

CANNES 26

KÖLD

By

Aldo Brandoni

And

D B Nerge.

(Version Ardbeg 3
Cannes draft
11 Nov 2025)

© Copyright:
Big Mistake Productions
15 Rue Jules Valles
34200 Sete
FRANCE

+33 6588469557
+46 708803099

CANNES 26

1.

Mark 16:15-18

And he said unto them, Go ye into all the world, and preach the gospel to every creature.

He that believeth and is baptized shall be saved; but he that believeth not shall be damned.

And these signs shall follow them that believe; In my name shall they cast out devils; they shall speak with new tongues;

They shall take up serpents; and if they drink any deadly thing, it shall not hurt them; they shall lay hands on the sick, and they shall recover.

NB. As this story takes place in Torne Valley, in fact the border between northernmost Sweden and Finland, divided by the Torne River, both these languages are spoken as well as the official local language Meänkieli (try to pronounce that) and Sami - spoken by the Samis that populate the northern part of Scandinavia. Fearghal McKenna also speaks Irish to his wife Grainne.

However McKenna and his Swedish counterpart (of Finnish origin) Hannu Levin (pronounced Le Veen not Levine) speak English although Levin's English is quite rudimentary and crude. Also Finnish, Swedish and Latin will be spoken.

Even though both Sami and Meänkieli are official minority languages in Sweden no Bible has been printed in Meänkieli. The region is what's called Godless ground - Jumalaton maa in Finnish.

The McKenna family features some Irish names that may be difficult to pronounce properly:

Grainne:Gran-yah

Ruadhri:Raw-ree

Dearbhla:Durv-lah

Fearghal:Fur-gal

EXT. ARCTIC LANDSCAPE/COUNTRY ROAD - DAY

Car speeding down a perfectly straight road through the icy landscape.Barren.Desolate.Beautiful.Treacherous.

CANNES 26

2.

I/E. ARCTIC LANDSCAPE/RENTAL CAR - CONTINUOUS

FEARGHAL MCKENNA (38 yrs, lean) drives a rental car in the desolate winter landscape. In the other end wife GRAINNE MCKENNA (35 yrs). Infant yowling incessantly in background. Speaker on.

FEARGHAL MCKENNA
(dialogue in Irish)
Can you repeat that again, please.

GRAINNE MCKENNA
(o.s.)
I said he's been screaming since you left.

FEARGHAL MCKENNA
Have you taken him to the doctor?
You should take him to see Dr McDermott.

GRAINNE MCKENNA
(o.s.)
I can't stand him. He always finds some...(breaking up)...cure.

FEARGHAL MCKENNA
Sorry, the connection's really bad...

GRAINNE MCKENNA
(o.s.)
What?

FEARGHAL MCKENNA
But I feel really guilty for going.

GRAINNE MCKENNA
(o.s.)
You shouldn't be, I...

FEARGHAL MCKENNA
Please repeat that last...

GRAINNE MCKENNA
(o.s.)
I told you to go...

FEARGHAL MCKENNA
I'll give it a day or two then I'm back...

BAM! McKenna hits the breaks.

CANNES 26

3.

EXT. ARCTIC LANDSCAPE/ICY ROAD - CONTINUOUS

The car spins on the icy road. Comes to a halt. McKenna steps out. Slippery. Checks underneath the car. Sees nothing. No trace of mishap.

I/E. ARCTIC LANDSCAPE/RENTAL CAR - CONTINUOUS

Mobile connection broken.

FEARGHAL MCKENNA
Grainne...?Grainne?.

McKenna starts the engine.

EXT. BED&BREAKFAST/OUTSIDE - DUSK

Rental car parks next to wooden 2-storey B&B.

I/E. ARCTIC LANDSCAPE/RENTAL CAR - CONTINUOUS

McKenna checks his watch. 13.00hrs. Early afternoon. Getting dark early. Through the glass door he spots a young woman. Grabs his bag. Exits car.

INT. BED&BREAKFAST/RECEPTION - CONTINUOUS

Reception empty. McKenna looks around. A letter and a key to room 26. Grabs key and goes upstairs. Unlocks room.

INT. ROOM 26 - MOMENTS LATER

Dark outside. McKenna in sparsely furnished room. Bedside lamp on. Metal frame bed. McKenna unpacks bag. Finds brass crucifix. Disconcerted. Tries to call wife on FaceTime. Bad connection.

