little bitch, keep providing them with a lot of good boys for the slammer.

TOTI
That's fucking bullshit man!

Toti tries to push Bruno...

...but he sidesteps gracefully, and with lightning speed kicks Toti's legs, the big man falling onto the frozen ground. Bruno grabs Toti's head and slams repeatedly on a rock. Then kicks him hard in the side, -- a sound of ribs cracking.

BRUNO
This one's for Robbi, you fucking ogre.

Robbi runs over and starts kicking Toti in the stomach.

ROBBI THE RAT
Mo-ther-fuck-ing bully!!!

Toti coughs up some blood. Bruno pushes Robbi away.

BRUNO

OK, that's enough! We can't dawdle any more. We got a job to do.

Saevar K pulls a rope and a sledge hammer from his rucksack.

ROBBI THE RAT

Wait, ...easy guys--

BRUNO

--Shut the fuck up! We'll assume you were wearing a seat belt, right?

Saevar puts the rope around Robbi. Bruno presses with his foot on Robbi's back. Saevar and Bruno take one end of the rope each and start tugging forcefully. Robbi screams in pain.

Meanwhile, Toti crawls to his feet, wipes snow of his torn suit. Takes out a cigarette and watches. Bruno glances at him.

BRUNO

(to Robbi)

Great idea to bring Toti along. I suppose he was to look out for you!?

They let go of the rope and Robbi falls to the ground. Saevar K looks under Robbi's shirt: Bloodied and ugly looking bruise.

SAEVAR K

Fucking nice!

Bruno picks up the sledge hammer.

BRUNO

Yeah. -- Now all we need are 2-3 broken ribs, then we're good.

ROBBI THE RAT

Wh-what...? - No, guys come on...

BRUNO

You get higher insurance claim if there's broken bones and internal bleeding. -- Hold still.

Toti shakes his head while Saevar K holds Robbi and Bruno swings the sledge hammer. -- CRACK, followed by Robbi's painful cry, echoing throughout the fjord...

CUT TO:

POV TOTI: The Mercedes is at the curb of Hvaldfjordur road, with lights out. The front pointing towards the steep slope, leading to the shore below.

Bruno and Robbi wait while Saevar K reaches into the car from the driver's side. Suddenly he jumps back just as the car spins away, tumbling down the slope. Ending upside down by the shore.

TOTI
(mutters)
Fucking insanity.

Car lights approach from the distance. Bruno pushes Robbi who rushes down towards the car. Bruno and Saevar K run up the hill to Toti. The car lights rapidly getting closer...

...but eventually passing by without slowing down.

Toti rubs his cold hands, lights a cigarette. Saevar K pulls out a flask, gulps from it, then passes along.

TOTI
Are you sure someone will notice him down there?

BRUNO
Of course. -- If not, we also bought him a great life insurance policy!

They laugh sarcastically. Bruno looks at Toti, grins.

BRUNO
Robbi tells me that you've started doing your own business on the side.

TOTI
Well, ...let's just say I'm not as loyal to The Pharaoh as people think.

BRUNO
I doubt the Rat down there will last long without leaking something to his uncle Einar.

TOTI
Maybe. But we're thinking big, me and Oskar tattoo at least.

Bruno takes a sip from the flask.

BRUNO
What do you say we collaborate a bit on this?

TOTI
What do you mean?

BRUNO
You know. Me, you, Saevar K and all the others joining hands.
(MORE)

BRUNO (CONT'D)

Take what's rightfully ours, by force if necessary. Show those old farts how to really run things. Give the damn Narcs the finger. Get all the small time smugglers and dealers to join us and form the first Icelandic drug cartel!

Toti mulls it over.

BRUNO

But first we need to secure some funding, that's crucial. To kick-start the operation.

TOTI

(points to the car wreck)
Something like this?

BRUNO

Exactly. And other stuff too. There's plenty of money floating around in this country. It's just a question of a little entrepreneurship...

Bruno winks at Toti, who looks back curiously.

CUT TO:

3 hours later. Toti tries to conceal his shivering. Saevar rubs his shoulders for warmth, looks at his watch. While Bruno leisurely smokes a joint. Suddenly Saevar K looks up.

SAEVAR K

Car...

They watch as car lights approach.

BRUNO

How long has it been?

SAEVAR K

Roughly 3 hours.

TOTI

Robbi's probably frozen stiff.

BRUNO

And how many cars?

SAEVAR K

This one is number 17.

They watch excitedly as the car begins to slows down...

...coming to a halt near where the Mercedes went off. 2 FIGURES step out and look down to the shore. Bruno looks victorious.

REPORTER (TV - O.S.)
It was shortly after midnight when the
coast guard helicopter got the call.

INT. VENUS / EROTIC CLUB - NIGHT

TV SCREEN: A REPORTER in Hvaldfjordur during DAYTIME. Behind him
the wrecked Mercedes is being towed by the police.

REPORTER (TV)
The driver, who was alone in the car,
was badly injured and trapped inside
the vehicle.

TV SCREEN: Interview with a badly injured Robbi, laying in a
hospital bed. Superimposed on screen: "Robbi A. Robertsson - car
crash victim".

ROBBI THE RAT (TV)
I'd given up all hope pretty much. 10
degrees below zero and I'm totally
stuck inside the car.

REPORTER (TV)
Were you afraid for your life?

TV SCREEN: Robbi just smiles, revealing his cracked teeth.

Toti - bandages on his head - watches the TV from a seat by the
empty bar. The bouncer, Eddi Krueger, stops a young girl at the
door. It's DAGNY, merely 19 years old. Toti snaps his fingers.

TOTI
Hey Eddi, this one is OK.

Eddi lets Dagny enter.

DAGNY
Hey, hey.

TOTI
Hey babe.

They kiss. Toti slides over a small bag with white powder in it.

DAGNY
Rad! Thanks.

She puts it in her handbag, and is about to pay. Toti puts his
hand on her handbag.

TOTI
What do you say about working for this
from now on?

Toti winks at Dagny who looks back intrigued...

EXT. DOWNTOWN, ACROSS FROM ICELAND'S BANK - MORNING

POV: VAT-car with a small label "Shell", parks in a spot reserved for customers only. Out step 2 YOUNG WOMEN, one of them carrying a heavy black briefcase. They enter the bank.

Across the street Dagny sits in a small car, smoking. Looks at the car clock: "9:14". -- Drives off.

INT. SAEVAR'S PENTHOUSE APARTMENT - MORNING

The flashy apartment has only the latest in high tech gadgets and furniture. Also stacks of boxes with Herbalife products.

Toti and Dagny stand by a huge window admiring a panoramic view of Reykjavik. They turn around as Bruno, naked above the waist, approaches. Toti lets out a deep sigh, then nods to Bruno.

TOTI

The info on the Shell girls was right.

BRUNO

Outstanding! Then the endgame nears, --
and it's Black's turn...

EXT. CAR DEALERSHIP - NIGHT

Toti removes licence plates from a car.

Close by Saevar K, Oskar Tattoo and Robbi break into two cars, a blue Saab and a yellow Volvo. Start the engines. Rush away.

EXT. DOWNTOWN, PARKING LOT BY ICELAND'S BANK - MORNING

Bruno, Oskar and Saevar wait in the Saab, dressed in overalls and wearing gloves. Bruno checks his watch: "09:02". Waiting...

FLASH CUTS: CAMERA SPEEDS from the bank towards the "old cemetery" in Reykjavik, less than 1 KM away...

EXT. OLD CEMETERY - SAME TIME

...stops by the Volvo, parked next to the cemetery. Toti is sitting at the wheel. Lights a cigarette, rolls down the window.

FLASH CUTS: CAMERA speeds across town, through a few neighborhoods, finally settling outside a Rehabilitation Center in the east side of town, - after a beat we flash inside...

INT. REHABILITATION CENTER - SAME TIME

Robbi is working out with the help of a PHYSIOTHERAPIST. He's looking a tad irritated...

CUT TO:

INT. SAEVAR'S PENTHOUSE APARTMENT - MORNING

A continuation of the scene with Toti, Dagny and Bruno before. Robbi, Oskar and Saevar have now joined them.

TOTI

(to Robbi)

Everyone has an important job in this thing. And yours is to attend your physiotherapy session. Because if you don't, the insurance company might start asking some questions.

ROBBI THE RAT

I don't think they're so anal, man.

TOTI

You'll fucking attend your session, and that's the end of it!

ROBBI THE RAT

Jeez, I just thought that you'd want some backup. I'm ready and willing...

BRUNO

Robbi! You don't have the nerves for this game. And that's why you can't play. Simple as that.

Robbi jumps up, points his finger threateningly at Bruno.

ROBBI THE RAT

Always the godamn disrespect man! I've sacrificed life and limb for this operation and... - I'm getting tired of all these insinuations.

BRUNO

OK, Robbi. If ending on this floor here with busted kidneys, smashed ribs and both shoulders dislocated, is what you *really* want, then please be my guest. Just come a littler closer.

Bruno grins, daring Robbi to move closer. Robbi hesitates, finally sits down.

CUT TO:

EXT. DOWNTOWN, PARKING LOT BY ICELAND'S BANK - MORNING

Bruno's watch shows "09:14". Saevar K points out. The Shell car drives into the parking lot and parks in the empty space.

The men quickly put on ski-masks. Saevar drives the car right up to the Shell car just as the girls are exiting. Mask wearing Bruno and Oskar jump out and attack the girl holding the briefcase. Hit her with a fire extinguisher and grab the briefcase.

Inside the SAAB, Saevar sends a text message...

FLASH CUTS: The CAMERA speeds northward, to an Iceland's Bank branch in the business district, about 4 KM away...

EXT. BUSINESS DISTRICT, ICELAND'S BANK - SAME TIME

A stressed out Dagny stands outside the bank.

Her mobile phone beeps. Dagny glances at the display: "NOW" appears. Hands shaking, she dials 911. -- Drops the phone.

DAGNY

Fuck...

FLASH CUTS: CAMERA speeds back downtown...

EXT. DOWNTOWN, PARKING LOT BY ICELAND'S BANK - SAME TIME

The two girls; the other cradling the one who was attacked.

FLASH CUTS: CAMERA speeds towards the old cemetery...

EXT. OLD CEMETERY - SAME TIME

The Saab is parking in some people's driveway. Everybody jumps out and into the Volvo, which Toti drives off right away...

VOICE (O.S.)

Emergency Line.

EXT. BUSINESS DISTRICT, ICELAND'S BANK - SAME TIME

DAGNY

Yeah, hello there... uh, has been an attack...

VOICE (O.S.)

An attack?

DAGNY

Yeah, two women were attacked, here in the business district...

VOICE (O.S.)

Were you attacked?

DAGNY

Yes. -NO! Not me, ...some other girls.

VOICE (O.S.)

Are you a witness?

DAGNY

What? Yes.

VOICE (O.S.)

In the business district?

DAGNY

Yes, -- Iceland's Bank! Just outside Iceland's Bank in the business district!

VOICE (O.S.)

What's your name?

Dagny has had enough and throws the mobile phone into a wall, it shatters. She runs off.

EXT. BUS STOP, BUSINESS DISTRICT - MOMENTS LATER

Dagny waits impatiently for the bus.

I/E. BUS, DRIVING - MOMENTS LATER

Dagny at the back of the bus. Just stares out the window in a state of shock.

EXT. CENTRAL BUS STATION - MOMENTS LATER

Dagny exits her bus. Hurries into the adjacent neighborhood.

EXT. SAFE HOUSE - MOMENTS LATER

Dagny rings the doorbell of a ominous building. Moments later Saevar K opens the door, lets her in.

INT. SAFE HOUSE - MOMENTS LATER

The apartment is dark and muggy. All window blinds drawn.

Saevar goes into the living room, where Robbi and Oskar are chilling. Bruno is in the kitchen, topless like always, counting cash while Toti jots down numbers. Toti looks up.

TOTI
Dagny babe, whazzzup? How did it go?

