

# NETFLIX

A Paul Greengrass Film

# 22 JULY

**Release Date:** Wednesday, October 10, 2018

**Running Time:** 143 Minutes

## **SYNOPSIS**

In **22 JULY**, Academy Award-nominated filmmaker Paul Greengrass (*Captain Phillips*, *United 93*) tells the true story of the aftermath of Norway's deadliest terrorist attack. On 22 July 2011, 77 people were killed when a far-right extremist detonated a car bomb in Oslo before carrying out a mass shooting at a leadership camp for teens. **22 JULY** uses the lens of one survivor's physical and emotional journey to portray the country's path to healing and reconciliation.

Written and Directed by Paul Greengrass, **22 JULY** is based upon the book "One of Us: The Story of an Attack in Norway - and Its Aftermath" by Åsne Seierstad. The film is produced by Scott Rudin, P.G.A., Paul Greengrass, P.G.A., Gregory Goodman, P.G.A., and Eli Bush, P.G.A., and stars Anders Danielsen Lie, Jon Øigarden, Jonas Strand Gravli, Maria Bock, Thorbjørn Harr, Ola G. Furuseth, Seda Witt, Isak Bakli Aglen.

**22 JULY** will debut Wednesday, October 10th globally in select theaters and on Netflix.

## **Q&A WITH PAUL GREENGRASS [Director, Writer, Producer]**

**Q: Did the rise of political extremism worldwide motivate you to make this film? What drew you to this story in particular?**

**A:** I originally wanted to make a film about the migrant crisis. And I spent a fair amount of time researching what was happening in places like Lampedusa in southern Italy, and the realities of people trafficking.

But the more I worked on it, the more obvious it became that fear of migration, together with continuing economic stagnation, was driving a profound change in our politics.

The door was being opened to political extremism, across Europe. Across the West. With dangerous consequences I fear...

That's what lead me to make this film - because Anders Breivik and Norway shows us the consequences of this process in dramatic terms, and in ways relevant to all of us, wherever we live.

Breivik saw himself - in his extreme narcissism - as raising the battle standard of extreme right-wing rebellion across the West.

But the way the people of Norway responded after the attacks, which is what our film is really about - the way politicians, lawyers and most importantly those families caught up in the violence responded - can inspire all of us with their dignity and their tenacious commitment to democracy.

**Q: 22 JULY, like your films *Captain Phillips*, *Bloody Sunday* and *United 93*, portrays real people and real events in narrative cinema format. What attracts you to this genre and style of filmmaking?**

**A:** I've made many other kinds of films - the *Bourne* movies for instance - but my roots lie in documentary filmmaking, so it is not surprising that I'm drawn to the real world.

When they work, I think these kinds of movies can get to the heart of what's happening and where we're headed, the DNA of our times, if you like.

Personally, I enjoy and admire all kinds of filmmaking - everything from fantasy and spectacle to the most intimate personal statements - but I think it is important that cinema also remains connected to the real world, tries to address it unflinchingly. I think it's part of cinema's mission.

**Q: Are you a 'political filmmaker', and is 22 JULY a political film?**

**A:** I don't see myself that way. But I am interested - as I've said above - in the way the world is and trying to depict it in my films with whatever insight and compassion I can muster. And in ways that reach as broad an audience as possible.

**Q: Certainly, telling true stories comes with responsibility. What responsibilities did you take on in making 22 JULY, and how did they impact your approach to directing the film?**

**A:** A filmmaker always has responsibilities - especially with a film like this. There is the fundamental responsibility you have to tell the truth about the events you portray.

Of course, in distilling complex events and many characters and their experiences into two hours of film, you have to edit, select and distill your material. And imagine moments and dialogue to bring the audience inside the drama.

But it has to be done in service of an underlying truth, not to serve some private agenda. And I believe audiences know and can feel when that is being done. They can recognise an honest film. And a dishonest one.

Then of course, in stories that involve violence - as this one does - you have responsibilities to make your film truthful, but also to make it with a sense of restraint and decency. That's a hard balancing act, but necessary I believe.

But most of all, there's a basic responsibility to make a film like this in consultation with those directly affected. In this case, that meant meeting with those individuals depicted in the film, and with the 22 July Family Support Group, which represents families across Norway, and consulting with them and listening to their views.

We had many discussions, both individually and in groups, in which I explained the film I wanted to make and why, and my sense that the story of Norway's response to the attacks of 22 July was one with resonance far beyond her borders, especially today with the dynamic growth of the extreme right across Europe.

That is not to say that every family, and every person in Norway approves of this film. Some may feel it is too soon. Others not. In the end the film must speak for itself, and be judged accordingly. For me, I hope it is seen as one among a broad number of projects - journalism, book, documentary, television and film - which respectfully seek to explore the meaning of these events as part of a necessary process of coming to terms with them.

**Q: Did you see any risk in making this film?**

**A:** Of course. And you have to think through those risks before you start the film, and every day that you make it. And discuss them with your cast and crew individually and as a group, as you make the film.

Will this film cause offence and pain to those affected by the tragedy, is it too early to explore these events, will this film glorify the perpetrator of the attacks, Anders Breivik? Will the film - by depicting him making a Nazi salute - become a rallying call for others who think like him?

These are the kinds of risks you have to consider.

And they have to be balanced together with your sense of what cinema can achieve - in promoting collective acts of understanding, in telling stories that illustrate the way the world is, whether by way of warning or inspiration.

So, for me, through consulting with people like Viljar Hanssen, and the Family Support Group, it was clear that many of those affected felt a deep sense of the importance of telling this story, to warn against the continuing and dynamic rise of the violent far right. That far from being too early, their fears were more connected to the importance of these events not being understood, or worst still being forgotten.

But of course, the balance sheet of risk can never truly be assessed until after the film is finished and released. As a filmmaker you can only try your best to tell the story as respectfully as you can, and with a good heart. And hope that it is received in the spirit you made it.

But, as I said before, in the end your film must speak for itself, and be judged accordingly.

**Q: Are you concerned that 22 JULY could be perceived as giving renewed voice to Breivik's right-wing extremism? Do you worry that the extreme-right might endorse the film as glorifying Breivik and his mission?**

**A:** Truthfully, I really don't believe that this film could fairly be perceived in that light.

The truth is that the extreme right are on the march across Europe and across the West generally, in ways we have not seen since the Second World War.

