

'NORWAY'  
(PROVISIONAL TITLE)

Written by  
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Based on: "One of Us" by Åsne Seierstad

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1 EXT. RURAL NORWAY - WHITE FARMHOUSE - DAY 1

An isolated white farmhouse set within dense pine forest.

**CAPTION: 21st July 2011. 90 miles east of Oslo.** \*  
\*

CUT TO:

2 INT. WHITE FARMHOUSE - GARAGE - CONTINUOUS 2

A man (early 30s) fills industrial sacks with thick black powder. Diesel soaked fertiliser mixed with aluminium. Messy work.

This is ANDERS BREIVIK and he is preparing for war. \*

CUT TO:

3 EXT. UTØYA ISLAND - DUSK 3

A small island on the eastern flank of LAKE TYRIFJORDEN, 38 miles from NORWAY'S capital city, OSLO.

CUT TO:

4 EXT. UTOYA ISLAND - FERRY DOCK - DUSK 4

The early evening ferry from the mainland.

Crowds of excited teenagers arrive for the annual summer camp run by Norway's ruling Labour Party. Among them: VILJAR HANSEN (17), a striking young man and to all his friends a natural leader. With him, his younger brother TORJE (14).

They are met off the boat by MOTHER UTOYA (45). She has run the camp for 20 years.

MOTHER UTOYA  
Welcome back!

VILJAR  
Hey! \*

The boys head on up to the centre of the island. Stopping at a check-in desk. \*

VILJAR (CONT'D)  
Viljar Hansen... \*

CUT TO:

4A INT/EXT. WHITE FARMHOUSE - VAN - EVENING 4A \*

BREIVIK loads the sacks into the white van. Next the detonator and charges - which he packs in with pieces of old mattress.

Then he threads a long black wire from the sacks into the driver's compartment.

CUT TO:

5 EXT. UTOYA ISLAND - DUSK 5 \*

VILJAR and TORJE arrive at the campsite.

Make-shift signs: Oslo; Finnmark; Nordland... They come from Northern Norway, so they make for the Troms & Svalbard camp. \*

VOICE  
(as the brothers approach)  
I think I see them... Viljar! We  
saved a spot for you. \*

Viljar sees his best friends - Simon and Anders (both 17).

VILJAR  
Perfect! \*

They hug and begin pitching their tents.

SIMON  
So you brought a sleeping bag with  
you this time? \*

VILJAR  
Yeah... my parents packed it. \*

All around: excitement at the weekend ahead.

CUT TO:

6 MOVED EARLIER TO 4A 6 \*

6A EXT/INT. WHITE FARMHOUSE - EVENING 6A \*

BREIVIK loading a black peli-case: A Glock. A rifle. A shotgun. Thousands of rounds of ammunition. Grenades.

He exits the farmhouse with the peli-case and drives away.

CUT TO:

7 EXT. CENTRAL OSLO - GOVERNMENT DISTRICT - EVENING 7

Angle on Norway's government buildings clustered together in the middle of the city, with a view of the harbour. \*

AIDE MARIT (O.S.) \*

Prime Minister, here is your agenda for the weekend. Saturday you will visit the AUF summer camp on Utøya. For your speech... \*

CUT TO:

8 INT. GOVERNMENT PM OFFICE - TOP FLOOR - EVENING 8

Angle through the window: Oslo skyline with PM STOLTENBERG soft left of frame. \*

PM AIDE 3 \*

Prime Minister, here is your agenda for the weekend. Saturday, you're visiting the AUF summer camp on Utøya. Attached is a draft of your speech... \*

PM reads draft.

PM AIDE 2 OYSTEIN \*

I've started with your personal connection to the island. How it inspired your activism, and then you push on to the issues...

PRIME MINISTER

(scanning)

OK... I think it needs to be a bit more personal. More about my memories of the camp. And then I want to really address the challenge of youth unemployment. Can you get the latest stats over to me tonight, and I'll re-draft and bring it in tomorrow. \*

PM AIDE 2 OYSTEIN \*

Yep.