DAGNY
Fine, I think.

TOTI
Cool. You've turned into a cold
hearted femme fatale in no time, baby!

Toti laughs, Dagny blushes. Bruno looks up, his piercing eyes finding Dagny. She suddenly becomes nauseous.

DAGNY
Ehm, ...where's the toilet?

TOTI
In the back.

Points down a corridor. Dagny hurries there. Bruno watching.

INT. SAFE HOUSE, TOILET - SAME TIME

Dagny raises the toilet seat and vomits like there's no tomorrow. Then hugs the porcelain, catching her breath.

The door opens and Bruno walks in. Dagny stiffens.

BRUNO
You OK there honey?

DAGNY
Yeah, sure...

Bruno pulls out a silver box, pours some cocaine on a small mirror. Snorts a line. Hands the mirror to Dagny. She snorts.

BRUNO
Feels better, yeah?

Dagny nods. Bruno starts undressing.

BRUNO
Take your clothes off honey. I'm gonna
fuck your brains out.

Dagny hesitates for a beat. Bruno gives her a deep kiss. It soothes her. He pours some cocaine on his erect penis. Dagny starts sucking it. Bruno gasps in pleasure...

INT. SAFE HOUSE - SOME TIME LATER

Naked, sweaty and faces bloated, Bruno and Dagny exit the toilet, holding hands. The others are watching TV.

SAEVAR K
Whoa, some serious action in the WC!

BRUNO
Guys, by all means get in there while it's still hot'n wet.

Bruno kisses Dagny, then pats her ass. Saevar K and Robbi start to undress. Dagny snorts cocaine from a mirror.

SAEVAR K
So Dagny, me and Robbi were wondering if you were game for some double penetration?

Dagny looks up, eyes hazy. Nods.

ROBBI THE RAT
Far out man!

TOTI
Ssssh, guys!

Toti turns up the volume on the TV.

CLOSE-UP: TV, a report concerning the robbery with photos from the scene of the crime.

FEMALE REPORTER (TV)
The briefcase was then found close to the getaway vehicle. The Police say that a dye pack inside the case didn't go off as intended when the case was forced open. Our sources say the case may have contained up to 6 million Kronas in cash.

SAEVAR K
Right on!

TOTI
A bit more than that.

They boys applaud, giving high-fives.

TV: Interview, "Kristinn Bjornsson, CEO of Shell Oil Company":

KRISTINN BJORNSSON (TV)
And in my opinion there's, uh, no doubt that this was a... carefully planned attack...
(MORE)

KRISTINN BJORNSSON (TV) (CONT'D)
 and the intent was clear and we are
 repelled by the whole thing, ...how it
 was so organized. Not to mention the
 violence.

CUT TO:

MONTAGE:

A part of a TV show from the series "True Icelandic Crimes":

(NOTE: The idea is to create the following mock segment using the same well known narrator, graphics, music etc. as in the original TV show that enjoyed great popularity in Iceland in the early 2000's. The show utilized re-creation of true events mixed with interviews, similar to Errol Morris's The Thin Blue Line.)

-- Over TV news footage on the actual Shell robbery (from 1999), we hear the voice of the TV show's Narrator:

NARRATOR (V.O.)
 In spite of one of the largest
 investigations in Iceland's history,
 the police came up empty handed.

-- Toti, Bruno, Saevar, Robbi, Dagny and Oskar tatto on a street, walking towards the camera. Suddenly they VANISH, leaving the street empty.

NARRATOR (V.O.)
 Leaving the authorities defenseless, a
 small group of people thus managed to
 get away with over 20 million Kronas
 total, through both the Shell robbery
 and a complex insurance scam. And it
 wasn't until much later that
 investigators found leads that would
 eventually link the group to these
 crimes.

-- The theme of the show leads us into next chapter.

NARRATOR (V.O.)
 Two months after the Shell heist, Toti
 Gudsteinsson, Robbi Robertsson and
 Óskar Njardarson, also know as Oskar
 tattoo, fly to Amsterdam to buy drugs.
 Using Oskar's connection in the drug
 world on Europe's mainland.

-- Toti, Robbi and Oskar arrive in Amsterdam. Oskar introduces them to his CONTACTS.

NARRATOR (V.O.)
 While there they make long term
 contracts for a steady flow of drugs
 to Iceland through Copenhagen.
 (MORE)

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

They also buy large amounts of amphetamine and Extacy pills, which they then hide carefully in an Audi they also buy and send to Iceland via a freighter line. Furthermore, they buy 5.2 Kg of hash, "Black Afghan", which they send via a mail carrier to Robbi's address.

-- They hide the stash inside the Audi, welding secret compartments. Leave the car at the docks in Rotterdam. -- At a Dutch post office, paying for the parcel. -- In Iceland, Robbi picks it up. Hides 8 familiar bags inside a door in his apt. (NOTE: Which Stebbi found early in the film).

-- Interview with the detective we saw in the window of the police station earlier (Toti gave him the finger). Superimposed: "ARNI JONSSON, Criminal Investigation Officer".

ARNI JONSSON (INTERVIEW)

We got clues, which we believed were from a legitimate source, that there was large amount of narcotics being shipped to Iceland, some of it hidden inside a car. When we got news that a car of that type had arrived, we started examining it immediately finding a great deal of narcotics. But we lacked evidence on who the owner was and decided to wait and see who'd pick up the car. -- It marked the start of an extensive investigation into the gang's operation.

-- Night. Shipping container housing the Audi is opened on the docks. CUSTOMS & POLICE OFFICERS search the car, find the drugs.

NARRATOR (V.O.)

It seems the police operation set in motion within the gang, events that would prove to have grave consequence. After learning about the police's actions, members of the inner circle have an emergency meeting. They all agree that this is just the beginning of the police raids and decide to slow down the operation and put into action "Plan B". This meant that the drugs inside the Audi and in Robbi's apt, were to be regarded as lost for good.

-- A heated meeting, present are all members of the inner circle. They are all flustered, especially Bruno. -- We see the Audi parked amongst countless other cars on the docks.

NARRATOR (V.O.)

Brunetti, or Bruno as he is usually called, is certain that information about the operation had been leaked to the police. He confides in Toti that he suspects Robbi of foul play, especially because of Robbi's relation to his uncle, Einar "skakki" the right hand man to Joi "The Pharaoh", owner of the Erotic Club Venus.

-- Einar and The Pharaoh, inside their club. -- Bruno taking Toti to the side to talk to him, points at Robbi:

BRUNO

What do we know about what Robbi tells his uncle Einar!? Damn rat that he is.

NARRATOR (V.O.)

That night, 14th of September 1998, both Robbi and Bruno vanish without a trace. Robbi's disappearance would later grab the attention of the press, where it is speculated that it has to do with an underworld showdown.

-- Shots of Bruno and Robbi, standing in front of a white wall looking into camera. They slowly disappear, leaving only the naked wall. -- Newspaper clippings on Robbi's disappearance: the search for him, interview with his father, etc.

-- Interview: "KONRAD GARPSSON, Criminal Investigation Officer" (The other detective from the window of the police station)

KONRAD GARPSSON

Robbi's case has been baffling to say the least. It side-tracked us quite a bit at that time. And today I'd say it ranks among major unsolved missing person cases in Iceland.

NARRATOR (V.O.)

Robbi's story is an interesting one, but at an young age he turned to petty crimes, drugs and violence. His friendship with Bruno and Toti traces back to the eighties when they grew up in Reykjavik's west side. Even at a young age the three often caught the attention of the authorities. They were known for unusually grand crimes and for using more violence than other kids their age.

(MORE)

NARRATOR (V.O) (CONT'D)

-- Even though Bruno had moved to Copenhagen with his mother when he was 14 years old and lived there for the next 9 years, one could say that the foundation for their cartel years later, was laid when these three were just kids.

-- SUPERIMPOSED: "Reykjavik's West Side, 1986". 13 year old TOTI, ROBBI and BRUNO breaking into cars during the night. -- Throwing rocks at their enemies. They corner one of them and beat up, Bruno is especially brutal. Parents and Police break up the fight. -- Bruno and his MOTHER put luggage into a cab, drive off. -- The show's music cue signals a new chapter.

NARRATOR (V.O.)

At the end of the year 1998, the police search Robbi's apartment. Only few grams of amphetamine are found but no clues about Robbi's whereabouts.

-- Police searching Robbi's apt. A dog sniffing the doormat, it confuses him. Some amphetamine is found in a drawer.

SIGURSTEINN MÁSSON (V.O.)

Two weeks later Toti is summoned by the police for an interview.

-- Toti inside an office at the police station. He listens to questions, answers nothing. Only grins.

ARNI

The drug investigation was one thing and it was in a critical stage at that time. So we decided to question Toti solely about Robbi's MIA case. We were hoping that he would be willing to cooperate with us to some extent...

(smiles, shrugging)

CUT BACK TO 1999:

INT. POLICE STATION, CORRIDOR - DAY (1999)

An office door is pushed open and a furious looking Toti storms out. In the background we can see Arni and Konrad.

CAMERA FOLLOWS Toti as he hurries down the corridor. Then down steps and to the doors leading out, which he throws open.

EXT. POLICE STATION - CONTINUOUS (1999)

(Same scene as the opening, except now from Toti's perspective)

Toti bursts through the door. Lights a cigarette.

STEBBI (O.S.)
Ehm, ...Toti?

Toti looks over at Stebbi who is standing up against a wall.

STEBBI
Hey man. -- Remember me, Stebbi...

DISSOLVE TO:

EXT. PIER, SUNDAHÖFN - MORNING (1999)

(BACK TO SCENE: Bruno's return)

Bruno walks around, hugging members of the inner circle from whom he obviously demands both fear and respect.

Bruno stops by Stebbi, looks him deep in the eyes. Stebbi struggles to stay cool. Toti sidestepping beside them. Bruno grabs Stebbi's chin, smiles menacingly...

STEBBI (V.O.)
When I asked where Bruno had been
those few months when he was AWOL, - I
never got the same answer...

FLASH CUTS: People looking in the camera and answering Stebbi's question about Bruno. -- Saevar in the gym, shaving his chest:

SAEVAR K
Yeah, Bruno he's been in East-Europe,
hanging with the Russian mob...

Eddi Krueger and Rosi, taking a leak at a public toilet:

ROSI
Wasn't he working on a freighter off
the coast of Argentina or
thereabouts..?
(Eddi Krueger nods)

Victor, eating at his table, -without looking up:

VICTOR
The only thing I can divulge at this
moment is that Bruno spent time in
jail in a country where women don't
have the right to vote...

Dagny, in the loud Lazertag battle room (since what she says isn't audible - it's SUBTITLED):

DAGNY
*I'm not sure he's still alive.
Personally...*

Toti, decorating the hangout behind the casino with an election poster from one of Iceland's political parties, reading: "A Drug Free Iceland 2002".

TOTI

Bruno? Who the fuck knows. He could be on the moon for all I know...

Oskar Tattoo, applying a tattoo onto a TEENAGE GIRL'S butt:

OSKAR TATTOO

Yeah sure, I know where he is. -- He's teaching the devil how to use matches!
(roars with laughter)

I/E. BMW, EN ROUTE - DAY (1999)

CLOSE UP: A match is lit, then used to fire up a joint.

Bruno, seated in the backseat, inhales. Stebbi watches him in the rearview mirror while driving away from the pier.

STEBBI (V.O.)

One thing I knew is that the cruise ship set sail in Lithuania.

Bruno puffs smoke. Grins back at Stebbi's reflection.

STEBBI (V.O.)

In any case, Bruno was quick to settle the score with old enemies...

INT. THE PHARAOH'S VILLA - NIGHT (1999)

The Pharaoh, his wife and Einar - bandages on his head and one arm in a cast - relax with THREE STRIPPERS in a jacuzzi. Champagne and drugs in abundance. On the TV Iceland's representative in The European Song Contest is on stage. The whole jacuzzi joins in for the chorus.