We would be unwise I think to close our minds, our eyes and our cinema to what is happening right in front of us!

**Q: Did your considerations of responsibility, risk, and politics make the editing process more difficult? Did these considerations impact other technical aspects of the filmmaking process?**

I wouldn't say more difficult. The considerations of responsibility and risk were felt deeply by all those involved in making the film, and at each stage, including obviously during the editing process.

Billy Goldenberg is one of the greatest editors in the world, and thanks to his skill and judgement I think we were able to synthesise the material in a way that was respectful, truthful and compassionate.

**Q: How do think audiences will respond to the vivid and graphic depiction of violence in 22 JULY, especially at a time when the threat of political extremism, gun violence, and terrorism feels all too real for so many people?**

**A:** Truthfully, the violence in the film is highly restrained.

There are very very few moments of graphic violence - and those that are depicted involve Viljar Hanssen himself, whose story we principally tell, and are there with his permission.

But of course, what there is in the film is a fair amount of suggested violence, tiny fragmentary glimpses of what occurred. And its aftermath.

The approach to violence was discussed in detail with those individuals whose stories we depict, and with the Family Support Group. We all agreed on an approach that balanced restraint and dignity and not identifying specific individuals beyond those in our story, with the need not to sanitise what occurred.

Hopefully we have got this balance right. But obviously that is for others to judge.

The important thing to understand is that for me this was never a film about the attacks themselves. Of course, you have to understand them and live through them as Viljar Hanssen and his family, and so many others, lived through them. But in truth the attacks are a small part of the film. The far greater part is the story of what happened afterwards.

**Q: What do you hope audiences take away from the film? Is there a lesson, or moral to this story?**

**A:** Lessons are for school. Morals are for fables. I hope people watch the film and think for themselves about what they've seen.

**Q: Why did you select an all-Norwegian cast? Did you consider working with higher profile international talent in order to focus more attention on the important messages of the film?**

**A:** I always intended to make the film with a Norwegian cast and crew, and to shoot it in Norway. It was vital to me that the film had a Norwegian soul. A Norwegian identity. In my mind what I wanted was Norway's wonderful rich and diverse creative community to tell Norway's story to the world. That in essence is what they have done, and it has been one of the great privileges of my working life to watch them as they did so!

Early on I also explored making a Norwegian language version at the same time, but in the end, it wasn't practical, not least because I don't speak Norwegian!

**Q: Can you speak about the casting process for this film? How did you find your actors for this film?**

**A:** I worked with a wonderful Norwegian casting director, Ellen Michelsen, and explained to her that I wanted to work solely with Norwegian actors - and specifically actors who live and work in Norway. She introduced me to a huge array of incredibly talented actors, many of them theatre actors. And actually, the process was incredibly straightforward. We soon found the people we needed, and I came away with huge respect for Norway's acting and film community.

**Q: Often, actors meet with the people they are cast to portray as part of the character development process. Did the actors in 22 JULY meet with the people they portrayed? How did they prepare for their roles, and how did you approach character development?**

**A:** Well for specifics you would have to ask each actor, but yes, they met the characters they played and discussed his or her approach to the part. Some, such as Lara Rashid, suggested a friend for the role. Others, such as Christin Hanssen, happened to know the actor chosen.

All in all, it was a close collaborative process.

The only actor who did not was Anders Danielsen Lie, who did not meet Breivik for obvious reasons, though he did discuss Breivik with people involved in the case.

**Q: Why did you make the decision to focus on Viljar and the Hansen family?**

**A:** This was a hard decision. Truthfully, you could make a film about any family caught up in these events. And each would have their own specific and immensely powerful story to tell.

In the end I chose Viljar and his family because their story seemed emblematic of many similar family experiences.

And because Viljar's confrontation with Breivik in court was a moment so many people remembered.

**Q: Did working with the cast of background actors, especially for the scenes in Utoya and Oslo, present unique challenges? How did you prepare and coach them?**

**A:** Yes it was a unique challenge, and also I must say a unique privilege to work with such an extraordinary group of committed young people. Without their help, their unbelievable courage and dedication, this film would never have happened.

We spent an enormous amount of time finding them - in drama groups and colleges - and asking them if they would be willing to come and help us recreate something of what happened.

Many of them knew people who had been involved, and they all shared a vision of what this film was about and should be. And each gave their heart and soul to the project, as I think anyone watching it can see.

And my first assistant director Chris Carreras took them under his wing and looked after them incredibly carefully.

I believe (and always say on set) that a film rests on the contribution of everyone. We are a chain of many, many interconnected parts. But all of us involved will always honour and remember the special contribution those extraordinary young people gave to the film.

**Q: You are known for your verité style. Did you and your team encounter new or unexpected challenges when it came to capturing the intensity of your real-life characters' experiences?**

**A:** Every film is a challenge, but I would say the principal issue here was how to tell this story with restraint, and dignity. And how also to tell it so that it had the capacity to inspire an audience with the best side of humanity seen in adversity, rather than merely acquaint them with the worst that mankind can do.

**Q: What is your relationship with the survivors? Did they help shape the film?**

**A:** I hope it is a good one, but of course I cannot speak for them.

My first meeting was with the Family Support Group Board at which I explained why I wanted to make this film, and what its form would be. And since then I met with a larger group of delegates from the Family Support Group from all parts of Norway, to explain the film and answer their questions. And throughout the filmmaking process we have been in regular contact, seeking their advice and keeping them informed of our progress.

Those conversations have guided us every step of the way.

But of course, the film must speak for itself, and they will rightly judge it and hold me to account.

**Q: What inspired you about Åsne Seierstad's book "One of Us: The Story of a Massacre in Norway - and its Aftermath?"**

**A:** Åsne is one of Norway's most distinguished writers and her book "One of Us" is far and away the best and most comprehensive account of the July 22nd attacks. She also developed close and trusting relationships with the families of those affected, so when I decided to make the film I very much wanted to collaborate with her. It has been a privilege to work with her, and her guidance has been invaluable throughout the making of the film.