FEARGHAL MCKENNA
Hey, Grainne, how's it going?

Infant still screaming his lungs out.

GRAINNE MCKENNA
Fearg, I'm soooo tired.

FEARGHAL MCKENNA
Just quick. Did you pack a crucifix?

CANNES 26

4.

GRAINNE MCKENNA

No.

FEARGHAL MCKENNA

Did Ruadhri do it?

GRAINNE MCKENNA

Why should he?

FEARGHAL MCKENNA

I don't know. It's here with me.

Holds it up. Puts it on bedside table.

FEARGHAL MCKENNA (CONT'D)

Can I talk to Ruadhri?

GRAINNE MCKENNA

Ruadhri, do you want to talk to daddy? (distant No). Well, you heard.

FEARGHAL MCKENNA

Ruadhri, (appears in frame, distant look) did you put something in daddy's bag?

GRAINNE MCKENNA

(off screen) He couldn't. Stop bothering him.

Ruadhri disappears. Grainne back on screen.

GRAINNE MCKENNA (CONT'D)

Ruadhri, don't do that! Stop it!

Connection disrupted.

FEARGHAL MCKENNA

Fuck!

McKenna looks around. Where's the crucifix? Gone. Looks around the room. Under the bed.

The crucifix is under the nightstand. Straight into the electric cable connecting the nightlight. McKenna kneels, bracing himself, grabbing hold of the radiator to reach the crucifix in the tight space. DAMN!

McKenna gets an electric shock as the light goes out.

Grasping to get in the headboard. Getting a jolt. Falling to the floor. Kicks free. All lights go out. He is lying on the floor for awhile. Rises slowly.

CANNES 26

5.

INT. BED&BREAKFAST/LOUNGE - CONTINUOUS

McKenna goes down the stairs. All dark. Calls out. Nobody there. Lights up with mobile. Looking for a storeroom. Finds it. Checks the fuse box. Changes a fuse. Still dark.

INT. ROOM 26 - CONTINUOUS

McKenna goes to bed. The room pitch dark.

INT. ROOM 26 - NIGHT

McKenna wakes up. All lights are on. Checking the clock. 3 at night. Gets up, tries to switch off the main light. Does not work. Goes around and tries to switch off all the light buttons. The light is still on. McKenna locks the door. Goes to bed.

INT. BED&BREAKFAST/LOUNGE - MORNING

McKenna pushes away a plate of meagre assorted cured meats and cheese. Finishes his coffee. All alone. Looks at his burned palm. A perfect cross. With contours. Finds a napkin. Wraps his hand. Ties a knot.

INT. BED&BREAKFAST/RECEPTION - MOMENTS LATER

McKenna hesitating whether he should leave the room key. Keeps it. Makes an attempt to call Grainne. No connection.

EXT. BED&BREAKFAST/ OUTSIDE - MOMENTS LATER

McKenna almost shocked by the cold. Slipping in the snow. Car lock frozen. McKenna wrestles trying to open the car with his injured hand. Finally door opens.

FEARGHAL MCKENNA

Note to self. Do not lock car door.

EXT. OUTSIDE POLICE BARRACKS - LATER

McKenna exits the rental car. Through a window McKenna spots HANNU LEVIN (early 60's) ravaged with a haggard face, pouring a mugful of vodka from a bottle. His unwashed police uniform several sizes too small. Places the bottle in bottom drawer. Takes a swig. McKenna opens the door.

CANNES 26

6.

INT. POLICE BARRACKS - CONTINUOUS

Old worn desk. Old style metal bookshelf behind desk. Stale smell of mold and putrid decay. Piles of old stuff. Untidy.

Levin looks up with a wry smile.

HANNU LEVIN

Oh, McKenna. The Senior Specialist.
At last.

FEARGHAL MCKENNA

I'm Fearghal.

Handshakes.

HANNU LEVIN

I will call you McKenna. Or even
Kennä.

FEARGHAL MCKENNA

I'd prefer Agent McKenna.

HANNU LEVIN

OK. Kennä. Glad to see you here. You
are not exactly dressed for this
climate.

FEARGHAL MCKENNA

No. I guess not.