SUDDENLY: A door bursts open and in storm Toti, Bruno, Stebbi, Saevar K, Oskar and Eddi Krueger - armed and ready for battle. The women scream while The Pharaoh and Einar realize right away that they're outnumbered. Huge grin on Bruno's face.

CUT TO:

Later. Einar and the 4 women lie on the floor, tied up and muffled. Toti and Bruno hover over a naked and defeated Pharaoh as he signs a form.

STEBBI (V.O.)
 The Pharaoh had lost his mojo anyway.
 And when that happens in this
 business, your days are numbered,
 that's simply how it goes.

TV: Iceland gets top points from some European country.

SAEVAR K
 Yes, that's right, that's right!!

Everyone looks up. On TV the Icelandic contestants celebrate.
 High fives between Oskar and Saevar K. Even the Pharaoh forces a
 little smile, -then finishes signing the papers...

CLOSE UP: Signature. A deed for VENUS / EROTIC CLUB.

STEBBI (V.O.)
 It didn't take long to for Bruno to
 turn that joint into profit...

FLASH CUTS: Newspaper clippings, with headlines such as "Venus in flames", "Millions lost", "New owners shaken" and pictures of the burnt ruins of the night club.

CLOSE-UP: Unreal. Like a dream. Fire. Through the flames we see Bruno's grinning face, the face of evil...

FADE TO BLACK.

SUPER: "Few Months Later, Fall, 1999"

I/E. BMW, EN ROUTE - NIGHT

Stables, just outside Reykjavik.

Stebbi driving slowly, Toti beside him checking house numbers.
 Bruno is in the backseat, playing a video game.

TOTI
 So, you got a court date yet?

STEBBI
 Yeah, afraid so. December 12th. Not
 looking forward to that, man.

TOTI
 C'mon, there's nothing to worry about.
 Victor is a bloody genius.

Suddenly Toti spots a house number.

TOTI
 Bingo! Park here.

EXT. STABLES - MOMENTS LATER

Toti opens up the trunk. Removes a machete, latex gloves and white slaughterhouse aprons.

STEBBI
Whoa! So, what's the score?

TOTI
Small favor for my mom's brother, a contractor. Some fucking asshole owes him 16 million for a villa he had my uncle build. The fucker refuses to pay, even though he's swimming in dough. -- There, put it on.

Toti hands Stebbi an apron, ties another on himself.

STEBBI
And what, is the guy in there, or?

TOTI
Nah. I'm just gonna send a little message. Teach the guy a lesson. He owns 3 racehorses here, which he loves more than his wife. You know, pull a little Godfather trick...

Toti grins. Stebbi looks at the machete in Toti's hand, swallows.

INT. STABLES - CONTINUOUS

Toti kicks in the door of the stables. Turns on the light.

TOTI
Fuck!

POV: The stables are tightly packed, probably 20 beasts.

STEBBI
What?

TOTI
How in the hell are we supposed to know which ones are his!?

Stebbi shrugs. Toti just looks at the horses, shakes his head.

TOTI
Fuck, ... well--

BRUNO
--Then there's only one thing to do.

Toti and Stebbi turn. Bruno stands in the doorway. Walks over.

BRUNO
We off'em all.

A bewildered Stebbi glances at Toti, who just looks down.

TOTI
Well, isn't that overdoing it--

BRUNO
--There is no other option. You said
so yourself, you need to send a
message. Teach the guy a lesson.

Bruno grabs the machete from Toti, hands to Stebbi.

BRUNO
Psycho, you go first.

TOTI
But, Bruno...

Bruno pats the horse gently.

BRUNO
What's the best way to do this? Just
brute force, go straight for the neck?
Eh, Psycho? -- Let's see here.

STEBBI
But... eh?

Bruno steps closer to Stebbi. Suddenly he grabs Stebbi's crotch, pushing him up against the wall. Stebbi screams with pain, lets go of the machete. Toti sidesteps in the doorway. Bruno finally lets go of Stebbi who kneels down, holding his crotch. Bruno leans down.

BRUNO
Raise. The. Fucking. Machete.

TÓTI
Fucked up insane crazyness! FUCK!

Toti storms towards them, shoves Bruno away and picks up the machete. Walks up the nearest stable and raises the machete. The horse whinnies in unrest. Toti screams...

BLACK.

SOUNDS: Bones breaking, mixed with painful horse whinnies.

STEBBI (V.O.)
All the horses in stables 12B were
slaughtered that night. 17 total.

STILL FRAMES, FACES: The butchers Toti, Bruno and Stebbi. Ruckus, blood spatter, insanity. The cries from the horses echoing into the night...

CUT TO:

EXT. THE STREETS OF REYKJAVÍK - NIGHT

HELICOPTER SHOT: The BMW glides along the empty streets.

I/E. BMW, EN ROUTE - NIGHT

Stebbi and Bruno. The car stops at a red light. Bruno looks at a stopwatch, writes down numbers on a street map. The car clock shows: "04:14 AM"

STEBBI (V.O.)

Bruno operated best at night. He was
nourished by darkness, it's despair.

Stebbi quietly pops a speedball. The light turns green.

BRUNO

The fuck you waiting for!? It's green.

STEBBI

Sorry.

Stebbi drives on. Bruno starts the stopwatch.

BRUNO

Now, take the next left.

STEBBI (V.O.)

Night became day became night. -- But
I didn't complain. I couldn't sleep
anyway. Besides, it was better than
lying awake in bed, counting down the
minutes till my damn trial. Jesus...

INT. NIGHT CLUB 2 - NIGHT

Early morning. This club is for the hardcore crowd, filling up after the other clubs close.

On a packed dance floor, Stebbi, a very high Dagny and other members of the inner circle, jump and scream to the loud beat. Stebbi sees Toti standing over a seated Bruno. Toti is animated, pointing his finger angrily. Bruno doesn't seem to mind it much.

Dagny accidentally hits a SKINNY MAN and loses her balance. The man helps her up, but she pushes him away. Saevar attacks the guy, his GIRLFRIEND screams and their friends try to pull the crazed Saevar away.

Stebbi helps Dagny up, but she pulls away, sweeping a bunch of glasses of a table in the process. Storms out. Stebbi shrugs, goes over to the bar.

Toti comes over, points towards the dansfloor where Eddi Krueger and Rosi are trying to calm Saevar down, -but he punches Eddi in the face. BOUNCERS storm into the crowd, seem to know Saevar and opt to throw out the skinny man and his friends.

STEBBI
I think Saevar K is losing it, man.

TOTI
You don't say! -- I know another wacko that's also losing it.

Toti points at Bruno, now surrounded by VERY YOUNG GIRLS.

TOTI
Bruno, he's just completely...
(points to his head)
Fried in the head. -- You don't even wanna know about the stupid, fucked up scheme he's cooking up this time.

Toti shakes his head, leaving a puzzled Stebbi.

STEBBI (V.O.)
Well, I didn't have to wait long...

INT. INDUSTRIAL BUILDING, WORKSHOP - NIGHT

Stebbi enters. Nori and Eddi Krueger are totally re-vamping a small van: Painting it, changing the plates, etc.

STEBBI
Hey boys. What's going on here?

They just shrug their shoulders.

INT. INDUSTRIAL BUILDING IN DUGGUVOGUR, CASINO - NIGHT

Everyone from the inner circle - except Bruno - stand and study something in front of them, wide eyed.

POV: Along the floor colorful zigzags of tape make up an overhead image of some space, just like a full size blueprint.

POV CLOSE-UPS: Here and there on the floorplan are handwritten sheets of paper, with words like "Entrance", "Cashier", "Lobby", "ATM", "Safe" etc.

FLASH CUTS: Stebbi and Bruno in the BMW (SAME SCENE as before, middle of the night), Bruno with the stopwatch in his hand.

STEBBI (V.O.)

I finally understood what all those nights timing and researching that west side neighborhood, were about.

GRAPHIC MAP OF REYKJAVIK'S WEST SIDE: Lines in all colors are "drawn" onto the map, indicating various routes from the circle, wherein we see the name and logo for The Farmer's Union Bank.

FLASH CUTS: The exterior of that particular bank branch...

like a general preparing his troops for battle, Bruno paces back and forth on the floorplan, double barrelled shotgun over his shoulder. Stebbi, Saevar, Toti and Bruno wear blue jumpsuits and matching gloves and sneakers. Others are in normal clothes.

BRUNO

OK then, any questions?

Stebbi, in a jokey mood, raises his hand. Points at his shoes.

STEBBI

These here aren't quite working. I'm not a basketball player, you know!

TOTI

What number do you use?

STEBBI

41.

TOTI

OK, you'll get it before next rehearsal. This will have to do now.

Toti is obviously not too thrilled about what's going on. Saevar points at the shotgun.

SAEVAR K

Isn't this one a bit old fashioned?

OSKAR TATTOO

You can always saw the barrel off.

BRUNO

Hell no. The gun stays exactly the way it is. The bank will be full of ordinary people and ordinary people only know ordinary shit. The purpose of this shotgun is being a shotgun, nothing else. It's all about the threat you see. I don't assume I'll have to shoot anybody. Even though it'll be loaded, just in case. -- Aight!

The 4 wearing jumpsuits put on ski-masks. "Outside the bank" Bruno lines up chairs, 2 and 2 together. Points to the others.

BRUNO

Clerk. Customer, customer, customer
and customer. The rest of us, outside
in the car. Stebbi you're driving.

They sit down on the chairs, Toti "in front", Bruno and Saevar
"in the back". Stebbi lifts his arms, like he is steering a car.

BRUNO

As soon as I say "GO" we jump out, OK?

STEBBI

And I leave the car on, or?

Bruno nods...

EXT. THE FARMERS UNION BANK, WEST SIDE BRANCH - MORNING

CLOSE-UP: A gloved hand forcefully pulls the hand brake.

BRUNO

Alright... GO!!!

The ski-mask wearing group jump out of a new-ish car. Rush into
the bank, led by the armed Bruno.

INT. THE FARMERS UNION BANK, WEST SIDE BRANCH - CONTINUOUS

There are 3 CUSTOMERS inside and 7-8 EMPLOYEES.

BRUNO

THIS IS A ROBBERY! EVERYBODY DOWN ON
THE FLOOR ...NOW!

The victims are startled, freeze for a moment, but then throw
themselves down on the floor. Toti "helps" them.

TOTI

GET THE FUCK DOWN!!!

Saevar K jumps over the teller's desk and starts shovelling cash
into a duffel bag. Stebbi gets into position in front of the
entrance. Bruno walks around, waving his shotgun.

BRUNO

IF I SEE AS MUCH AS AN EYE, I'LL
EXECUTE YOU WITHOUT HESITATION! IS
THAT CLEAR!

The few people in the bank, don't dare moving an inch. Stebbi
peaks out the window, is a little taken aback...

STEBBI'S POV: At the other side of the street 2 PASSERSBIES are
looking towards the bank, pointing.

PASSERSBY POV: Commotion inside the bank.

STEBBI
 (low whisper)
 Go, go, go...

STEBBI'S POV, SLOW-MOTION: Toti pushes a customer's head to the floor. Bruno yells orders (inaudible because of slo-mo). Saevar empties money drawers into a duffel bag.

CLOSE-UP: Saevar K, he looks up.

SAEVAR K
 GO!

Jumps back over the teller's desk.

CLOSE-UP: Bruno. He starts backing away, towards the exit.

BRUNO
 GO!

He begins backing towards the direction of the exit.

CLOSE-UP: Toti, looks up from a floored customer.

TOTI
 GO!

CLOSE-UP: Stebbi, hesitates for a beat. Looks at his mates who seem to be waiting on him. -- Stebbi finally gets his bearings, looks quickly outside; one of the passersby is on the phone...

STEBBI
 GO!

Stebbi pulls open the doors...

EXT. THE FARMERS UNION BANK, WEST SIDE BRANCH - CONTINUOUS

The quartet rush out and around a corner, leaving behind the car, engine running. Jump over a fence and onto a...