**Q: Why did you partner with Netflix versus a more traditional film distributor? What are the advantages of Netflix's distribution model for a film like 22 JULY?**

**A:** I very much want this film to reach a young audience. It is their generation who will have to repel tomorrow the advances of the extreme right today. And so when we were considering distribution partners, the Netflix model of theatrical distribution and streaming platform



offered the best chance of reaching that broad young audience with material as challenging as this.

Of course, our film is yet to be released, but there's no doubt that Netflix are going to be a powerful force shaping the future of modern cinema. They are enabling movies like 22 JULY to be made in conditions of enormous creative freedom and are ensuring it gets a theatrical release both in Europe, the USA and beyond. I can't praise them highly enough.

Also, can I be honest? My children all voted Netflix!

### **FILMMAKER BIOGRAPHIES**

**PAUL GREENGRASS [Director, Writer, Producer]** is the award-winning filmmaker of such critically acclaimed films as Academy Award® Best Picture nominee *Captain Phillips* (2013); *Green Zone* (2010); *Bloody Sunday* (2002); and *United 93* (2006), for which he garnered an Academy Award® nomination for Best Director. He is also the director of several films in the world-wide blockbuster "Bourne" franchise: *Jason Bourne* (2016); *The Bourne Ultimatum* (2007); and *The Bourne Supremacy* (2004). Greengrass was born August 13, 1955 in Cheam, Surrey, England and studied at Queens' College, Cambridge University.

**GREGORY GOODMAN [Producer]** was born on June 16, 1959 in Hollywood, California. He is a producer and production manager, known for *Kalifornia* (1993); *Three Kings* (1999); *I Heart Huckabees* (2004); *8 Mile* (2002); *Æon Flux* (2005); *X-Men: First Class* (2011); *Captain Phillips* (2013); and *Jason Bourne* (2016). He has been married to Paul Lanh since June 2008.

**ELI BUSH [Producer]** is a producer of *Mid90s*; *Eighth Grade*; *Lady Bird*; *Annihilation*; *Game Over, Man!*; *The Meyerowitz Stories (New and Selected)*; *While We're Young*; and *Top Five*; executive producer of *Fences*; *De Palma*; *Steve Jobs*; *Ex Machina*; and *Captain Phillips*; and co-producer of *Isle of Dogs*; *Mistress America*; *Inherent Vice*; *The Grand Budapest Hotel*; *Frances Ha*; *Moonrise Kingdom*; and *The Girl With the Dragon Tattoo*. Television includes "The Newsroom," "The Night Of," and "Five Came Back." Theatre includes *Three Tall Women*; *Carousel*; *The Iceman Cometh*; *Hello, Dolly!*; *A Doll's House, Part 2*; *The Glass Menagerie*; *The Wolves*; *The Front Page*; *Shuffle Along*; *Blackbird*; *The Crucible*; *A View From the Bridge*; *The Humans*; *The Flick*; *Fish in the Dark*; *Skylight*; *A Delicate Balance*; *This Is Our Youth*; *A Raisin in the Sun*; *Betrayal*; *Death of a Salesman*; and associate producer of *The Book of Mormon*.

**ÅSNE SEIERSTAD [Author]** is an award-winning Norwegian journalist and writer known for her work as a war correspondent. She is the author of "One of Us: The Story of a Massacre in Norway—and Its Aftermath," "The Bookseller of Kabul," "One Hundred and One Days: A Baghdad Journal," "Angel of Grozny: Orphans of a Forgotten War," and "With Their Backs to the World: Portraits of Serbia." Her latest book, "Two Sisters: A Father, His Daughters, and Their Journey into the Syrian Jihad," was published this year. She lives in Oslo, Norway.

**PÅL ULVIK ROKSETH [Director of Photography]** is a self-taught cinematographer from Oslo who has collaborated with a number of prolific filmmakers over the past two decades, including Tomas Alfredson, Alexander Payne and Paul Greengrass. His ability to capture the people and places of his native Norway make him an exceptional force behind the camera. His second-unit work on *The Snowman* and *Downsizing* paved the way for Pål to helm Greengrass' *July 22*, based on the 2011 terrorist attack that took the lives of 77 people. Pål recently wrapped Espen Sandberg's *Amundsen*, releasing in early 2019, which revolves around the life of Arctic explorer Roald Amundsen.

**LIV ASK [Production Designer]** is an award-winning production designer from Sweden who made her name in the industry designing her first film out of university for internationally acclaimed director Tommy Wirkola. She has since worked across many genres and with many directors on TV series, commercials and feature films. She won a Guldbagge award for her work on Ulf Malmros' *Flykten till Framtien*; her latest work is the Swedish television drama "Hidden: Förstfödd," premiering in 2019. In addition to designing, Liv has several art direction credits including Harald Zwart's *The 12th Man* and Tomas Alfredson's *The Snowman*. She received a BA in Film and Television at Bond University in Australia, where she was nominated for Best Production Design at the Queensland New Filmmakers Awards, also winning Best Production Design at Bond University Awards for Short Films.

**WILLIAM GOLDENBERG [Editor]** won the Academy Award, BAFTA and A.C.E. Award for Ben Affleck's Best Picture-winning *Argo*. Goldenberg received Oscar, BAFTA and A.C.E. nominations for editing *The Imitation Game* and *Zero Dark Thirty* (with Dylan Tichenor). He was nominated for an Oscar for *Seabiscuit* and *The Insider* (with Paul Rubell and David Rosenbloom). His other credits include Kathryn Bigelow's *Detroit*; Ben Affleck's crime dramas *Live By Night* and *Gone Baby Gone*; Peter Landsman's *Concussion*; Angelina Jolie's *Unbroken* (with Tim Squyres); Michael Mann's *Miami Vice*, *Ali* and *Heat*; Michael Bay's *Transformers III* and *IV*; *National Treasure I* and *II*; Tony Scott's *Domino*; *Pleasantville*; *Coyote Ugly*; *The Long Kiss Goodnight*; and *Alive* (with Michael Kahn). Goldenberg recently edited the HBO film *Citizen X*, receiving an Emmy nomination for Editing for a Miniseries or Special, as well as the Oscar-nominated short film "Kangaroo Court," directed by Sean Astin. A Philadelphia native, Goldenberg is a graduate of Temple University.