Awkward silence.

FEARGHAL MCKENNA (CONT'D)

Well, we couldn't really make sense
of your report down at Europol. It
was quite insufficient. We got the
impression there was some activity
along the border. Smuggling.
Trafficking? Can you brief me,
please?

HANNU LEVIN

Not really. It's a bit complicated.
Are you a believer?

FEARGHAL MCKENNA

Not really. I'm Irish. So I'm born
and raised in the Catholic faith.
But a believer. No. I left that a
long time ago.

CANNES 26

7.

HANNU LEVIN

OK, Kennä. You are not a believer.
That is bad.

FARGHAL MCKENNA

I can't really see the connection.
To be honest I find this a waste of
time and I got a sick child at
home. So unless you can give me a
solid reason, I'm going back to the
Hague.

HANNU LEVIN

I was hoping for a different
attitude.Well.You can not go back
today anyway so let me show you
something.It's not far from here.

FEARGHAL MCKENNA

What does that mean? Distances here
seems to be a bit skewed.

HANNU LEVIN

Well. An hour. Or two.

Levin gets up. Opens a door to adjacent room.Rummages about.
McKenna tries to make a phone call.His bandaged hand makes it
a bit awkward.

HANNU LEVIN (CONT'D)

(from the storage room)

Mobiles are almost useless up here.
Lousy coverage.

FEARGHAL MCKENNA

So I've noticed.

McKenna sniffs the mug.

Levin appears in a huge overall and Polar boots.Carries
another pair.

I/E. OUTSIDE POLICE BARRACKS - MOMENTS LATER

Levin opens the door to his truck. Snowmobile under tarp on
flatbed. He throws the overall to McKenna.Catches it. Hands
him the Polar boots.Gets in. Leans over and opens the door
for McKenna.

HANNU LEVIN

Probably too large but will keep
you warm.

CANNES 26

8.

FEARGHAL MCKENNA

So can you brief me about what I am
to encounter?

HANNU LEVIN

I don't know what to tell you
really.

McKenna really annoyed. Looks at his watch. Gets in. The rest
of the ride in silence.

EXT. ICY LANDSCAPE - LATER

Pickup truck has stopped in the middle of nowhere. Levin rips
off the tarp. Climbs into the truck with a lot of effort.
Starts the snowmobile.

Pulls out two gangplanks. Reverses the snowmobile off the
flatbed. McKenna shivering in the cold. Even more annoyed.

Snowmobile on the ground. McKenna enters the huge overall.
Overall smells of piss and sweat and mold. Pulls on Polar
boots. Levin revvs up.

HANNU LEVIN

Jump on board.

McKenna sits up behind Levin. Off they go.

EXT. ICY LANDSCAPE - LATER

Snowmobile pushing slowly through the dense brushwood. Levin
manoeuvring the vehicle in the deep snow and uneven ground.
McKenna holding on for dear life. Tossed back and forth

EXT. BELOW THE BERM - LATER

Snowmobile comes to a halt by what seems to be a berm. Levin
dismounts. Continues on foot up the steep incline without a
word. McKenna sighs, miffed beyond all tolerance.

FEARGHAL MCKENNA

This better be good.

He follows Levin up the berm. Struggles as the overall and
boots are too big.

CANNES 26

9.

EXT. ON THE BERM - MOMENTS LATER

On top of the berm. Levin breathing heavily looks around. The berm stretches beyond the horizon forever.

HANNU LEVIN

This is where he spotted her.

McKenna catching up.

FEARGHAL MCKENNA

What? Who?

HANNU LEVIN

The railway man.

FEARGHAL MCKENNA

For fucks sake...

HANNU LEVIN

The girl. The little girl. You see.
This is an old railway stretch from
the war. But he checks it
regularly. And he saw her.

McKenna looks around. Nothing to be seen. Highly sceptical.

FEARGHAL MCKENNA

Should we look out for trains?

HANNU LEVIN

No trains since the fifties. Or
sixties.

Without answering Levin moves forward. The absence of sound broken only by the screaming snow. McKenna decides to follow. He has no other option. Suddenly Levin stops.

HANNU LEVIN (CONT'D)

There.