EXT. STREET BEHIND BANK - CONTINUOUS

...street behind the bank. They run towards a Lada Station car. Stebbi sits in the driver's seat.

BRUNO
 Start the engine!

They throw the shotgun and the duffel bag in the back. Stebbi is having some difficulties starting the car, pulls out the choke and keeps on trying. The others get settled in the car.

TOTI
DRIVE!

STEBBI
Fucking, godamn piece of shit...

The engine roars to a start.

But the front window is covered with ice. Stebbi turns on the central heating, full blast. Takes off his ski-mask, rolls down the side window and sticks his head out. Spins away in the snow.

BRUNO
Yeah, off with the masks.

The others take of the masks. The Lada slides on the ice as Stebbi turns a corner.

TOTI
Slow down. Legal driving, remember.

Stebbi nods, slows down. Puts the turning-signal on.

EXT. CUL DE SAC, NEAR REYKJAVIK'S OLD PIER - MOMENTS LATER

The Lada drives into a vast, empty parking lot. Halts by the only other vehicle there, the van from before, now re-painted and labelled with a fake painting firm.

They immediately jump out of the Lada and into the back of the van. Dagny, sitting in the driver's seat, starts the engine.

DAGNY
How did it go?

SAEVAR K
Fucking great!

They quickly take of the jumpsuits. Stebbi is wearing a track suit underneath. Toti looks at him.

TOTI
Remember to drive slowly.

DAGNY
Good luck handsome.

Stebbi nods, goes to the Lada. The ice on the front window is finally melting. Stebbi inhales deeply. Then drives off.

INT. LADA STATION, EN ROUTE - MOMENTS LATER

Stebbi - in a trance of sorts - drives through the west side.

EXT. RESTHOME - MOMENTS LATER

The opposite part of Reykjavik's west side. Stebbi parks the Lada outside the resthome. Puts on a hat, mittens and a pocket radio. Leaves the car. Starts jogging.

STEBBI
Easy now. Just a casual jog.

EXT. NEAR REYKJAVÍK DOMESTIC AIRPORT - LATER

Stebbi jogs on a bicycle track along the shore. On the surface he looks like every other jogger, except for his erratic breathing and pale face...

Stebbi stops to catch his breath. Spits. Blood in the saliva.

STEBBI
(out of breath)
Jesus Christ!

A bus approaches. Stebbi hurries towards a bus stop.

INT. BUS, EN ROUTE - LATER

A spaced out Stebbi stares out the window. Looks around, feeling like everybody is watching him. Total paranoia.

Almost forgets to exit at his stop...

EXT. NEIGHBORHOOD OF INDUSTRIAL BUILDING - MOMENTS LATER

Stebbi is out of the bus. Rushes onto the street, not noticing a jeep approaching from the opposite direction. The jeep's driver manages to brake, but the snowy road is slippery and the jeep nudges Stebbi, -enough so he falls down.

The jeep's driver jumps out immediately. It's Stebbi's college friend, Gauti, followed by his very pregnant girlfriend DORA.

GAUTI
Are you blind!!?

DÓRA
Oh my God, -you OK?

STEBBI
Wha, ...yeah, sure.
(struggles to get up)
Yep, I'm totally fine.

GAUTI
Stebbi!?? -Hey chief.

Stebbi looks back surprised, recognizes his friend.

STEBBI
Yeah... Gauti!?? -- Hey.

GAUTI
This is my girlfriend, Dora.
(to Dora)
Stebbi is a college buddy.

DÓRA
OK, I see.

GAUTI
(laughs)
You totally didn't see us!

DÓRA
We can give you a lift to the ER--

STEBBI
-- No. It's nothing. Just, ...uh, many
days without sleep getting back at me.

GAUTI
Wait, -did you just rob a bank?

STEBBI
Wha, I!? Wha...?

GAUTI
Are you sure?

Stebbi is speechless. -- Gauti bursts out laughing. Dora shakes her head over her boyfriend's bad attempt at a joke.

DÓRA
It was just on the news. The Farmers
Union Bank in the west side was
robbed, just now.

GAUTI
Armed and shit!

STEBBI
Whoa, really? Shit, OK...

Stebbi looks around, quite timid.

GAUTI
I haven't seen you in school for ages.
We have to hook up, man. Grab a beer
or something.

STEBBI
Listen, I'm in a hurry. We'll... stay
in touch, right...

Stebbi turns, jogs away waving. They wave back, a bit puzzled.

INT. INDUSTRIAL BUILDING, BATHROOM - LATER

CLOSE UP: A toast, two vodka shots. Stebbi and Toti down it.

STEBBI
Ah, damn this is good.

TOTI
Best thing now is to take an hot shower. Rinse off the demon aura after a heavy job like this.

They laugh. Stebbi undresses.

STEBBI
You counted the money yet?

TOTI
Not yet. It's probably about 2-3 mills.

STEBBI
What!? -- Not more!? That's what, about the same as goes through the Neutral Zone on a good day!

TOTI
Nobody will ever get rich robbing banks in Iceland. That's nothing new.

STEBBI
Are you sure ...I mean, you haven't counted yet--

TOTI
--Stebbi! This has nothing to do with the fucking loot, understand. This is about something else... -Bruno, like I said, he's fucking fried in the head. Finally when everything is in full swing and the Pharaoh has been ousted.. -It's just fucking stupid taking these kind of risks. Fuck that it's a kick and adrenaline rush and all that. We've got business to run, OK!

Stebbi nods. Toti is about to leave the room.

STEBBI
Hey... has Bruno ever commented on, you know, uh, what might have happened to Robbi?

Toti eyes Stebbi up for a moment. Then shakes his head, leaving:

TOTI
Just get into the damn shower, man...

FADE TO BLACK.

SUPER: "December 12th, 1999"

INT. STEBBI'S APARTMENT - MORNING

CLOSE-UP: 42 inch TV, a violent video game -- and VERY LOUD.

Stebbi is playing by himself, wearing only his underpants. The apartment is now full of new high-tech gadgets (+ boxes).

SUPER: "08:55"

CLOSE-UP: Amphetamine snorted.

Stebbi's red and swollen eyes, glued to the video game. A KNOCK...

Stebbi opens the door, revealing a THIRTYSOMETHING FELLOW, -a bit put off by Stebbi's half-naked and high strung condition.

THIRTYSOMETHING FELLOW
Uh, excuse me... do you live here?

STEBBI
What? Yes...?

THIRTYSOMETHING FELLOW
I'm the manager of the internet
company, ...you know, downstairs?

Stebbi stares at him blankly.

THIRTYSOMETHING FELLOW
Well uh, ...you think you could turn
it down a notch? We can hear it--

STEBBI
--Shit. What time is it?

THIRTYSOMETHING FELLOW
Eh, it's just past nine.

Stebbi is startled, slams the door in the guy's face.

EXT. INDUSTRIAL BUILDING - LATER

The BMW screeches to a halt outside the building. A suited up Stebbi rushes inside without turning off the car's engine.

STEBBI (V.O.)
It was gonna be a hectic day and I was
already way, way too late.

Moments later: Stebbi rushes out again, holding a red duffel bag.
Throws it into the car. Drives away.

INT. BMW, PARKED - LATER

Stebbi looks around hurriedly before opening up the duffel bag, -
it's full of cash!

STEBBI (V.O.)
I had to exchange 10 million KR for
Dutch Gulden, that was to be sent to
Holland by ship.

INT. BANK - MOMENTS LATER

SUPER: "09:45"

Stebbi walks briskly into the bank. Throws a stuffed envelope on
the counter in front of a TELLER.

STEBBI (V.O.)
The problem is you can only exchange
499 thousand tops without having to
present a passport and fill out some
paperwork and stuff.

The TELLER takes the envelope, counts out the cash.

EXT. BANK, PARKING LOT - LATER

The BMW burns some rubber as it drives off.

STEBBI (V.O.)
That meant I had to visit 26 different
banks within the next 6 hours.

CUT TO:

MONTAGE: STILLs from various bank branches, MIXED with:

-- Envelope with money hitting a teller's counter.
-- Another envelope, another counter.
-- Third envelope, new counter.
-- Fourth envelope, still another counter.
-- A GRAPHIC MAP OF REYKJAVIK: Red dots appearing as Stebbi
visits a new branch.

CUT TO:

INT. BMW, PARKED - DAY

SUPER: "14:30"

Stebbi is gorging down a hot dog. Looks at the passenger seat, some cash is spread around the red duffel bag. Stebbi picks all up in a hurry and throws into the bag.

INT. A DOWNTOWN BANK - AFTERNOON

SUPER: "15:55"

A sweat drenched Stebbi waits in a long line. Looks impatiently at his watch. Peeks into the bag on his shoulder; it's now filled with bundles of Dutch Guildens. Puts a hand on his left chest - his heart plays a superfast DRUMSOLO.

Suddenly his cell phone starts ringing, it's a private number.

STEBBI

Hello?

INT. REYKJAVÍK COURTHOUSE, HALLWAY - SAME TIME

Victor, wearing a blue cassock, on his phone. Court room in bg.

VICTOR

Hello my boy. It's Victor.

(WE CROSS-CUT BETWEEN THEM)

Stebbi is dumbfounded.

VICTOR

You forget about our little date? It's about to start now at four o'clock. In five minutes.

Stebbi, shellshocked -- FREEZE FRAME.

STEBBI (V.O.)

I was so out of it from lack of sleep and other crazy stuff that I totally forgot my own fucking trial...

Stebbi hangs up. Runs outside.

INT. REYKJAVÍK COURTHOUSE, COURTROOM - AFTERNOON

A very pale Stebbi, seated next to Victor, tries hard to concentrate as the JUDGE reads his verdict.

STEBBI (V.O.)

There I sat trying to listen to the Judge who Victor had convinced that I was nothing short of an angel - and innocent victim of unnecessarily brutal and negligent use of police force.

Beside another cassock wearing LAWYER across the isle, sits the victim (from the opening), sporting a big scar on the forehead.

STEBBI (V.O.)

An angel! Right. -- Bank robbery, dope dealing, money laundering, violence... just name it, I got it all. -- Fucking madness. Madness on top of madness.

Stebbi slips a speedball into his mouth, while faking a cough.

CAMERA TILTS DOWN: The red duffel bag by his feet.

INT. REYKJAVÍK COURTHOUSE, HALLWAY - AFTERNOON

Without looking him in the eyes, Victor shakes a dumbstruck Stebbi's hand. And rushes off without as much as a word.

Just then Stebbi's cell rings. He hits the talk button...

INT. LIQUOR STORE - SAME TIME

Toti and Oskar Tattoo are piling liquor into a shopping cart.

(WE CROSS-CUT BETWEEN THEM)

TOTI

Dude, congrats!! I told you Victor would take care of this.

The Victim is leaving the courtroom, glancing quickly at Stebbi, then turning away -- obvious fear in his eyes.

TOTI

Now listen, get the fuck out of there. It's time to celebrate, man.

STEBBI

But I...

(lowers his voice)

I haven't finished vacuum-packing all the currency and--

TOTI

--That can fucking wait. Saevar's parents are abroad and we're having an orgy over at the villa! Like the old days. Just get your ass over there.

EXT. SAEVAR'S PARENTS' VILLA - NIGHT

A very upper class villa. Music is audible. The BMW parks outside, next to other fancy rides.

INT. SAEVAR'S PARENTS' VILLA, LOBBY - NIGHT

Stebbi enters. In a WC adjacent to the foyer Bruno sits on the toilet seat, snorting cocaine off a mirror and watches a VERY YOUNG GIRL (14), hardly beyond puberty, undress in front of him.

Bruno winks at Stebbi who nods back, then continues inside.

INT. SAEVAR'S PARENTS' VILLA, HALLWAY/LIVING ROOM - NIGHT

Eddi Kruger and Rosi are arranging candles beneath small bowls containing some thick fluids.