### **CAST BIOGRAPHIES**

**ANDERS DANIELSEN LIE [Anders Breivik]** is one of the most highly acclaimed actors in Norway and greater Scandinavia. He plays the leading role in the TV series "Seizure," produced by Miso Film, and stars in the award-winning feature films *Reprise* and *Oslo, August 31*, both directed by Joachim Trier. Anders had a significant supporting role in the 2016 feature film *Personal Shopper* opposite Kristen Stewart. In 2016 he also played the lead in NRK's TV series "Nobel" by the award-winning director Per Olav Sørensen. He also played the lead in two French feature films, *Fidelio*, *l'odyssée d'Allice* and *Ce sentiment de l'été*. Anders is the winner of the Amanda Award for Best Male Actor of the Year, the RiverRun International Film Festival's Best Honorable Mention award, and was also nominated for best actor at the International Cinephile Society Awards.

**JONAS STRAND GRAVLI [Viljar Hanssen]** is a member of the National Theatre and attended the Oslo Academy of Fine Arts. *22 July* marks his feature film debut.

**JON ØIGARDEN [Geir Lippestad]** stars in the Norwegian TV series “Exit.” He can also be seen in the film *Lords of Chaos* from director Jonas Akerlund, which premiered at the Sundance Film Festival. Prior to these projects, Jon played the lead role of Peter Verås in NRK’s hugely successful TV series “Mammon,” which won an Emmy Award and was the most-watched TV series in Norway in 2013. Jon is a series regular on “Norsemen (Vikingane),” currently in its second series, as well as on the award-winning series “The Half Brother.” He also had a significant supporting role in *Varg Veum*, for which he won an Amanda Award for Best Supporting Actor, and appeared in a recurring role on the popular Netflix series “Lilyhammer.” Jon was educated at the Norwegian National Academy of Theatre and regularly performs at the National Theater in Oslo.

**ISAK BAKLI AGLÉN [Torje Hanssen]** was born in Tromsø, Norway. He has acted in several plays at Hålogaland Teater, including the role of Bastian in *The Neverending Story* and a leading role in *That Summer Daddy Was Gay*, which won a Hedda award. Isak is currently attending a performing arts high school and wants to continue acting. *22 July* is his first film.

**MARIA BOCK [Christin Kristoffersen]** is an award-winning actress and director. In 2016 she received an Amanda, the Norwegian national film award, for best supporting actress in *Revenge*. She attended the 62nd Berlin International Film Festival in 2012 with the German/Norwegian competition entry *Mercy*, directed by Matthias Glasner. In 2010, she attended Cannes with the French/Norwegian production *Robert Mitchum is Dead*. She was nominated for an Amanda for best actress in 2008 for *The Summer House*. As a director she has won 14 international awards including a BAFTA for the short film “Bald Guy.”

**THORBJØRN HARR [Sveinn Are Hanssen]** was discovered at an early age in a schoolyard by NRK (the Norwegian Public Service Company) and soon became a familiar face on youth programs in the 1990s. He graduated from the Norwegian National Academy of Theatre in 2000 and soon became a regular on the Oslo stage. His feature film debut came in 2003 with *To Moscow*, in which he played the leading role of Vassi and was nominated for an Amanda, the Norwegian equivalent of the Academy Award. His strong presence on the big screen continued with features like *Friends for Life*, *Mars and Venus*, *The Last King*, and many more. International renown came after Harr played Jarl Borg in the hit series “Vikings,” continuing his TV career with the comedy-drama series “Younger,” in which he starred opposite Hilary Duff. Most recently he appeared in the feature film *Bel Canto*, co-starring opposite Julianne Moore, and *Stockholm*, with Ethan Hawke and Noomi Rapace.

**SEDA WITT [Lara Rashid]** was born in Oslo in 1994 to a Turkish father and a Brazilian mother. She currently attends the theatre school in Trøndelag and graduates next spring. Prior to school, she was part of the theatrical troupe Teater Joker, which toured Norway, India and China. She has also worked as a voice-over actor for nearly a decade, dubbing Disney Channel programs into Norwegian.

**OLA G. FURUSETH [Prime Minister Stoltenberg]** is a Norwegian actor with an impressive roster of significant roles in TV and feature films as well as on the stage. Ola graduated from the Arts Educational Schools in London in 2002, and that same year made his professional

debut as Theo Saparo in *Piaf* at Trøndelag Theater in Norway. He played a supporting role in the popular Norwegian TV series “The Half Brother” in 2015.

**CREDITS**

Netflix Presents

22 JULY

Written and Directed by  
PAUL GREENGRASS

Based upon the book  
“ONE OF US” BY ÅSNE SEIERSTAD

Produced by  
SCOTT RUDIN, p.g.a.  
PAUL GREENGRASS, p.g.a.  
GREGORY GOODMAN, p.g.a.  
ELI BUSH, p.g.a

Executive Producer  
CHRIS CARRERAS

Director of Photography  
PÅL ULVIK ROKSETH

Production Designer  
LIV ASK

Film Editor  
WILLIAM GOLDENBERG, ACE

Costume Designer  
MARGRÉT EINARSDÓTTIR

Music by  
SUNE MARTIN

Casting by  
DAN HUBBARD, CSA  
and  
ELLEN MICHELSEN

ANDERS DANIELSEN LIE

JON ØIGARDEN

JONAS STRAND GRAVLI

MARIA BOCK

THORBJØRN HARR

OLA G. FURUSETH

SEDA WITT

ISAK BAKLI AGLÉN

A Paul Greengrass Film

Unit Production Manager  
Gregory Goodman

First Assistant Director  
Chris Carreras

**Cast**

Anders Behring Breivik	Anders Danielsen Lie
Viljar Hanssen	Jonas Strand Gravli
Geir Lippestad	Jon Øigarden
Torje Hanssen	Isak Bakli Aglen
Christin Kristoffersen	Maria Bock
Sveinn Are Hanssen	Thorbjørn Harr
Lara Rashid	Seda Witt
Prime Minister Stoltenberg	Ola G. Furuseth
Prime Minister Aides	Marit Adeleide Andreassen
	Øystein Martinsen
	Valborg Frøysnes
Simon Sæbø	Thor-Harald Normann
Anders Kristiansen	Anders Kulrud Storruste