He points to a spot far away. McKenna squints in the blinding snow. On the berm there is a little girl (7 yrs). Long auburn hair blowing, white dress, bare legs in the chilling wind. A blood red stain on the front of the dress by the crotch. In her hand a brass crucifix with a pointed end. Blood dripping from the tip. This is somebody McKenna knows.

FEARGHAL MCKENNA

(silently)

Dearbhla?

McKenna passes Levin and moves towards the girl. But the girls does not get closer. McKenna moves even closer.

CANNES 26

10.

FEARGHAL MCKENNA (CONT'D)
(calls out)
Dearbhla!

No reaction. A vacant stare on the little girl.

Levin suddenly looks over his shoulder. Noiselessly a huge train stampedes towards them. Levin shoves McKenna off the berm. Rolls down in a huge cloud of snow as the train rockets and disappears into the void.

McKenna catches his breath. Stumbles back up on the berm. Levin follows. When the haze has dispersed the girl is gone. McKenna runs up to the point where the little girl was seen. She's gone. No sign of her.

McKenna walks back. Passes Levin.

FEARGHAL MCKENNA (CONT'D)
No trains eh?

They walk back to the snowmobile in silence. McKenna flummoxed.

EXT. BELOW THE BERM - MOMENTS LATER

Levin mounts the snowmobile. Looks up. Checks the clouds. Switches on the engine. Gestures to McKenna to mount. McKenna in shock.

HANNU LEVIN
It's getting dark. I suggest we
take another longer route across
the river. It's less strenuous.
Easier.

McKenna nods. Gets on board. They move off.

EXT. RIVERBED - DUSK

Snowmobile across the frozen river. The mountains towering majestically in the vista. A full bleak moon casts long shadows. The ice bellows. This route is certainly way longer. McKenna unsure. He tries to howl down the buzzing engine.

FEARGHAL MCKENNA
(shouts)
Will the ice take our weight?

HANNU LEVIN
(over the shoulder)
Holds for a train.

CANNES 26

11.

The snowmobile makes good time. Far in a distance a house can be seen. A twinkling light from a window.

EXT. RIVERBED - CONTINUOUS

Suddenly the snowmobile breaks through a rift in the ice. Levin throws himself off the snowmobile onto the firm ice. McKenna slides backwards on the seat as the snowmobile is pulled down into the dark icy cold water towards the bottom. Engine still revving. McKenna stuck as the revolving track has caught the leg of his over-sized overall.

EXT. UNDERNEATH THE ICE - CONTINUOUS

McKenna pulled underneath the ice, Fighting. No air. Overalls fixed. Kicking off the polar boots, tries to undo the overall zipper. Hampered by the weight of the overall in the strong current. Unfettered McKenna manages to slither out of the overall. Swimming towards the light. His lungs almost exploding from the strain.

EXT. RIVERBED - CONTINUOUS

Levin crawls closer to the edge of the ice. Waits. He lies as still as possible to be able to detect any movement from McKenna. He dares not even breathe. Closes his eyes as he realises the strong current has swept McKenna away under the thick ice.

Suddenly a hand grabs hold of the icy crust a few feet away. Levin worms closer and catches it the moment it slips below the surface. He pulls as hard he can. In a Herculean effort he manages to lift the limp McKenna, getting his head above the icy water. McKenna screams as he inhales. As soon as Levin gets McKenna out of the water he quakes from hypothermia.

Levin pulls McKenna close in order to warm him slightly. McKenna convulsing in and out of consciousness. Levin slaps his face.

HANNU LEVIN

Kennä, Kennä! Wake up! Wake! Kennä!

Levin crumpling McKenna's body. Then a noise. Levin turns his head.

EXT. ACROSS THE ICE - CONTINUOUS

Snow mobile in the distance. Approaching at great speed.

CANNES 26

12.

EXT. RIVERBED - CONTINUOUS

McKenna unconscious. Levin trying to warm him. The snowmobile comes to a halt next to him. A young woman RAVDNA (28 yrs) in an overall showing a fluorescent RESCUE on the back jumps off. Unzips the cover of the attached sled and pulls McKenna's lifeless body onto it. Sled lined with reindeer fur. Bites off the cover of several silvery rescue blankets and tucks them around McKenna's body. Levin catching his breath.

RAVDNA
(in Sami)
You OK?

Levin nods. Ravdna mounts the snow mobile.