STEBBI
What's this?

RÓSI
That's "Rush" man.

EDDI KRUEGER
The vapors from this stuff will turn a nun into a nympho!

They burst out laughing. Eddi punches Stebbi lightly in the shoulder. Stebbi peeks into the living room where Saevar K is surrounded by young GIRLS. Saevar tears off his shirt and throws it away, almost losing his balance. Clearly high as a kite.

INT. SAEVAR'S PARENTS VILLA, KITCHEN - NIGHT

Stebbi enters. Dagny is pouring champagne into glasses.

DAGNY
Stebbi!! Hey there stud.

She hugs Stebbi and kisses. Hands him a glass of champagne.

DAGNY
To you and a just sentence!

STEBBI
Yes, cheers!

They toast. Stebbi is still wired, tries to hide it from Dagny.

DAGNY
You look a bit under the weather.

STEBBI
Yeah, Jesus. I haven't slept for days.

DAGNY
Wow. Worried about the trial?

STEBBI
Nah, just a lot of work. Plenty of things going on these days.

Bruno enters the kitchen -- as always, naked above the waist.

BRUNO
Have you ever had the pleasure of tasting 100% pure cola?

STEBBI
No, jeez. That exists?

BRUNO
Straight from Peru. Where all the cleanest stuff comes from nowadays.

Bruno unscrews a small vial from a chain around his neck. Hands over to Stebbi and Dagny. They snort some and rub on their gums.

DAGNY
Whoa!! Wow!

STEBBI
Shit, this is some prime ass snow. Fucking A, man.

BRUNO
We're expecting one K of this grade A material.

STEBBI
OK, far out.

Bruno gives Dagny a nod when Stebbi doesn't notice. Leaves.

DAGNY
Refreshing?

STEBBI
Whoa! Yes, indeed.

Dagny stares deep into Stebbi's eyes. He blushes. She moves closer, puts her arms around his neck, smiles. Gives him a deep wet kiss...

DAGNY
(whispers)
Here, follow me.

INT. SAEVAR'S PARENTS VILLA, HALLWAY - NIGHT

SLOW-MOTION: Dagny leads Stebbi past the bowls with the Rush. She takes a deep breath, kisses Stebbi. Pushes him into...

INT. SAEVAR'S PARENTS VILLA, BEDROOM - NIGHT

...a bedroom. Undresses him and pushes onto the bed.

CLOSE-UP: Two tongues approach one another, a pill on the tip of one. By touch the pill travels between tongues.

SLOW-MOTION SEQUENCE OF CLOSE-UPS: A lustful Dagny controls their passionate lovemaking. Bodies intertwined, delight.

Stebbi's face; it's like all his dreams are coming true at the same moment. We have here a man who is being led into the circus of pure bliss...

INT. SAEVAR'S PARENTS' VILLA, BEDROOM - LATER

CLOSE-UP: A Zippo lighter is lit.

Stebbi lights a cigarette for Dagny, and then one for himself. They lie naked and sweaty on the crumpled sheets.

STEBBI

I think this might be the best I've felt in my whole life.

They both laugh.

DAGNY

You are... something else Stebbi.

STEBBI

What do you mean?

DAGNY

Just, you know... different from the others. -- Oh, I'm not making any sense here.

Dagny laughs, takes a drag from her cigarette.

STEBBI

Have you ever wondered what it would be like to live somewhere else? In the countryside or abroad or something.

DAGNY

Mmm, Portugal. Or on a Greek island.

STEBBI

Yeah, exactly.

DAGNY

The weather always nice, the beach,
the blue ocean...

STEBBI

It's not such a bad idea... I mean, it
could, ...you know, mabye... Relax.
Take a break from the high life.

They dream of faraway beaches for a few seconds. Then suddenly,
Dagny shoots to her feet. Puts on her g-string.

STEBBI

Uh, what's the...?

DAGNY

I'm already horny again. There's
definitely wild action in there. You
coming, stud?

STEBBI

Yeah sure.

DAGNY

OK, see you in there then.

Dagny leaves. Stebbi sighs, takes a drag. Goes to the bathroom
that connects to the bedroom. Urinates.

Looks at himself in the mirror. Likes what he sees. Strikes a
couple of poses, clearly a bit high on life -- and drugs.

STEBBI

Who's the man? -- Who's a stud, a
fucking stud? -- Who do yo want to
fuck? You wanna fuck? Let's fuck!
(smacks his cheeks)
Shit, you're so totally rad man!

Smiling and feeling elated, Stebbi goes towards the bed,
searching for his underwear. -Just then...

...we HEAR as the bedroom door is closed, locked. Stebbi looks up
and sees a TOTALLY NAKED Bruno...

BRUNO

You get what you wanted?

STEBBI

Eh, wha... what do you mean?

BRUNO

Dagny. Did she meet your expectations?
I figured you wouldn't turn down a
chance to get it on with her.

Stebbi is speechless. Bruno smirks, draws a bit closer. Stebbi tries desperately to find his underpants, but in vain.

BRUNO
Stop this nonsense and bend over.

STEBBI
Wha... why?

BRUNO
NOW!

A hesitant Stebbi obeys, climbs on the bed and on his knees.

BRUNO
Face into the pillow.

STEBBI
Bruno...?

BRUNO
NO TALKING! -- Bite the fucking
pillow!

Stebbi, scared shitless, does what he's told. Bruno scrapes some Vaseline from a jar and smears it on Stebbi's behind.

STEBBI
(sobbing)
Why are you doing this?

BRUNO
Stefan Psycho, I do hope, for your
sake, that I don't have to ask you
again to shut the fuck up.

Stebbi doesn't dare objecting anymore, burries his head into the pillow. Bruno forces his penis inside Stebbi, grimaces. Then begins raping him. Stebbi tries to muffle his cries of pain...

CUT TO:

CLOSE-UP: Drain in a sink. Tap water running down the drain, mixed with something BROWNISH.

Bruno finishes cleaning his penis. In the background Stebbi is lying in a foetal position in the bed. Bruno bends over him.

BRUNO
Every friendship has it's share of
secrets, a glue that forever ties
friends together, for better of worse.
And *this* is our little secret,
comprende, -loverboy?

Stebbi nods slowly. Bruno pats his cheek, and leaves the room.

MONTAGE:

-- Stebbi on the toilet, wiping his ass.

-- Finds his underpants, puts it on.

-- Stebbi moves quietly along the hallway, past the bowls with the "rush". Looks at his crotch in amazement, a big boner there!

-- Surreal atmosphere in the living room: An ORGY in full action. Dagny and the inner circle boys amongst others. Sweaty bodies writhing, wet sounds. Bruno licks the very young girl's breast. He looks up at a bewildered Stebbi, winks.

-- Stebbi smokes grass with Oskar Tattoo. Close by Dagny and Saevar K have sex, she reaches orgasm.

-- Stebbi sits up against a wall a while DRUGGED OUT GIRL gives him a blowjob. Tears streaming down his cheek...

CUT TO:

INT. SAEVAR'S PARENTS' VILLA - MORNING

Cold midwinter sun illuminates the living room. The music's volume is down to almost inaudible. The air is tranquil. Naked, motionless bodies everywhere, some wrapped around each other. Glasses, cans and equipment for drug use scattered around.

SUDDENLY -- The lights are turned on, followed by a sound of the front door slammed shut. A handsome and wealthily dressed MIDDLE AGE COUPLE walk in. Their jaws drop, the woman screams.

Hysteria sets in. Stebbi is among the first to realize what is happening. He crawls to his feet and sneaks out into the hallway, starts running. WE FOLLOW HIM, BECOMES SLOW-MOTION.

A loud WAR-CRY can be heard from Saevar K. Stebbi looks back and sees a naked Saevar jump in the direction of his parents, pushing his father to the floor and punching his mother. She falls backwards, screaming.

FROZEN STILL:

-- A crazed Saevar K attacking his parents.

-- A contorted and bloody face of the mother, hitting the floor.

-- Toti and Oskar trying to stop the crazed Saevar.

STEBBI (V.O.)

Saevar K went ballistic when his parents came home from vacation two days earlier than expected. They boys had to restrain him to keep him from simply killing his folks.

BLACK.

STEBBI (V.O.)
 That night, while his father sat by
 his mother's hospital bed at ICU,
 Saevar K decided to just end it all...

INT. SAEVAR'S PARENTS' VILLA, GARAGE - NIGHT

SILHOUETTE: Saevar K hanging, dead.

STEBBI (V.O.)
 The funeral was behind closed doors.
 Flowers and wreaths politely refused.

BLACK.

INT. STEBBI'S APARTMENT - DAY

Stebbi snaps awake, dejected and confused. Rubs his stomach.
 Takes a half empty bag of chips from the floor and pours into his
 mouth. Flushing it down with remnants from a soda bottle.

STEBBI (V.O.)
 With a multiple doze of Praxil
 tranquilizers in my body, I was out
 cold for almost 60 hours!

A starving Stebbi goes to the kitchen corner in search of
 something to eat. Only finds some moldy leftovers, which he
 nevertheless gorges down.

Sees his mobile, connected to the charger. It's set to silent,
 but the display reads "72 missed calls". Stebbi shakes his head
 in despair. -- Then dials a number.

STEBBI
 Hey, Toti...

TOTI (O.S.)
 Stebbi! Where the fuck you been?

STEBBI
 Uh, just home. Had to catch up on some
 sleeping. Sorry man--

TOTI
 --The Peru snow just arrived. It needs
 to be taken to the Bakery ASAP.

STEBBI
 Yeah OK, sure. Wow!

TOTI (O.S.)
 It's at the shore by the pigsty.

STEBBI
The pigsty?

TOTI (O.S.)
You know, The Pig, -our cunt of a president. Hey, and aferwards you're invited to dinner at my Momma's, OK?

STEBBI
Your Mom's?

TOTI (O.S.)
Yeah. You got a problem with that?

STEBBI
No, of course not.

TOTI (O.S.)
Great, see you then.

Toti hangs up.

EXT. SHORE, NEAR THE PRESIDENT RESIDENCY - DAY

Stebbi moves a rock and finds the a shopping bag underneath. Looks inside -- it contains 1 kg of plastic wrapped cocaine.

EXT. ROADSIDE, NEAR THE PRESIDENT RESIDENCY - MOMENTS LATER

In the background we see "Bessastadir", home to the Icelandic president. Stebbi hides the bag next to the spare wheel inside the BMW's trunk. Gets in the car and drives off.

EXT. GAS STATION - DAY

Stebbi fills the BMW up with gas. Is about to get back in when:

ARNI JONSSON (O.S.)
Stefan Kormakur Jonsson?

Stebbi looks up, sees a middle aged man. This is Arni Jonsson, the detective we have seen a few times before.

STEBBI
What?

ARNI JONSSON
My name is Árni Jonsson, I work for the Criminal Investigation Police.

A speechless Stebbi now notices Árni's partner Konrad Garpsson, sitting in a parked civil car in the background.

ARNI JONSSON
Might we have a word with you?

STEBBI
Well, ...I'm kind of in a rush.

ARNI JONSSON
Rush or no rush. I'm sure you have time for a short ride with us, no? -- Either that or we search your car. Whichever you want.

STEBBI
OK, this wont take long will it?

ARNI JONSSON
Can't see why it should.

I/E. RLR CAR, EN ROUTE - MOMENTS LATER

They drive in silence. Stebbi, in the backseat, tries to look calm. Konrad looks at him in the rearview mirror.

KONRAD GARPSSON
Things hectic these days?

STEBBI
What?

KONRAD GARPSSON
Christmas is a busy season for you, isn't it?

ARNI JONSSON
Especially now, the millenium, right?

Stebbi tries to ignore them. The detectives glance at each other.

ARNI JONSSON
Mind if we pop down to the station?

KONRAD GARPSSON
To get a quick DNA sample off you?

ARNI JONSSON
We're expecting a DNA test result from Britain. From a hair that was found on the dashboard of a certain vehicle, a Lada Station, painted red...