PRIME MINISTER \*

(to AIDE 3) \*

And make sure we schedule enough time for me to meet with the kids... two hours maybe? \*

PM AIDE 3  
Of course. \*

PM AIDE 2 OYSTEIN  
And those committee papers are in  
your briefcase. You should read  
them before Monday. \*

PRIME MINISTER  
The oil sector papers? \*

PM AIDE 2 OYSTEIN  
Right. \*

(to AIDE 3) \*

Make sure he gets to them on  
Sunday. They're pushing for a  
response. \*

PRIME MINISTER  
Got it. Okay I think we're all set. \*

Well have a good weekend. Make sure  
you all get some rest. \*

PM AIDE 2 OYSTEIN  
Will do thanks. Enjoy the island. \*

Hopefully the weather will  
improve.. \*

PM walks away towards the door with AIDE 3. \*

PM AIDE 3  
You have National Security at 10 in  
the morning, Sir. \*

They move out into a corridor. \*

PRIME MINISTER  
I'll do it in the Residency. Bring  
the Justice Minister earlier. \*

(to office off screen) \*

Have a good night. \*

PM AIDE 4 (O.O.V)  
Goodnight Prime Minister. \*

PRIME MINISTER  
Thank you. \*

BODYGUARD  
(into radio) \*

Coming down now. \*

PM into lift. \*

PRIME MINISTER  
See you back here after lunch.

PM AIDE 3  
Good night, Sir.

The lift doors closes.

CUT TO:

9 INT/EXT. GOVERNMENT OFFICE LOBBY - EVENING 9  
PM crosses the lobby. Past a SECURITY GUARD. \*

PRIME MINISTER  
Night, Tor.

SECURITY GUARD \*  
Good night, Prime Minister. \*

The GUARD watches him walk out to his waiting car. Weighed down by the burdens of power. \*

CUT TO:

9A INT. PRIME MINISTER'S CAR - EVENING 9A \*  
See PM alone on the backseat. \*

CUT TO: \*

9B EXT. UTØYA ISLAND - CAMPSITE - EVENING 9B \*  
A campfire. Music, socialising. \*

VILJAR, TORJE, SIMON and ANDERS around a fire pit. SOMEONE strumming a guitar. We see LARA RASHID (16) and her sister BANO (18) too. \*

CUT TO: \*

10 EXT. RURAL NORWAY - MAIN ROAD - NIGHT 10 \*  
BREIVIK on the road towards OSLO. \*

CUT TO:

11 EXT. WEST OSLO - BREIVIK'S MOTHER'S APARTMENT - NIGHT 11

He pulls up outside an apartment complex, in an up-market part of Oslo.

CUT TO:

12 INT. MOTHER'S APARTMENT - NIGHT 12

BREIVIK comes out of the bathroom, freshly showered. \*

LATER: BREIVIK and his mother eating dinner in front of the TV: economic stagnation and the fall-out from the 2008 banking crisis. Europe's growing migrant crisis. \*

BREIVIKS MOTHER  
How is the farm? \*

BREIVIK  
It's good. A lot of work. \*

BREIVIKS MOTHER  
I've been thinking, it must be lonely up there... \*

BREIVIK  
I see people every day. \*

BREIVIKS MOTHER  
Good. \*

BREIVIK  
(gets up)  
I have an errand.

CUT TO:

13 INT/EXT. MOTHER'S APARTMENT - NIGHT 13

Angle from a window: Breivik into a small Fiat Diablo. \*

His mother watching him from behind the curtain, as he draws away in the Fiat. \*

CUT TO:

14 EXT. FJORDS OUTSIDE OSLO - THE NEXT MORNING 14 \*

**Caption: 22 July 2011**

A sailing boat cuts through the water.

CUT TO:

14A INT. SAILING BOAT. BELOW DECK - EARLY MORNING 14A

GEIR LIPPESTAD (40s) a criminal lawyer, making coffee on a stove.

His daughter REBEKAH(15)(in a wheelchair) watches. Other kids around.

LIPPESTAD  
Ready to get home?

REBEKAH's eyes light up.

LIPPESTAD (CONT'D)  
(smiling)  
Me too.

CUT TO:

15 EXT. SAILING BOAT - DECK - EARLY MORNING 15

LIPPESTAD comes up onto deck. Sees SIGNE, his wife. Hands her the coffee.

SIGNE  
Better not...

LIPPESTAD  
No?

SIGNE  
Looks like I can't drink coffee for  
a while... \*

LIPPESTAD  
(finally gets it)  
Really? \*

SIGNE  
Really. \*

He starts laughing. They hug. \*

LIPPESTAD  
Oh my God. How did that happen? \*

SIGNE  
 (laughing)  
 You've forgotten?