RAVDNA (CONT'D)
Get up. Now. We can't loose a
second.

Levin crawls up on the snow mobile. Ravdna sets off at great speed.

EXT. THE HOUSE - MOMENTS LATER

Ravdna and Levin pulls McKenna out of the sled into the building. Dozens of huskies barking in a adjacent kennel.

INT. THE HOUSE - MOMENTS LATER

McKenna still weak in dry clothing. Wrapped up in blankets and reindeer furs. Ravdna tending. Checking pulse, auscultating. Very professional. Levin under a blanket. Sipping a mug of hot coffee.

RAVDNA
(in Sami)
He'll be fine. What were you doing
on the river? Luckily áddja
(grandfather) saw you go through the
ice.

HANNU LEVIN
We were up by Riipioja. We saw the
girl.

RAVDNA
Yes. I heard about her. She is not
from here. They gather up here.

HANNU LEVIN
Yes. Godless ground.

CANNES 26

13.

McKenna groaning. A logfire is lit.

INT. NOAIDI HOUSE - CONTINUOUS

In the opposite corner an elderly man NOAIDI (90's) sits in an worn armchair. An elderly WOMAN (Grandma AHKKU, 90's) brings him a hot cup of coffee. The huskies still howling outside.

The Noaidi takes the floor.

NOAIDI

(in Sami)

This is not civilisation, this is as far from civilisation as possible and still find humans. We do not build pyramids, cathedrals, we survive. Nature wants to kill us. Nature is not evil - nature sometimes rewards us - if we are strong. In jungle there is plenty to eat - here nothing. We are very pragmatic.

Ravdna translates in a low voice to English as McKenna comes around.

NOAIDI/RAVDNA

We are both friends with both Radien-attje God and Mubpienålmaaj Satan - depending on who rules. We have no word for hate.

Speaking slowly with a soft voice the Noaidi's furrowed face and droopy eyes bears a glassy look.

NOAIDI/RAVDNA (CONT'D)

Long time ago men of church come and tell us we have to choose one or the other. They punished us when choosing the wrong one. We believe in nature; we are born, live, die, decay, reborn. Love is not worth very much up here. What happened in G(?) is far from us. Kindness can be rewarded - so we reproduce.

Because the spirits of the dead remain so close to the living, we take great care to treat our ancestors with respect.

(MORE)

CANNES 26

14.

NOAIDI/RAVDNA (CONT'D)

Free spirits travel - demons can not travel. They need humans to do that.

A demon might take shape of a young woman who might seduce you. Her name is Jahbme akka. She is not of this world.

It has already happened. You then had them both - or they had you. It is the one and only. You may think what you like. They are twin demons. The other is Ruohitta. Him you have already met. Long time ago.

McKenna, Levin and Ravdna listens devoutly. The logfire crackles.

I/E. RAVDNA'S TRUCK - LATER

Ravdna drives. Levin and McKenna riding shotgun. Silence. Truck stops by Levin's truck. They all get out.

EXT. ICY LANDSCAPE - MOMENTS LATER

They gather by Levin's truck. Ravdna helps lifting back the gangplanks onto the flatbed. She returns to her truck and takes off. Levin and McKenna climb into theirs. Starts the engine.

I/E. LEVIN'S TRUCK - MOMENTS LATER

Levin looks at McKenna's bruised hand.

HANNU LEVIN

Did you hurt yourself?

McKenna checks his right palm. He almost forgot. A perfect imprint of the crucifix.

FEARGHAL MCKENNA

No. Happened the other day.

Levin nods. Silence. McKenna pensive.

FEARGHAL MCKENNA (CONT'D)

The man. The noaidi. He is blind?

Levin nods.

CANNES 26

15.

FEARGHAL MCKENNA (CONT'D)

But still he saw us go through the ice.

HANNU LEVIN

Yes. His inner eye.

EXT. BED&BREAKFAST/OUTSIDE - LATER

Levin drops McKenna off. He carries a bundle of his clothes.

HANNU LEVIN

Kennä is leaving tomorrow?

McKenna hesitates.

FEARGHAL MCKENNA

Not sure. I've got to pick up my rental at the barracks.

Levin nods. Drives off. McKenna walks up to the door. It's locked. He rummages through his clothes to find the key. Looks at his bruised hand. Unlocks the door. Enters.