Utøya Camp Leader	Monica Borg Fure
Utøya Security	Mathias Eckhoff
Bano Rashid	Selma Strøm Sönmez
Breivik's Mother	Hilde Olausson
Signe Lippestad	Lena Kristin Ellingsen
Family Lawyer	Turid Gunnes
Prosecution Lawyers	Ulrikke Døvigén
	Hasse Lindmo
Judge Wenche Arntzen	Tone Danielsen
Defense Lawyers	Vivian Hein
	Fredrik Ditlev-Simonsen
	Trim Balaj
Detective Anderson	Charlotte Grundt
Security Officials	Endre Hellestveit
	Anneke Von Der Lippe
	Lars Arentz Hansen
Inquiry Lawyer	Ingri Enger Damon
Hønefoss Policeman	Mikkel Bratt Silset
Hønefoss Detective	André Sørum
Op Room Trauma Surgeon	Tomas Gudbjartsson
Op Room Trauma Doctor	Andri Wilberg Orrason
Op Room Nurses	Vigdís Arnadóttir
	Kristin Hlin
Ullevål Nurse	Martina Vigdís Nardini
TV Reporter	Pétur Nielsson
Psychiatrists	Cathrine Borkenhagen
	Geir-Atle Johnsen

Extremist	Eindride Eidsvold
Headmistress	Caroline Glomnes
Parents	Terje Ranes
	Lockman Myran
	Rezan Saleh
	Øyvind Venstad Kjeksrud
	Silje Breivik
	Mette Scarth Tønseth
	Ellen Birgitte Winther
	Linn Ravn
	Einar Tonnessen
Ingrid Jense	

#### Auf Campers

Mats Edvin Aarø	Selina Maria Lee	Liam J. Bæver	William Rodrigues
Hubert M. Olkiewicz	Aris Emilio Hjelseth	Karoline Eriksen Solhaug	Kelly Isimbi
Henriette Langseth	Christoffer Bengtsson	Sofie Mathilde B. Haraldsen	Camilla B. Hansen
Kornelia Mælsæter	Benedicte Hansen	Daniel Nordsteien	Renate Lie
Thomas Olsen	Patrick-Sebastian F. Khodarahmi	Amund Tellnes	Olveytre-Arne
Aase-Marie S. El-Sayed	Abdiasis Omar	Abdirizak Yusuf	Adrian Larsen Storsanden
Adrian Haugen	Agnieszka Sajan	Aleksander S. Johnson	Alush Minus Hi
Amalie Willoch Njaastad	Amin El Edrissi	Amund Tellnes	Andor Aarnes
Andrea Usterud - Svendsen Alcañiz	Andreas Rosén	Andreas D. Næss	Andrine Vikebakk

Anna Louise Yeates Arnesen	Anniken Kolstad	Antonio-Andres G. Enero	Aris Emilio Hjelseth
Atila Sultani	Beate G. Eng	Bendik Hvoslef-Eide	Benedicte Olstad
Benedikte R. Johansen	Brian Nygård	Camilla O. Rangel	Christian Bjørke Hansen
Christina Vinaja Hardangen	Christofer Bengtsson	Christoffer Calandri	Christoffer Lauritzen
Christoffer Zacho	Christopher Hurlen	Chukwudi Nwachuhwu	Daniel K. Nordsteien
Daniel Moen	Eirik O. Saksenvik	Eivind Jacobsen	Eline Wiik
Eline Otterstad	Emil Lian Sveen	Emilie Arnesen	Emma Bohnstrøm
Emmeline Hansen	Ernestas Mockus	Even Eggen	Farah Waseem Khan
Finn Arne Ottesen	Franklin Mukadi	Frida Skjelbakken	Frida Vhile Hanssen
Georg Roksvåg	Georgiy Tatunashvil	Glenn T. Andreassen	Granit Bahtjaraj
Gry Helland	Gunhild Ingdal	Guro Haugnes Haugan	Hannah N. Ingebrigtsen
Hanne Nordeng	Hans Christian Hansen	Hans Jakob Aas	Hassan Ali Said
Heidi Marie S. Flovall	Henriette Langseth	Hood Mimoun	Hubert M. Olkiewicz
Håvard Moe	Håvard Holm-Kjøhl	Ida Stormyr	Ida S. Kjørlaug
Ingeborg Sandlien Halseth	Ingjerd Slettan	Ingrid Blekastad	Ingrid Gulbrandtsen
Ingrid Gryteselv	Ingrid Runde Saxegaard	Isabelle H. Strand	Iselin Vatle
Iselin Trøan	Jacob Mimon	Jahad K. Timraz	Jane Ly T. Doung
Janne H. Bjerga	Jaymarie Alfanta	Jaymarie Liego Alfanta	Jean-Pierre Gahona



John K. Tun	Jonas S. Pladsen	Jonas Pros-Verme	Jonas Bakke
Jørgen Rudshaug	Jørn Kjenstad	Kaja Meløy	Karoline Ryen
Karoline E. Solhaug	Katharina Kalev Winter	Kelly Isimbi	Kevin Pauli
Kevin Hagan	Kevin Tørre Nyegaard	Klara Silvertsen	Kornelia Melsæter
Kristin B. Ystgaard	Kristina Erika Nordmo	Liam J. Bæver	Line Marie Østerhus
Lisa Moen	Lise H. Lind	Lokmen Mimon	Luwam T. Aregat
Maine Eline S. Solberg	Makele Kibrom	Malene S. Mørch	Malin Stuerød
Marcus Rooth	Margrethe Grodås	Mari Grøttum	Mari Marie Ø. Nyvoll
Maria Jørstad	Maria Plener	Maria Lundevall Kristensen	Maria Hansen
Maria K. Fauske	Maria Plener	Mariah K. Juarez	Marie Øinæs Nyvoll
Mariel Edwald Johansen	Markelian Cuni	Markus M. Langeland	Markus André Sander
Marte Magnussen	Martin Eiken	Martine Theresie S. Glad	Mathilde Wedde
Mats Anton Olsen	Matteo Salinas	Max Ustad	Meriuan S. Hame
Mia Elise Sundal	Mia L. Månun	Mian Shah	Michele Deborah Gumbs
Mohammad L. Malik	Mona Husby	Mona Johnsen Emilsen	Natanial Røyne Engbråten
Nedji Mimon	Nicolai Olsen	Noe M. Tawite	Oda Roth
Oda Nedberg Helberg	Odi Nwachuhwu	Olve Ytre-Arne	Osama Al-Robeh
Pa Bigi Cham	Patrick-Sebastian F. Khodarahmi	Peter Nesheim	Peter N. Strandos