Stebbi freezes...

FLASH CUTS: Inside the Lada. CLOSE-UP: Hair falls from Stebbi's head right before exiting, lands on the seat.

FORENSIC SPECIALISTS study the Lada. Find the hair. Box it.

STEBBI

Just my luck, eh! But this hair was apparently just the last drop in the ocean. They said they'd gathered enough evidence to incriminate the whole inner circle. A team of detectives had done nothing but follow our operation for over a year. The team consisted of members of most departments within the police ranks.

TWO DETECTIVES sit by surveillance equipment in a tiny, windowless room. Listening in on phone calls by Stebbi, Toti, Dagny and the rest.

Arni, Konrad and OTHER DETECTIVES at work; by a board with photos of the casino, the tanning salon, the Samskip docks, etc. Also pics of all members of the inner circle, Toti and Bruno on top. Finally there is an enlarged pic of Robbi the rat.

STEBBI (V.O.)

Their main goal was Bruno though, as our leader and culprit in most of the offences. They especially wanted to nail him for Robbi's disappearance, which they seemed pretty sure he had a hand in.

Stebbi in the backseat, thinking hard. The detectives waiting.

STEBBI (V.O.)

And that's where I came in. They wanted me to obtain evidence, preferably from Bruno himself, on tape.

ARNI JONSSON

Your cooperation will be taken into account of course when the time comes.

KONRAD GARPSSON

You might get straight into probation.

ARNI JONSSON

We'll put in a good word.

KONRAD GARPSSON

Just so you know, you're not the only one from the inner circle we're talking to.

Arni hands him a note with a phone number.

ARNI JONSSON

Next time you're with Bruno, call this number. Just leave the phone on so we can listen in.

KONRAD GARPSSON
 Probation or many years in prison.
 It's up to you, son.

Stebbi just stares back, dumbstruck.

I/E. BMW - NIGHT

Stebbi parks the BMW outside Toti's Mom's apt. building. Sighs.
 Sits still for a moment. Finally, pops two speedballs and exits.

INT. TOTI'S MOM'S APARTMENT, LOBBY - MOMENTS LATER

Toti lets Stebbi in.

TOTI
 Did it go OK? -- You know, the
 Peruvian baking powder...?

STEBBI
 (hesitates)
 Uh... Yeah, sure.

TOTI
 Come in, I got a surprise for you...

INT. TOTI'S MOM'S APARTMENT, LIVING ROOM - CONTINUOUS

Toti leads Stebbi into the living room where his mom and THREE
 OTHER WOMEN her age are sitting.

TOTI
 Greta, you recognize this one, right?

GRETA (64) - Stebbi's Mom - looks up, short and stout.

STEBBI
 Mom?

STEBBI'S MOM
 Stefan! My dear boy! Finally I get to
 see you dearest.

She gets up and embraces her son affectionately, Stebbi awkwardly
 tries to return the gesture.

STEBBI'S MOM
 I haven't heard from you in so long. I
 have no clue how school is going for
 you or anything.

STEBBI
 Yeah... -it's uh, just...

STEBBI'S MOM

You're still aiming to graduate this spring like you said? I truly hope so.

Stebbi hesitates. Toti grins, pats Stebbi on the back.

TOTI

Greta dearest, you can be proud of your son here. From what I gather he's top of his class. I've been waiting eagerly for him to finish the midterm exams so he can come and do a little work with me over the holidays.

STEBBI'S MOM

Oh, I'm so glad to hear that my dear.

She hugs Stebbi again.

STEBBI

What... what's going on? When did you arrive in the city?

STEBBI'S MOM

The birthday of course.

TOTI

It's Momma's b-day.

STEBBI

Ah, I see. -- Happy birthday.

TOTI'S MOM

Thank you dear.

TOTI

(to his mom)

Which reminds me. What does the old gal want for her birthday?

TOTI'S MOM

What? No, no my son. You shouldn't be bothering about giving me anything--

TOTI

--Fuck that. Come on, there must be something you want?

She mulls it over, blushes. Glances at her girlfriends.

TOTI'S MOM

Well, ...it's silly but I always dreamt of getting a tattoo, a rose for example. -- But your late father would roll over in his grave, no doubt.

All the women giggle, Stebbi's mother the loudest.

TOTI
We'll sort that out in no-time.

Toti dials a number. The old ladies laugh, Stebbi's Mom loudest.

TOTI
Oskar? Hey, it's Toti.

OSKAR TATTOO (O.S.)
Yeah... -Shit, no damn names man!

TOTI
What?

INT. TATTOO PARLOUR - SAME TIME

All lights are turned off and the windows draped.

(WE CUT BETWEEN THEM)

OSKAR TATTOO (O.S.)
They're doing 24 hour shifts at Hotel
Hell these days. The police, man.
Surveillance.

Toti smirks, winks to the guests.

TOTI
Right. Listen, Momma wants a rose.

OSKAR TATTOO
What did you say?

TOTI
A rose. Momma wants one--

OSKAR TATTOO
--Shit man, really? Fuck. OK, I'll put
plan B in motion right away.
(hangs up)

TOTI
What? -- Godamn...

Toti hits "Redial", but Oskar has turned his phone off.

TOTI
Fuck me.

Toti shrugs. Stebbi and the women look at him puzzled.

TOTI
Who needs a beer? Girls?

INT. TOTI'S MOM'S APARTMENT, LIVING ROOM - NIGHT

Stebbi, Toti and the women are eating dinner, tons of empty beer cans on the table. The TV is on, a talk show on the Y2K problem. Toti pours Jagermeister shots for everyone.

TOTI
Cheers!

They toast. Stebbi's Mom pats Stebbi on the back, clearly a bit tipsy. He is a little agitated. Gets up and leaves the room.

EXT. TOTI'S MOM'S APARTMENT BUILDING - NIGHT

Stebbi goes into the BMW. Reaches into the glove compartment for the bag of speedballs. Swallows the last 2. Looks at himself in the rear-view mirror, shaking his head. Sighs...

Goes back towards the house.

OSKAR TATTOO (O.S.)
Hey, Stebbi Psycho!

Stebbi is startled. Notices Oskar appearing from a close by underpass, very much on his guard.

STEBBI
Oskar, you devil.

Oskar signals to Stebbi that they should hurry inside.

INT. TOTI'S MOM'S APARTMENT, LIVING ROOM - NIGHT

Stebbi enters with a sweaty and paranoid Oskar Tattoo in tow.

TOTI
Tattoo!? What the fuck is going on?

Oskar doesn't answer, clearly very surprised by all the guests.

TOTI
What's a matter with you? Why is your fucking phone turned off?

OSKAR TATTOO
Plan B man. All mobiles turned off. I dumped all my stash into the harbor.

TOTI
Plan B!? -- There is no Plan fucking B in motion you moron. What the fuck gave you that idea?

OSKAR TATTOO
But, you said "Momma wants a rose".

TOTI

Yeah. And?

OSKAR TATTOO

I don't know man. I thought maybe this "Momma-rose" thing was a Mayday code or something...

TOTI

What the fuck is wrong with you? You telling me that all your stash is floating in the ocean because of your stupid fucking paranoia!!?

Oskar looks confused, scratches his head.

TOTI

Jesus, dude, you gotta learn to relax. -- Are you on something right now?

OSKAR TATTOO

No. -- Well, OK, a little ephedrine and some cola, nothing major.

TOTI

Want a beer?

Oskar shrugs. Toti snaps his fingers at his Mom.

TOTI

Momma, fetch us some beers!

STEBBI'S MOM

What were you boys talking about?

OSKAR TATTOO

Schizophrenia and paranoia, man!

TOTI

Hurry up with the beers bitch! Beers are in the fridge. This tattoo thing will have to wait.

Toti's Mom runs into the kitchen. Toti points for Oskar to sit.

OSKAR TATTOO

Sorry man. I just... I think the Narcs are planning something big, -feeling some heavy duty vibes in the air.

TOTI

Vibes!? I can't feel no vibes. Do you feel any strange vibes Psycho?

STEBBI

Wha, no. Absolutely not...

OSKAR TATTOO

I don't know man, Bruno has been going on about it--

TOTI

--Bruno! ...Tattoo, don't be listening to his crap... See, the Narcs have nothing on us, OK. Nada. -- Now, lets just chill, drink some beer and relax.
(looks at the TV)
You prepped for Y2K at the parlour?

Toti winks at Stebbi, Oskar doesn't get the joke.

EXT. REYKJAVÍK (VISTA) - NIGHT

SUPER: "31. December 1999"

Fireworks explode and light up the night sky, war has been declared against the old year!

EXT. INDUSTRIAL BUILDING - NIGHT

The BMW parked amongst other fancy rides. The building's top floor is bathed in lights, music and commotion audible.

INT. INDUSTRIAL BUILDING, TOILET - NIGHT

A tuxedoed Stebbi looks at himself in the mirror. He looks nauseous, his breathing is fast and irregular. Takes out a zip-lock bag containing white powder. Snorts. Immediately feels better. Looks back at his mirror image. Nods reassuringly.

INT. INDUSTRIAL BUILDING, CASINO - MOMENTS LATER

We follow Stebbi into the decorated hall. Champagne flows. The annual year-end sketch show, live on a projection screen.

The whole inner circle is here, wearing his/her best clothes along with a few guests, mainly HOT YOUNG GIRLS. In a corner 4-5 FOREIGNERS sit, watching some STRIPPERS pole dancing.

Stebbi goes over to Dagny, points at the foreigners.

STEBBI

Who are they?

DAGNY

Some Lithuanians. Friends of Bruno, I think.

Stebbi nods. Those Lithuanians look rather menacing.

Bruno appears, topless underneath a white tuxedo jacket. Leading a WAITRESS who is carrying a tray with all sorts of "treats".

BRUNO
Now, what can we offer the soulless
Psychopath?

Bruno grabs Stebbi who stiffens up, but tries to hide it.

WAITRESS
We have E, Alaska snow, speedballs,
acid, 80% proof speed and the joints
here are black Afgans.

STEBBI
Wow, nice. No thanks, I'm good.

The waitress leaves. Bruno takes Stebbi to the side.

BRUNO
You got a passport?

STEBBI
Uh... Yeah, sure.

BRUNO
Cool. -- Meet me outside in 2 minutes.
We're going for a little drive.

Bruno leaves. Stebbi looks after him, baffled.

I/E. BMW, PARKED - MOMENTS LATER

Stebbi waits in the car, watching the entrance. Fishes out his mobile and the note from the detectives with the phonenumber. Dials it. After a couple of rings, we hear some STATIC, then:

VOICE (O.S.)
We are listening.

STEBBI
I... I don't really know what is going
on, but Bruno is taking me for a ride.

VOICE (V.O.)
Good. Remember, try to get him to talk
about Robbi. What happened to him.

STEBBI
Yeah, I'll try.

Bruno comes out. Stebbi slides the mobile into his breast-pocket. Bruno gets into the car.

BRUNO
Drive.

STEBBI

OK. -- Where are we going?

BRUNO

Just drive eastwards.

I/E. INDUSTRIAL NEIGHBORHOOD, OUTSKIRTS OF REYKJAVIK - LATER

They have reached an empty neighborhood. Bruno motions for Stebbi to turn left, down a dark gravel road.

EXT. BRUNO'S "DUNGEON" - SAME TIME

Stebbi parks the car by a weird industrial structure that's built into the rock face and seems to have been abandoned before it was 100% completed.

They get out. Bruno unlocks a sturdy steel door, motions for Stebbi to lead the way.

INT. BRUNO'S "DUNGEON", FRONT HALL - CONTINUOUS

Bruno locks the door behind them. They walk through an unpainted and unfurnished hall. Dusty construction equipment all around.

Stebbi follows Bruno deep into the space and into another hall.

INT. BRUNO'S "DUNGEON", INNER HALL - CONTINUOUS

Complete darkness. Bruno plugs in a work-light. This hall is empty except for a small pile of junk in one corner.