INT. ROOM 26 - LATER

McKenna on the phone with Grainne. Infant whimpering.

FEARGHAL MCKENNA

I saw Dearbhla.

GRAINNE MCKENNA

Dearbhla?

FEARGHAL MCKENNA

Yes, my sister.

GRAINNE MCKENNA

I didn't even know you had a sister.

FEARGHAL MCKENNA

She died. No. She was killed.

GRAINNE MCKENNA

That's horrible. When?

FEARGHAL MCKENNA

She was killed during...

GRAINNE MCKENNA

Hold on...

CANNES 26

16.

Infant whining increases to ear piercing level. Connection break. McKenna redials a couple of times. No luck. Gives up.

Hits the bunk. Goodnight.

INT. ROOM 26 - NIGHT

McKenna wakes up in the middle of the night. The phone-line's open. Grainne is hysterical. Screaming. Hitting the infant. Howling with pain. McKenna tries to make contact. He shouts. The phone is cut abruptly. McKenna upset. Trying to call back. No response.

Switches on the bedside lamp. Checks the room. Under the bed.

Back to bed. Switches off light.

EXT. BED&BREAKFAST/OUTSIDE - MORNING

Levin is waiting outside the boarding house. Truck engine running. McKenna appears dressed in a mix of his own and Ravdna garments.

HANNU LEVIN

So, are you leaving today? There are flights from the airport later.

FEARGHAL MCKENNA

How much time have we got? I'd like to speak to the railway man.

HANNU LEVIN

It's OK. We pick up your car later.

Levin gestures. McKenna gets on board.

I/E. LEVIN'S TRUCK - MOMENTS LATER

Truck's going at great speed.

FEARGHAL MCKENNA

Guess what. They call this Godless Ground. Whatever is up here it definitely has tried to kill me. More than once.

HANNU LEVIN

Thought it would suit you then. (what?)

CANNES 26

17.

FEARGHAL MCKENNA

What do you mean?

HANNU LEVIN

You being an atheist.

FEARGHAL MCKENNA

I'm not an atheist. I'm a weak believer. Most of all. I'm a naturalist.

HANNU LEVIN

You lack in faith. I saw it.

FEARGHAL MCKENNA

Everything has a natural cause. Nothing is supernatural. Just trying to be rational in a chaotic world. It's hard..

McKenna ponders.

HANNU LEVIN

Belief is a strange thing up here. There were cults here and horrible events took place in the 30s and 50s. Sects that practised child sacrifice. Bizarre suicides. They followed a pattern. There were trials. The cult leader is still alive.

FEARGHAL MCKENNA

Where?

HANNU LEVIN

Just across the border. In an asylum.

FEARGHAL MCKENNA

In Finland?

Levin nods.

EXT. THE SWITCH YARD - LATER

Levin talks to a railway worker in helmet and Hi Viz vest. McKenna scans the area.

HANNU LEVIN

(in Swedish)

Do you know where I can find the railway man?

CANNES 26

18.

HI VIZ

Which one?

HANNU LEVIN

The one who saw the girl. On the berm.

HI VIZ

He's suspended. Unstable. Maybe still. Why do you want to talk?

HANNU LEVIN

This is Agent McKenna from Europol.

McKenna nods.

HANNU LEVIN (CONT'D)

Where can we find him?

HI VIZ

At home. Sometimes he's sauntering around here. Drifting about.

Hi Viz looks around. Then points at a person across the switch yard.

HI VIZ (CONT'D)

Hey! Pelka!

(to Levin)

It's him.

EXT. THE SWITCH YARD - CONTINUOUS

The RAILWAY MAN (50's) spots Levin and McKenna. Instead of approaching them he looks around, distressed. As the switch yard is fenced in he starts moving away down the railway tracks. Levin and McKenna move towards him.

HANNU LEVIN

Hey! We got some questions. Stop!

The railway man picks up speed away from them. Slips on the icy tracks. Levin and McKenna increase their speed. The Hi Viz joins them in the hunt.

The railway man crosses the tracks but discovers he is cornered as Levin, McKenna and Hi Viz catches up. Railway man fumbles with some keys as he locks up the gate to a high voltage switch gear and enters.

As Levin, McKenna and Hi Viz slows down and stops by the gate. The railway man paces further in to the circuit breakers.