Petter Egge	Philip Rojahn	Randi Strøm	Rebekka Folkvord
Renate Lie	Reno Andersen	Ruth Steine	Sander Ausland
Sara B. Tovstaul	Shiri Inbar	Silje Andreassen	Silje Klausen Johansen
Siri Sæbo	Sofie Mathilde B. Haraldsen	Solvi Skogstad	Sonya Ganander
Sophie Speight	Stine Slaxl Sørensen	Susanne Pedersen	Therese Thommesen
Therese N. Olsen	Thomas Olsen	Tiril Marie Olsen	Tobias Mikkelsen
Tomine N. Karsten	Tora Langballe	Tora Hekvist Dale	Trym Tøfte
Tuva Astrid Haram	Tuva Johanne Krogseth	Umeir Ali	Unn-Berit L. Eriksen
Vebjørn J. Nilsen	Vemund Sætrene-Einbu	Vhile Hanssen	Vigdis Brattebø
Vilde Strand	Waranya D. Nordahl	Wilde Lindhagen	William Rodrigues

William Myrmellom

Stunt Coordinator	Kai Kolstad Rødseth
Assistant Stunt Coordinator	Otto Tangstad
Stunt Assistants	Stian Kirsebom Andersen
	Anders Solberg
Viljar Stunt Double	Evert Anton Steen
Torje Stunt Double	Petter Hedberg Olsson
Associate Producers	Emily Evans-Thirlwell
	Amy Lord

Line Producer	Tor Arne Øvrebø
Unit Production Manager	Per Henry Borch
Production Manager	Bendik Heggen Strønstad
Production Supervisor	Simon Mills
Post Production Supervisor	Michael Solinger
VFX Effects Supervisor	Ged Wright
Additional Editor	Peter Dudgeon
Supervising Sound Editors	Oliver Tarney Michael Fentum
Re-Recording Mixers	Chris Burdon Mark Taylor
VFX Editor	Rab Wilson
First Assistant Editor	Pani Scott
Second Assistant Editor	Jun B. Kim
Assistant Editor Norway	Geir Monk Eilertsen
Music Editor	Ben Smithers
Assistant VFX Editor	Simon Harris
Editorial Trainee	Holly Burn
Editorial Trainee Norway	Daniel Røsberg
Dailies Logger	Trine Bakke Lindberg
Lab Trainee	Karoline Nilssen

Post Production Coordinators	Juan Carlos Alvarez Vasquez Rebecca Adams
Dailies Runner	Alex Waite
Visual Effects Producer	Lisa Kelly
Visual Effects Production Manager	Adam Lawrence
Visual Effects Data Wrangler	Louis Falcon
Visual Effects Assistants	Jorundur Arnarsson Jon Atli Magnusson
Dialogue and ADR Supervisor	Rachael Tate
Foley Supervisor	Hugo Adams
Assistant Sound Editor	Amy Felton
Assistant Art Director	Marius W. Brustad
Graphic Designer	Jakob Kermit
Set Decorators	Louise Andersson Carl Andreas Thiis Evensen
Set Dressers	Elin Våg Silje W Larsson Victoria Wælgaard Rob Billington
Swing Gang	Johannes Sannes Tommi Solvang
Property Master	Petter Lilleaasen Aker
Supervising Props Master	Kedy Hassani

Assistant Props Master	Kristian Vikene
Props	Jim Andrè Taaje
Standby Props	David Örn Arnason
A Camera First Assistant	Jens Patterson
A Camera Second Assistant	Robin Ottersen
B Camera / Steadi Operator	Patrik Säfstrøm
B Camera First Assistants	Tom Kopperud
	Sindri Tyr Högnason
B Camera Second Assistant	Philip Borgli
Camera Trainee	Kaja Crompton
Lab Manager	Jesse Boels
DIT	Joachim Norsted
Video Assist Operator	Nicklas Cederström
Video Assistant	Vidar Skauen
Script Supervisor	Zoë Morgan
Sound Recordist	Ad Stoop
Boom Operators	Roman Rigo
	George Trevis
Gaffer	Levi Gawron Trøite
Best Girl	Lisa Emilie Øverjordet
Electrician	Karl Andre Bru
Key Grip	Anders Eide

B Camera Grips	Aurelio Mastaglio Bjørn Berger
Assistant Costume Designer	Rebekka Jonsdóttir
Head Breakdown Artist	Sylvia Halldorsdóttir
Costume Coordinator	Tone Carlsen
Key Standby Costume	Harpa Finnsdóttir
Make Up Department Head	Vidar Svendsen
Key Make Up Artist	Tinna Ingimarsdóttir
Prosthetics Make Up Artist	Dorte Pedersen
Production Coordinator	Linda Kristin Gjerdrum
Assistant Production Coordinator	Sabrina Khan Norstrøm
Office Secretary	Stine Tolaas
Financial Controller	Trevor Stanley
Location Accountants	Maxine Stanley Joe Downs
Production Accountant	Jøran Løvskeid Thormodsrød
Payroll Accountant	Hanne Nuland
Auditors	Baker Tilly Grimsrud & Co Andreas Dehlie Kristian Henriksen
Supervising Location Manager	Shahbaz Aynoddin
Location Manager	Rune Karlsen

Location Coordinator	Linnea Stang
Unit Manager / Set Medic	Pål Tangen
Location Scouts	Emil Alexander Jensen Nicolay Jacobsen
Special Effects Supervisor	Pål Morten Hverven
Special Effects Floor Supervisor	Rune Andersen
Armourer	Mathias Ramstad
SFX Technicians	Niklas Brennsund Emil Julian Radich Slaatten Gunnar Brøntveit
Transport Coordinator	Guro Elisabeth Fagerli
Unit Drivers	Marius Næss Julian Augustin Horn Sigbjørn Pettersen Torkild Ziegler Helene Remøy Mari Hove Kenneth Williams
Picture Vehicles Coordinator	Vegard Floki Fyrileiv
Picture Vehicles Assistant	Pål Richard Eidsvold
Casting Associate	Cecilie Enersen
Casting Assistants	Marit Dalva Mathilde Dokka Sveen
Extras and Featured Casting Agent	Maria Sand