Bruno goes towards another room, hidden behind a curtain.

INT. BRUNO'S "DUNGEON", CHAMBER - CONTINUOUS

In here is a sink with mouldy leftovers and containers, a fridge, stacks of canned food, a dirty mattress, dusty desk, porn magazines etc. - suggesting someone stays here on occasion.

Bruno removes an envelope from a drawer, hands it to Stebbi.

BRUNO

Open it.

Stebbi obeys. Takes out an airplane ticket, German currency etc.

BRUNO

You are leaving on an important business trip to Hamburg tomorrow, via Copenhagen.

STEBBI

What? Tomorrow?

BRUNO

Relax, the flight isn't until the afternoon. You can party all you want tonight. -- All the info you need is in there. Your job is to deliver a huge payment.

Bruno drags out the red duffel bag Stebbi used when exchanging currency. Slides it over to Stebbi, it's still filled with cash.

BRUNO

If Customs start asking questions, you're just on your way to buy a car. You know, taking advantage of the favorable currency exchange rate.

STEBBI

Wait, I thought Toti had already shipped this dough out?

BRUNO

Stebbi, I'm going to confide in you. Toti is about to get demoted. He's been getting way too soft lately.

STEBBI

Wha, Toti? ...really?

BRUNO

Either that, or he's simply turning against us. You remember the 100% Peru stuff?

Stebbi nods.

BRUNO

It arrived the other day, and Toti was the only one who knew about it. -- It never made it to the Bakery.

STEBBI

Yes, but--

BRUNO

--I looked into it myself, the coke reached Iceland alright, but vanished en route to the Neutral Zone.

Stebbi is speechless, lost in thought. Bruno stands up.

BRUNO

Come, I'm going to show you something.

INT. BRUNO'S "DUNGEON", INNER HALL - CONTINUOUS

Bruno leads Stebbi to the pile of junk in the corner. Stebbi notices weird tools that seem straight from a middle-age torture chamber. Bruno drags out a 3-foot long steel box, quite rusty.

BRUNO
Here. Open it.

Stebbi has to use all his strength to force open the rusty box. He recoils in disgust due to the foul stench from the inside.

STEBBI
Jesus! Fuck...

Bruno laughs. Bends over the box, which seems filled with salt. Scrapes some salt away with a small fire axe, uncovering...

...a somewhat rotted HUMAN ARM.

Bruno keeps on scraping salt off the arm, revealing a familiar tattoo, "666" -- this is definitely the arm of Robbi the Rat!! The stench is horrendous and Stebbi almost vomits. Bruno grabs his arm, points into the box.

BRUNO
This is what happens to dirty rats who grass on their friends. -- Never forget that, Stebbi Psycho.

STEBBI
I-is this ehm, ...what's-his-name--

BRUNO
--Cut the crap. You know very who's arm this is.

Bruno pulls Stebbi closer, their faces almost touching.

BRUNO
Think about it, he and I were friends since kids. Just imagine what'll happen to someone I know even less.

Releases Stebbi. Stebbi is getting very stressed. Unconsciously feels the breast pocket where his mobile is.

STEBBI
You... then you killed him, right?
Or... -I mean...

BRUNO
What you got there?

Bruno grabs Stebbi and pulls out the mobile from his breast pocket. Looks at the display. Stebbi is completely frozen.

BRUNO
Well!? How about that!

Bruno looks around.

STEBBI
I, uh...

BRUNO
There's no reception.

Bruno shows Stebbi -- The screen is blank, no reception.

BRUNO
We have to get Nori to hook you up
with a better phone.

Bruno throws the mobile to Stebbi, points to the massive walls.

BRUNO
But there's probably never going to be
good reception in here. -- Which is
fine. Makes it harder for the coppers
to bug us, eh.

Stebbi is in as state of utter shock. Bruno snaps his fingers.

BRUNO
Let's go. We don't wanna miss the end
of the Millenium, do we? -- Psycho?

INT. INDUSTRIAL BUILDING, CASINO - MIDNIGHT

Bruno stands on a chair, microphone in one hand and champagne in the other. He's leading the countdown to the new year, everyone joining in...

BRUNO
9...8...7...6...5...4...

WAITRESSES offer people drugs and Champagne from trays. Stebbi is lost in thought -- not counting down!

BRUNO
3...2...1!!!

Bruno sprays champagne over the crowd. Loud cheers and celebration erupts. People hugging, jumping upon chairs and tables. Drinking champagne, swallowing drugs, snorting lines.

Toti and Dagny come over to Stebbi. Toti hugs Stebbi.

TOTI
To the new year!

STEBBI
Yeah, ditto that.

DAGNY
Hey there stud, -may I?

She grabs Stebbi and kisses passionately. Gropes him.

TOTI
Well if it isn't Tommy Lee and Pamela!

Dagny pulls free, pokes Stebbi's nose - he blushes.

TOTI
Alright. Dagny has to rush off to some
"wonderful" jet set party. You'll give
her a ride won't you?

DAGNY
Please, pleeeeeease, my stud.

STEBBI
Sure, sure. No problem.

Stebbi laughs. Toti checks his watch, suddenly looking tense.

TOTI
Stebbi, can I ask you something?

Stebbi nods. Toti leans closer, whispers.

TOTI
You remember the Peruvian Cola? You
know, the prime shit I asked you to
pick from the shore by the pigstie?

STEBBI
Yeah, right.

TOTI
You did pick it up, no?

STEBBI
Yeah, sure.

TOTI
And delivered it to the bakery?

STEBBI
Yeah.

TOTI
You sure?

STEBBI
(hysterical laughing)
Yeah, of course. Why?

TOTI

Bruno is going fucking mental because of this snow. Claims it never reached the Neutral Zone.

Dagny comes to them, now wearing a overcoat.

TOTI

OK, you two better hurry.

STEBBI

Toti, ...I.

(whispers)

Concerning... Robbi, what uh, happened to him, you know. I think maybe...

Toti's mobile beeps - a text message. He looks at the display, becomes serious. Signals for Stebbi to hurry out. Leaves. Stebbi looks at Dagny, shrugs. They head for the exit.

Stebbi glances in the direction of Bruno who is licking the nipples of two GIRLS. -- Bruno looks back, grins.

I/E. BMW, EN ROUTE - MOMENTS LATER

Stebbi and Dagny drive down the street, away from the industrial building. Stebbi notices something in the rearview mirror...

POV MIRROR: Further down the street, Toti stands by an unmarked van, clearly very upset. Speaks to someone sitting in the van's front seat. -- We CANNOT see who it is.

EXT. BY THE POND IN REYKJAVÍK - NIGHT

Stebbi parks the BMW in front of an old theater, it's entrance decorated with balloons. Elegantly dressed people streaming in. Dagny takes out a small box with coke, snorts some.

STEBBI

Dagny, babe. Eh... If you could, uh, choose a place, any place, in the whole world, to live, you know... What would you, uh--

DAGNY

--What place would I choose? -- Jesus Stebbi, wow!

Dagny thinks for a beat. Then notices someone she recognizes heading into the party at the old theater.

DAGNY

Hey Stebbi stud, can I take a rain check on the answer? Is that OK?

STEBBI

Sure, OK.

She gives Stebbi a wet kiss. Then tip-toes on her high heels towards the party.

EXT. PARKING LOT, SURROUNDED BY TREES - LATER

A secluded and dark lot inside a small forest near the Reykjavik domestic airport, momentarily illuminated by exploding fireworks.

Stebbi parks the BMW, steps out. Walks behind the car. Takes a deep breath before opening the trunk.

POV: By the spare wheel, the bag with the Peruvian Cocaine.

STEBBI

(sighs)

Fucking fuck.

Stebbi stares at the bag for a few seconds, thinking. Then looks quickly around. Picks up the bag and a small shovel.

EXT. FORREST, CLEARING - LATER

CLOSE-UP: Stebbi's fancy shoe stepping on the shovel.

He has dug a small hole in the frozen ground. Places the plastic bag inside the hole. Fills it up again.

I/E. BMW, EN ROUTE - NIGHT

The BMW drives in the direction of the industrial neighborhood. SIRENS can be heard approaching. 2 POLICE CARS speed past.

STEBBI

What the hell...

The police cars turn, disappearing from sight.

EXT. INDUSTRIAL NEIGHBORHOOD - MOMENTS LATER

Stebbi turns slowly into the street, HITS THE BRAKES...

STEBBI'S POV: Next to the industrial building 7-8 police seal off the area, blue lights flashing. Also 3 unmarked vans like the one Toti exited before. The area is crowded with POLICE and SWAT MEMBERS. Also Narc DOGS. -- A fullblown shakedown!

STEBBI

Holy shit...

Detectives Árni and Konrad are supervising the efficient operation. Some people are being led out in handcuffs, amongst them Oskar Tattoo, Rosi, Eddi Krueger and the Lithuanians.

Exploding fireworks light up the roof of the building. There is some movement there, silhouettes...

STEBBI

Toti...!

Close to the roof's edge is Toti, seems in the midst of a heated argument. Fireworks explode -- behind Toti we catch a glimpse of Bruno's white tuxedo jacket.

Because of his distance and point of view, Stebbi is the only one that can see the 2 men on the rooftop. He squints his eyes.

Suddenly Toti pushes Bruno who in turn grabs hold of Toti. Their tug of war approaches the edge of the roof. The sky turns dark for a moment.

Then more exploding fireworks; Bruno hits Toti with something...

...causing Toti to FALL OF THE ROOF!

Stebbi's jaw drops.

SLOW-MOTION: Toti falls -- almost gracefully, illuminated by a sky full of exploding fireworks.

LOUD CRASH when Toti lands on a police car.

Suddenly it's as everything freezes for a moment: Police officers, their prisoners, time. Even the fireworks in the sky seem to take a pause. -- A car alarm goes off.

Bruno's silhouette peeks over the roof's edge. Flashes from exploding fireworks blind Stebbi momentarily, then total darkness resumes. -- Stebbi looks up and down the rooftop, it's like Bruno has just vanished.

On the ground, an injured police officer crawls from the wreckage underneath Toti's body. Other officers rush to his aid.

Frozen stiff, Stebbi just stares at the chaotic scene.

FLASH CUTS: Arni and Konrad give Stebbi an ultimatum in the car. - Stebbi calling the police earlier that night. -- Detectives sit by surveillance equipment. -- Bruno's dungeon; Bruno shows Stebbi the display on Stebbi's phone; no reception.

STEBBI

Fuck, fuck! Fucked up insane madness.

Stebbi puts the car in reverse and SCREECHES off. The noise startles Stebbi, he immediately hits the breaks.

Quickly looks towards the commotion. In the midst of it is Arni, he glances back at Stebbi, -their eyes meet for a brief moment...

FLASH CUTS: Earlier, Toti by the unmarked van. This time we can see who he's talking to inside the van... -It's Arni!

Back on Stebbi and Arni RLR looking at each other. A police officer urgently waves to Arni to come over, he takes his eyes off Stebbi and follows the officer.

Stebbi grabs his chance and drives away.

I/E. BMW EN ROUTE - MOMENTS LATER

Exploding fireworks reflect on the BMW's front window.

Stebbi fists the wheel. Behind his glazed and wired eyes, everything is reaching boiling point as he aimlessly drives away. Just nowhere fast. Away from the scene. Away, away...

CROSS-CUT WITH:

FLASH CUTS, from past scenes:

-- *Toti in the night club: "I know another wacko that's also losing it."*

-- *Toti and Stebbi post bank heist; Toti: "Bruno, like I said, he's fucking fried in the head."*

-- *Stables, Bruno grabs Stebbi's balls.*

-- *Bruno raping Stebbi, grinning.*

-- *The rotten arm in the box.*

-- *Abstract image: Bruno's smirking face, seen through FIRE.*

Finally -- SLOW MOTION; Toti crashing down on the police car...

BLACK.