CANNES 26

19.

HANNU LEVIN (CONT'D)

Hey, we just want to ask you a few questions. About the girl you saw.

The railway man on tenterhooks begins mumbling slowly moving backwards closer to the transformers.

Levin steps through the gate. Hi Viz grabs hold of him dragging him back. Railway man grabs hold of the circuit breaker and a transformer. A mighty plasma arc flashes as the railway man burns. After a millisecond the protective relay trips the circuit as railway man falls to the ground completely charred.

Levin, McKenna and Hi Viz in a shock.

EXT. THE SWITCH YARD - LATER

An ambulance has pulled up next to the gate and the remains are carried on a gurney into the hold. A full rescue party, railroad workers, linemen investigating the site. Levin, McKenna, Hi Viz and a few other forming a group.

HANNU LEVIN

I guess I have to inform the relatives. Any family? Wife? Next of kin?

HI VIZ

I suggest you talk to his wife first. She's teaching the first grades.

HANNU LEVIN

OK. Off we go.

EXT. THE SCHOOL BARRACKS - LATER

Levin and McKenna arrive at school. Schoolyard empty. A flatbed truck parked nearby. They enter the school building.

INT. THE SCHOOL BARRACKS - CONTINUOUS

Levin and McKenna enter the classroom. A dozen children. First to third grade. The TEACHER (mid 50's) clearly distressed.

HANNU LEVIN

Excuse me. Can we have a moment?
I'm sorry we have...

CANNES 26

20.

TEACHER

We are busy. You have to wait.

HANNU LEVIN

This is rather important. When...?

TEACHER

Not now. Go out.

The children look inscrutable. Levin and McKenna exits.

I/E. LEVIN'S TRUCK - LATER

Levin and McKenna waiting in the car. Engine running. McKenna looking at his watch.

FEARGHAL MCKENNA

How are we on time?

HANNU LEVIN

For the flights? The Paris one might be a bit tight but the Copenhagen connection is plenty.

FEARGHAL MCKENNA

It's not one of your one hour drives?

McKenna looks in the rear view mirror.

FEARGHAL MCKENNA (CONT'D)

What the fuck?

He sees smoke billow out from the school barracks. Dashes out. Levin follows.

EXT. THE SCHOOL BARRACKS - CONTINUOUS

They bolt towards the school building. A burning inferno! McKenna rushes to the front door. It's locked. McKenna runs to the window. Tries to get a glimpse of the smoke filled classroom. A boy suddenly appears. With an enigmatic look on his face. This boy looks just like Ruadhri. McKenna shattered.

FEARGHAL MCKENNA

Ruadhri! Ruadhri!

McKenna pounds the glass. Only the thin window pane separates them. The boy's mystic look before the flames engulf him. The backdraft's overwhelming heat forces McKenna to step away from the window as the building blazes intensely.

CANNES 26

21.

He sees the teacher escape through a door further down the barracks. She heads for her truck. Pulls a gasoline can and pours petrol over the truck and herself. Levin wrestles the can from her hands as she self-immolates herself. Levin throws himself to the ground in order to avoid the flames.

McKenna rushes to Levin's truck. Grabs the tarp and sprints towards them. He tackles the teacher and covers her with the tarp to smother her. She writhes like a snake to liberate herself from the weight. Levin manages to find her severely burned arms and cuff her. They look up at the barracks flare intensely.

EXT. THE SCORCHED SCHOOL - LATER

Aftermath. Fire engines. The scorched barracks smouldering. Ambulance takes off. Rescue party searching. Charred children's bodies. Levin talking to a few firefighters. Exchanges a few words in Meänkieli. McKenna joins them.

HANNU LEVIN

(to McKenna)

There is one child missing. There
should be thirteen in the class.
They can only find twelve bodies.

McKenna let's this sink in.

FEARGHAL MCKENNA

Anyway, I want to see the teacher
before I leave.

HANNU LEVIN

You still think you will make the
flight? OK.

INT. THE INFIRMARY - LATER

McKenna and Levin enters the room. Shuts the door. The teacher squirms fully bandaged strapped to the bed.

HANNU LEVIN

I'm not so sure we will get any
answers from her.

FEARGHAL MCKENNA

OK. Let's just observe.