Extras and Featured Casting Assistant	Magnus Sand
Second Assistant Director	Richard Wilson
Second Second Assistant Directors	Lars Thomas Skare
	Ben Lucas
Third Assistant Director	Albertine Selvik
Crowd Second Assistant Director	James Chasey
Publicist	Hannah Tatum
Stills Photographer	Erik Aavatsmark
Psychologist	Gjermund Moum
Assistant to Mr. Greengrass	Amy Roberts
Assistant to Producer	Paula McGann
Key Office PA	Heidi Kristin Langberg
Office PA	Sara Botorabi
Production Assistants	Hannah Foldøy
	Hedda Torgersen Ravnås
	Vincent Saunders
	Marita Smith
	Madeleine Kviljo
	Wenche Luther



Nina Størk  
Elisabeth Bang  
Janne Norstad  
Emily C Brannigan  
Lene Vaagland  
Ole Kristian Nilsen  
Thomas Kristiansen  
Sigurd Neby  
Søren Sussemiehl Jensen  
Henrik Fagerli Larsen  
Hedda Virik  
Håkon Walter Iversen  
Even Standal Vesterhus  
Stine Hagen  
Anders Humlekjær  
Siw Gjerstad  
Simen Hauge Paulsen

Catering Manager	Pedro Barrera
Catering Coordinator	Synne Bolstad
Head Chef	Eirik Martinsen
Sous Chef	Jonathan Rekdal
Chefs	Ella Van Der Kamp Birgitte Western Arturo Alejandro Acosta
Commis	Stephen Trotter Henriette Dillingøen

Clengtán Mathias

Marine Coordinator

Steve Michael Røyset

Boat / Marine Crew

Roy Hansen

Gunnar Pharo

Jan Nicolay Langfeld

Carl Roar Aamli

Otto Bugge

Anton Thomassen

John Thomas Sørvik

Oddvar Drønen

Mark Rune Bannister

Jan Borgen

Mona Louise Hermansen

Øistein Johnsen

Øyvind Finnerud

Åsmund Andersen

Morten Kristiansen

Rune Hubner

Yngve Rakke

Adam Westberg

Hans Ulrik Rustberg

Håkon Grøttum

Roger Wisth

### **Iceland Unit**

Line Producer

Finni Johannsson

Unit Production Manager	Rafnar Hermannsson
Production Supervisor	Clare Aldington
Production Office Coordinator	Tanja B. Hallvarsdottir
Assistant Production Office Coordinator	Elin Mjoll Thorhallsdottir
Production Accountant	Ingibjorg Oskarsdottir
Payroll Accountant	Atli Rafn Vidarsson
Second Assistant Director	Sigurdur Kjartan
Third Assistant Director	Palmey Helgadottir
Art Director	Gunnar Palsson
Props Master	Arni Magnusson
Set Decorator	Marta Luiza Macuga
Carpenter / Set Dresser	Saethor Helgason
Set Dressers	Rebecca Moran
	Rognvaldur Skuli Arnarson
Painter	Steingrimur Thorvaldsson
Set Dresser	Matthilde Morant
Graphic Artist	Amanda Katia Riffo
A Camera Second Assistant	Elva Sara Ingvarsdottir
B Camera First Assistant	Thor Eliasson
B Camera Second Assistant	Daniel Gylfason
Camera Trainee	Eva Rut Hjaltadottir
DIT	Kim Nymoen Bach
DIT Assistant	Benedikt Johannesson

Behind-The-Scenes Operator	Fridrik Thor Halldorsson
Sound Recordist	Arni Gustafsson
Boom Operator	Agnar Fridbertsson
Gaffer	Finnur Thor Gudjonsson
Best Boy Electric	Asgrimur Gudbjartsson
Electricians	Dagur B. Reynisson Eythor Arnar Ingvarsson
Genny Operator	Maria Run Johannsdottir
Key Grip	Sigurgeir Thordarson
Best Boy Grip	Viktor Johannsson
Grip	Ulfar Jacobsen
Location Supervisor	Thor Kjatansson
Svalbard Location Manager	Marino Sveinsson
Reykjavik Location Manager	Robert Garcia
Transportation Coordinator	Jon Olafur Lindsay
Crew Van Driver	Ragnar Petur Petursson
Unit Driver	Haraldur Gretarsson Bender
Facility Truck Drivers	Gunnar Mar Andresson Kristjan Gudmundsson Sumarlidi Adalsteinsson
Camera Truck Driver	Anton Gunnarsson
Driver for Mr. Greengrass	Gunnthor Sigurgeirsson

Drivers	Johannes Bachman Haraldur Bjarnason
Casting	Andrea Brabin
Extras Casting	Vidar Logi Kristinsson Ingibjorg Finnbogadottir
Office Key Production Assistant	Logi Thorvaldsson
Production Assistants	Line Herud Tindur Karason Thelma Torfadottir Kristin Larsdottir Dahl Metusaelm Bjornsson Gudbjorg Huldis Kristinsdottir Gudni Brynjarsson Thordur Kristjan Ragnarsson Gustaf Hannibal
Medic	Gudmundur Gudjonsson
Catering By	Mulakaffi
Chefs	Johannes Stefansson Jon Orn Johannesson
Craft Services	Gunnar Jonsson Kristin Steinarsdottir

## **Splinter Unit**

Camera Operator	Agust Jakobsson
Camera First Assistant	Hakon Sverrisson
Camera Second Assistant	Nicholas Helgason

### **VFX Plate Unit**

Script Supervisor	Ingrid Wiese
Camera First Assistant	Ingeborg Klyve
Camera Second Assistant	Danielle Marchitelli
Boom Operators	Kenneth Gustavsen Fanny Wadman
Drone Technicians	Paal Alexander Odden Reiel Lien Nikolai Strand
Aerial Coordinator	Reidar Isaksen
Aerial Camera Operator	Erika Tiren
Pilot	Terje Ånestad
Art Department Assistants	Anne Brosstad Trym Gulla Dyrnes Stine Raastad