EXT. REYKJAVIK - MORNING

The first rays of a new Millennium bathe the sleeping, snow covered city in a cold light.

EXT. PARKING LOT, SURROUNDED BY TREES - MORNING

The BMW is parked in the same spot as before, surrounded by burnt remains of fireworks. The car windows are covered in fog.

INT. BMW, PARKED - MORNING

Stebbi sleeps. Still wearing his tuxedo, the collar upturned.

Suddenly snaps awake. He's freezing, turns the engine on and blasts the central heating. Looks at his mobile, the display reads "Silent" and "21 missed calls". The time is "09:31".

Stebbi closes his eyes, sighs. Finally steps out of the car.

EXT. PARKING LOT, SURROUNDED BY TREES - CONTINUOUS

He looks around, there is no one around.

EXT. FORREST, CLEARING - LATER

Stebbi digging with the shovel, hits something. Pulls out the plastic bag with the cocaine.

EXT. PARKING LOT, SURROUNDED BY TREES - MOMENTS LATER

Stebbi opens the trunk of the BMW. Takes out the RED DUFFEL BAG. Looks at it for a moment, opens it..

Takes out a wad of bills and stuffs in his wallet. Throws the plastic bag with the cocaine into the duffel bag. Fetches his passport and envelope Bruno gave him from the glove compartment, puts in his inside pocket. Notices his blinking cell: "UNKNOWN".

Stebbi tosses the mobile to the ground. Crushes it. Throws the pieces into the thicket. Locks the car and throws the keys away.

EXT. ROAD BY REYKAVÍK DOMESTIC AIRPORT - MOMENTS LATER

Duffel bag in hand, Stebbi walks briskly along the empty road.

EXT. BUS TERMINAL - MOMENTS LATER

Stebbi hurriedly enters the bus terminal.

INT. BUS TERMINAL - MOMENTS LATER

Stebbi by a pay phone. Takes a deep breath, closes his eyes...

STEBBI

Mom, hi. It's Stebbi.

(listens)

Happy new year. -Mom? Can you hear me?

(listens)

Yeah, Toti is... doing great. You know

Toti, eh. -- But hey, I was wondering.

(listens)

I'm sending a package out west with the bus, a duffel bag. Just put it in my closet downstairs...

INT. BUS TERMINAL, TICKET BOOTH - MOMENTS LATER

Stebbi hands the duffel bag to a CLERK.

INT. INTERNATIONAL AIRPORT, CUSTOMS - DAY

The tuxedoed Stebbi is last in line at the security gate. Holding his passport and a boarding card: "COPENHAGEN".

A SECURITY GUARD looks in the direction of Stebbi who looks away immediately. Stebbi strokes pearls of sweat from his forehead, clearly not feeling too well. Leaves the line in a hurry...

INT. INTERNATIONAL AIRPORT, TOILET - MOMENTS LATER

Stebbi throws up into a toilet bowl.

Moments later: Stebbi on his knees, hugging the toilet. On the verge of tears from the exertion.

Moments later: Stebbi washes his face. Takes out a bag with speedballs, only 2 remain. Sighs. Then pops both.

INT. INTERNATIONAL AIRPORT, CUSTOMS - MOMENTS LATER

Stebbi goes through the security check without any problems. Reaches for a tray sliding out of the x-ray machine.

CLOSE-UP: On the tray is Stebbi's wallet, packed with currency.

DISSOLVE TO:

MONTAGE:

-- The front page of "DV", Iceland's leading tabloid: "MASSIVE DRUG BUST", along with a photo of Toti's body being carried away on stretchers. And a caption below: "A Member of the Drug Cartel Dies during Police Raid. Eleven Held in Custody. Cartel's Leader Still at Large."

STEBBI (V.O.)

Bruno somehow managed to avoid being arrested, he just disappeared. Still, the authorities felt the really hit the jackpot with the raid. I mean, they were able to hand down sentences for just about every imaginable crime; smuggling, insurance fraud, drug dealing, bank robberies, money laundering, theft - just name it.

-- A SERIES OF PHOTOGRAPHS: Police rounding up party guests, including a few members of the inner circle. Also arrested;

The cousins Albert and Ingo, Sören the electrician (the last two in Copenhagen). -- Some of them being led into the Reykjavik courthouse, faces hidden behind pulled up jackets and sweaters.

STEBBI (V.O.)

But the irony is it didn't really change a fucking thing. The drug scene had changed forever. Soon new dealers appeared like ants out of the woodwork. Because where there is steady demand, there will always be someone willing make a profit by simply catering to the customer's needs. It's a rule of nature.

-- SERIES OF NEWS PAPER CLIPPINGS: Real articles from the Icelandic press, covering the years 2000-2009, emphasizing the following facts:

- More brutality. Massive increase in violent crimes.
- Debt collecting taken to a new more brutal level, family members of addicts often victimized.
- The volume of confiscated smuggled narcotics multiplies between years. Also, pure heroine found for the first time ever.
- A corresponding explosion of drugs in circulation.
- Younger drug users (photos of 10-11 young children).
- The introduction of foreign drug cartels (Lithuania, Poland). News of violent group rapes, by members of those cartels.
- Etc. (NOTE: Possibly put in the mix fictional news clippings about characters from the film, e.g. Rosi who could be a drug lord of the 21st century)

STEBBI (V.O.)

The market for illegal drugs has grown exponentially in the new Millennium. Just look at the volume the police manages to confiscate once in a blue moon, -estimated less than 5% of what is actually smuggled into the country. Remember the days when we heard on the news that the police had caught maybe 70-80 grams of cocaine or 300 tablets of E? Today the norm is more like 4 kilos and 10.000 tablets! Every day the newspapers are full of this. And no one is anymore under the delusion that Iceland is safe from the foreign drug cartels. Or do you think that all those Lithuanians and Poles that populate the Icelandic prisons came here as tourists!? Yeah, right!

(sighs)

(MORE)

STEBBI (V.O.) (CONT'D)
 No, Bruno's prophecy was fulfilled.
 There is no stalemate anymore, Black
 has the upper hand now. -- But I guess
 the day will come when the authorities
 get with the program, and do what is
 inevitable, -just legalize the whole
 damn drug business...

BLACK.

INT. AIRPLANE, IN THE AIR - MORNING

An unkempt, burnt out and a few years older Stebbi snaps awake
 from his peaceful slumber. Rubs his eyes. Looks out the window.

SUPER: "11 Years Later, Fall 2010"

INT. INTERNATIONAL AIRPORT - MORNING

Stebbi waits in line by the customs deck. Nearby a some HELL'S
 ANGELS MEMBERS are being searched by ARMED POLICE OFFICERS.

Stebbi hands a CUSTOMS OFFICER his passport. He glances at it.

CUSTOMS OFFICER
 Welcome home.

STEBBI
 Thanks.

INT. BUS TERMINAL - DAY

Stebbi is in the departure area. Looks at some DRUNK TEENAGERS
 playing in the arcade area, they are hardly older that 12-13.

VOICE ON INTERCOM (O.S.)
 Boarding now for the West-fjords,
 departure in 5 minutes.

INT. BUS, EN ROUTE - AFTERNOON

Stebbi in the slow moving bus. Looks at the landscape pass by.

STEBBI (V.O.)
 After many drug infused years of
 wandering around Europe, I finally
 came back. To pay my Mom a visit....

EXT. CEMETERY - DAY

A coffin with flowers on top, sitting on beams that are placed above an open grave. A handful of people stand around.

The MINISTER (50'S) nods to Stebbi who shovels mud on top of the coffin, containing his mother.

INT. VILLAGE RESTAURANT - LATER

The modest looking establishment is the only one of its kind in the village. Rows of tables with plastic tablecloths, lined with coffee thermoses, porcelain cups and some pastries.

A few guests scattered around, mostly OLDER PEOPLE. By the bar sit 2-3 ROUGH LOOKING FISHERMEN, obviously not here for the wake. Stebbi stands next to the Minister.

STEBBI

So, ...do you know if there was any inheritance?

The Minister's face turns red.

MINISTER

You got some nerve Stefan. Returning after all this time and... and...

(calms himself down)

As you should know the bank will claim the house. And I'm afraid your Mother's meagre belongings are not worth a lot. Sorry to say.

Stebbi just nods, shamefully.

EXT. RUN DOWN HOUSE - AFTERNOON

Stebbi stands outside the tiny, ancient house he grew up in. It's in the old part of the village and most surrounding houses have either been torn down or boarded up.

Stebbi opens the front door with a key.

INT. RUN DOWN HOUSE, BASEMENT - MOMENTS LATER

Stebbi climbs down the narrow stairwell. Opens a door...

INT. RUN DOWN HOUSE, STEBBI'S OLD ROOM - CONTINUOUS

...enters his old room. It's modest furniture is neatly arranged, albeit dusty.

Stebbi opens up a wardrobe. Browses through old clothes and junk and quickly finds what he's looking for... -the RED DUFFEL BAG.

Sits down and unzips the bag. Empties it's contents on the bed, - wads of cash and the plastic bag with 1 Kg of 100% pure cocaine.

STEBBI
No inheritance, eh!?

Grabs scissors and cuts the bag open. Carefully scoops up some cocaine and snorts. Closes his eyes - this stuff is grade A.

DEEP VOICE (O.S.)
Isn't this what's usually referred to
as "unauthorized handling of other
people's property"?

Stebbi turns: In the doorway stands one of the scruffy fishermen from the bar, full beard and long hair, wearing dark sunglasses.

Stebbi jumps on his feet, throwing over both the duffel bag and the cocaine bag, - scattering money and white dust all over.

STEBBI
Shit!

He starts picking stuff up but immediately halts. - There was something about that voice...

The fisherman takes down the sunglasses and we recognize right away BRUNO'S piercing cold gaze.

BRUNO
If it isn't the Psycho himself. Back to attend his Mother's funeral. You who were nowhere near when they buried Toti. Not very polite, considering how your foul play and lies contributed to his death.

STEBBI
That's bullshit--

BRUNO
--Stefan Kormakur Jonsson. Not only a lowlife rat and a thief, but also a bloody murderer.

The air is fraught with tension. Bruno seems ready to strike at any moment. We can almost *hear* Stebbi's rapid heartbeat.

CLOSE-UP: Bruno's face.

CLOSE-UP: Stebbi's face. He glances down at the bed.

CLOSE-UP: On the bed, the scissors (from cutting the bag open).

HORIZONTAL THREE-WAY SPLIT-SCREEN, ALL THE CLOSE-UPS: Bruno has also noticed the scissors. FREEZE FRAMES...

STEBBI (V.O.)
You remember about Moment Zero?

FLASH CUTS: Inside the BMW, Toti looks at Stebbi (NOTE: SAME as before, outside apartment with hashish inside door).

TOTI
And most importantly, - YOU NEVER LOSE
FACE, NO MATTER WHAT!

FLASH CUTS: Stebbi kicking the head of the unconscious Einar...

CUT TO:

WIDE SHOT, FROM ABOVE: Stebbi and Bruno, frozen at opposite ends of the room. Cash and cocaine scattered around between them.

CLOSE-UP, SLOW ZOOM-IN: Bruno, focused, grinning.

STEBBI (V.O.)
I said that I had experienced Moment
Zero twice. Well, this here was the
2nd time...

CLOSE-UP, SLOW ZOOM-IN: Stebbi. -- FREEZE FRAME.

DISSOLVING into...

...IMAGE of a SKULL, white on black.

STEBBI (V.O.)
(whispers)
Fuck. You.

BLACK.

SOUND: The squeaking of rusty hinges. Heavy iron lid slams down.

FADE IN:

CLOSE-UP, SLOW ZOOM-OUT: Robbi's rotted arm inside the iron box.

ANOTHER ARM is thrown in next to it. Salt shoveled over it...

BLACK.

FADE IN:

EXTREME CLOSE-UP: The two arms, side by side. We see they BOTH bear the same tattoo: "666".

THE END.