The teacher mumbles almost inaudible. Repetitiously.

CANNES 26

22.

THE TEACHER

(in Meänkieli)

And he said unto them, Go ye into
all the world, and preach the
gospel to every creature.
He that believeth and is baptized
shall be saved; but he that
believeth not shall be damned.
And these signs shall follow them
that believe; In my name shall they
cast out devils; they shall speak
with new tongues;
They shall take up serpents; and if
they drink any deadly thing, it
shall not hurt them; they shall lay
hands on the sick, and they shall
recover.

McKenna perplexed.

FEARGHAL MCKENNA

What is this?

HANNU LEVIN

Don't know. Makes no sense to me.
It's in Meänkieli.

FEARGHAL MCKENNA

Me-enk? Illy?

HANNU LEVIN

It's the local tongue.

Levin brings out his mobile. Records the act.

I/E. LEVIN'S TRUCK - LATER

McKenna's sickened by the events. His hands trembling. The
image of the boy haunts him (FLASH FRAMES). He looks out into
the vast darkness. Looks at his hands. The imprint on his
palm. Levin leans over. Opens the glove compartment. Takes
out a metal flask. Unscrews the top. Offers it to McKenna.
McKenna takes a sip. Levin joins him.

HANNU LEVIN

Some tough shit.

FEARGHAL MCKENNA

She set fire to all those children.
And herself.

HANNU LEVIN

They do crazy shit like that.

CANNES 26

23.

FEARGHAL MCKENNA

You said the sect leader still
lives?

HANNU LEVIN

Yes.I think so.You wanna go? You
wont make any flights today.

FEARGHAL MCKENNA

This is getting quite...macabre.

HANNU LEVIN

You're trying to find a natural
cause for this?

McKenna nods. Takes another swig from the flask.

HANNU LEVIN (CONT'D)

Well, good luck with that.

McKenna contemplates.

FEARGHAL MCKENNA

Let's go back to her tomorrow.

HANNU LEVIN

At least we have a plan.

INT. THE INFIRMARY - MOMENTS LATER

Teacher still feverishly writhes in the subdued light.She has
managed to squeeze her head in between the laths and bars
that encloses the hospital bed.

As the straps has loosened slightly she is aiming to reach
the remote control for the bed dangling in a curled cord.
With a rocking motion she makes the control sing back and
forth. She still mumbles the words like a mantra.

She succeeds in grabbing hold of the control, pressing the
buttons as the different sections of the bed move backs and
forth.

The teacher adjusts her head to free her neck touching the
massive side bar. Presses the button to make the bar contort
as her neck is being compressed. She coughs a few times and
grunts as her windpipe blocks the stream of air and chokes
herself.

Levin and McKenna treads into the police barracks. Levin
switches on the light. A bleak fluorescent tube flickers.

CANNES 26

24.

HANNU LEVIN

Please, sit.

McKenna finds a chair. Levin rummages through his desk drawer. Finds two dirty mugs. A bottle of homemade vodka. He fills the mugs. Offers a mug to McKenna.

HANNU LEVIN (CONT'D)

You're shaking.

McKenna looks at his hands. Trembling. Swigs the drink. Levin downs the content of his mug. Goes for a fill up. Discovers the bottle is almost empty. Gets up. Opens the door to the storage room. Inside a distilling apparatus bubbling. Brings out a fresh plastic jug. Pours himself another stiff drink. Offers McKenna another one.

FEARGHAL MCKENNA

Is that really consistent with your duties as a police?

HANNU LEVIN

How do you mean?

FEARGHAL MCKENNA

You cop making hooch?

HANNU LEVIN

It's foolproof. What am I going to do? Arrest myself?

FEARGHAL MCKENNA

You're making a point.

HANNU LEVIN

It's been a long day. I'm driving you back.

He fills up the bottle. Puts the cork on. Puts the bottle in his pocket.

EXT. BED&BREAKFAST/ OUTSIDE - LATER

Levin drops McKenna off at the B&B. All windows dark. McKenna staggers.

INT. B&B STAIRCASE - MOMENTS LATER

McKenna staggers up the steps. Up on the landing he faces a mirror. His reflection. A ravaged face. Images of the burning boy. Gradually looking more and more menacing. A sudden outburst of flames.