VFX Digital Artists

James Cattell

Mike Cosgrave

Wesley Froud

Chris Hunt

Gary Kelly

Daniel Kemeys

Nikolay Kolev

Simon Leech

Alasdair McNeill

Konstantinos Panagiotopoulos

David Robinson

David Singer

Tomos Sion

### **Visual Effects by One of Us**

Ben Turner • Andy Scrase • Ola Hamletsen • Leila Nicotera  
Rachael Tannous • Stephen J. Smith • Carmine Agnone • Tiffany Hall  
Justin Long • Mark Woodcock • Davide Bigotto • Milena Hristova  
Nathan Remy • Petko Petkov • Michal Koziatek • Phillip Tunnicliffe

### **Visual Effects by Nvisible Visual Effects**

Jason Evans • Richard Clarke • Ciaran Keenan • Moti Biran  
Rob O'Dea • Chris Strong • Zach Du Toit • Agueda Del Castillo  
Will Wright • Tomas Munzar • Esme Coleman • Kathrin Schoeftenhuber  
Maxwell Alexander • Ole Nordby • Joshua Batson • Kai Gadd

### **Visual Effects by Outpost VFX**

Marcin Kolendo • Andie Davies • Elena Estevez Santos • Lewis Hodd  
Justin Francis-McLeish • Andrea Persiano • Felicia Petersen • Leo Pritchard  
Xabi Arrieta • Josh Chappell • Ian Fellows • Dhaval Malavia

### **Digital Intermediate by Goldcrest Post Production**

Digital Intermediate Colorist

Rob Pizzey

Digital On-Line Editors

Georgina Cranmer

	Sinead Cronin
	Arthur Harrison
	Daniel Tomlinson
	Russell White
Digital Intermediate Producers	Jonathan Collard
	Karolina Dwiwinska
	Shaun Richards
Head of Production	Rob Farris
Digital Intermediate Assistant Producers	Charlotte Barnes
	Mhairi Wyles-Lang
Digital Intermediate Assistant Colorists	Sara Buxton
	Maria Chamberlain
DI Assistants	Lawrence Hook
	Finlay Reid
Digital Film Bureau	Sophie Billington
	Tom Corbett
	Zoe Cousins
	Timoth P. Jones
	Alex Phillips
	Gordon Tratt
	Dan Otusanya-Wood
Head of Department	Patrick Malone
Commercial Manager	Martin Poultney
Digital Intermediate Technologist	Laurent Treherne
Senior DI Administrator	Neil Harrison
Technical Manager	Phillip Taylor



Sound Re-Recorded At	Warner Bros. De Lane LEA
Sound Mix Technician	Daniel Bodsworth
Sound Mix Engineer	George Hooker
ADR Mixer & Re-Recordist	Frederic Vogel
Voice Casting By	Vanessa Baker at Blend Audio
Norwegian News Readers	Arill Riise Nina Owing Kari Barth Jarle Roheim Håkonsen

### **Teen Loop Group**

Peter Lofgard	Eirik Knutsvik
Joakim Gunby	Thor Stenhaus
Thomas Skokke	Tongchai Hansen
Rikke Haughem	Rachel August
Pernille Broch Korsboen	Maren Olivia Erkheim

Christina Henne Holmbek

Foley Artists	Peter Burgis Jason Swanscott Sue Harding
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Foley Mixers	Glen Gathard Adam Mendez
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Main and End Titles Designed By Matt Curtis

Dailies By Storyline Studios

Dailies Advisor Jeroen Hendriks

Color By Storyline Studios

Color Timer Joachim Norstedt

Dailies Provided By Pinewood Digital

Head of Department Thom Berryman

Lab Managers Munah Yahkup

Luke Moorcock

Dailies Operator Jordan Altria

Avid Editing Systems Provided by Vivid Rentals

Archive Producers Gordon King

Sam Dwyer

Production Services in Norway Provided By Truenorth Norway AS

Production Services in Iceland Provided By Truenorth Ehf

Legal Services By Stine Helén Pettersen

Truenorth Legal Tom Eilertsen

Production Legal Anna Marina Moland

Payroll Services By Econpartner AS

Lighting Equipment Supplied By DAGSLYS AS

Grip Equipment Supplied By EIDE GRIP AS

Camera Dollies By Storyline

Aerial Filming By Orange Aerial

Synth Engineer Claus Norreen

“Hun Er Forelska I Laerer’n”

Written by Dag Ingebrigtsen and Torstein Flakne

“Todd Tuff”

Written by Ben Smithers

Performed by Area Grey

Licensed by Greydient Records

#### **Stock Footage Provided By**

GETTY IMAGES NRK ARCHIVE

NTB SCANPIX Oslo Police

POND 5 Svien Gustav Wilhelmsen

#### **SPECIAL THANKS**

The 22 July Family Support Group - The Norwegian Labour Party Youth (AUF)  
City of Oslo - Oslo Police District - Oslo District Court - Oslo University Hospital  
Norwegian Ministry of Local Government and Regional Development  
Sundvolden Hotel - 22 July Centre - Trandum Detention Centre  
The Norwegian Air Ambulance Foundation - Municipal of Larvik - Municipal of Forvarsbygg  
British Film Institute and the People of the United Kingdom  
Veiskilting As Bårdar - Akademiet Oslo - Bårdarinternational - Jeløyfolkehøyskole  
Viljar Hanssen - Torje Hanssen - Christin Kristoffersen - Sveinn Hanssen - Anders Bayer  
Lara Rashid - Gunnar Sæbo - Tone Sæbo - Stian Kristiansen  
Viggo Kristiansen - Gerd Kristiansen - Former Prime Minister Jens Stoltenberg  
Geir Lippestad - Signe Lippestad - Supreme Court Judge Arntzen - Inga Bejer Engh

Svein Holden - Mette Yvonne Larsen - Siv Hallgren - Vibeke Hein Bæra  
Todd Jordet - Odd Ivar Groen - Roar Hanssen - Pål-Fredrik Hjort Kalby  
Eirik Hilton Grundvold - Detective Anderson - Detective Løken - Detective Ordal  
Commander Gasbakk - Dr. A. Agnar - Dr. T. Tørrissen - Alexandra Gjørsv  
Bjørn Otto Sverdrup - Sindre Fossum Beyer - Arvid Samland

Filmed on location in Norway with the participation of The Norwegian Incentive Scheme.

Norwegian Film Institute (NFI)



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**This film is dedicated to the memory of those who died in the terrorist attacks  
on 22nd July 2011, and all those still affected today.**