\*  
 \*  
 \*

LIPPESTAD  
 I need to get cases reassigned. I  
 really want to take time off this  
 time.

\*  
 \*  
 \*  
 \*

They round the headland towards Oslo.

\*

CUT TO:

16

EXT. UTOYA ISLAND - CAMPSITE - MORNING

16

VILJAR wakes. Sees the rain. Wakes Torje next to him.

They walk over to Simon and Anders' tent.

VILJAR  
 Where did you get to last night?

SIMON  
 Swimming. With some girls from  
 Finnmark.

VILJAR  
 (laughs)  
 Swimming? With the enemy?

They walk across the campsite to the canteen. We catch a  
 glimpse of PM Stoltenberg's photo, advertising his speech on  
 the island tomorrow.

Viljar checks the seminar noticeboard. See: *'If I was PM...'*  
 and *'Volunteering in Africa'* etc.

VILJAR (CONT'D)  
 (reading)  
 First seminar at 10. Football at 3.

ANDERS  
 Finnmark's big guy at the back is  
 out.

VILJAR  
 How do you know that?

ANDERS  
 Skinny-dipping. With the enemy.

Laughter as they head into the canteen.

CUT TO:

17 INT. BREIVIK'S BEDROOM - MOTHER'S APARTMENT - MORNING 17

BREIVIK at his computer. Writing an email:

**Consider this my personal gift to all Europeans.**

**Anders Behring Breivik.**

BREIVIK'S MOTHER (V.O.)  
Breakfast.

\*

BREIVIK  
Leave it outside the door.

\*

BREIVIK swallows a couple of pills. Highlights a file:

\*

**"2083: A European Declaration of Independence."**

Presses "Send all"

CUT TO:

18 INT. UTOYA ISLAND - CANTEEN/SEMINAR ROOM - DAY 18

MOTHER UTØYA  
OK, good morning everyone... Today  
is the first seminar. We'll start  
with a little exercise, that I call  
'If I was President.' What would  
you do - change about the world.  
Viljar you can start.

\*

\*

\*

\*

\*

\*

\*

\*

VILJAR laughs and then goes up to the stage.

\*

\*

VILJAR  
OK, so in Svalbard everyone is  
welcome, regardless of nationality.  
We've got Norwegians, Russians,  
Chinese, Croatians. All living and  
working together.

AUF MEMBER 1  
Yes, but you only have a couple  
thousand people, how does that  
translate across Europe?

LARA and BANO enter. VILJAR sees.

\*

VILJAR

It's the principle. That's what's important and if I was Prime Minister, that's what I'd stand for...

CUT TO: \*

19 INT. PM'S RESIDENCY - STUDY - DAY

19

PM STOLTENBERG is mid-way through a security briefing with: THE PST DIRECTOR, SECURITY OFFICIAL LARS, PM AIDE 2 OYSTEIN and SECURITY OFFICIAL 2 ENDRE.

PST DIRECTOR

Unrest in the Middle East continues. More Islamist terror, of course. But our main issue is going to be the resulting refugee crisis. The UNHCR is now forecasting a massive surge in migrant numbers trying to reach Europe.

Angle on the document: huge migrant figures from the Middle East and North Africa.

PRIME MINISTER

Potentially what - several million over the next five years?

\*  
\*

AIDE OYSTEIN

Easily. It depends on political instability in the Middle East. Syria etc..

\*  
\*  
\*

PRIME MINISTER

And the challenge is going to be how we protect inclusive domestic policies with numbers like these.

\*  
\*  
\*

SECURITY OFFICIAL LARS

And it's going to hit us right as we deal with the fallout from the banking crisis.

\*  
\*  
\*

PRIME MINISTER

That's right. Exactly....

\*

CUT TO:

20 INT. BREIVIK'S BEDROOM - MOTHERS APARTMENT - DAY

20

BREIVIK naked.

A police uniform laid out neatly before him, on his bed.

He carefully pulls on each item of clothing. Attaches fake police insignia badges. Picks up a Glock pistol and straps it to his thigh. \*

Stands back to admire himself in the mirror. He's ready.

CUT TO:

21 INT. UTOYA ISLAND - CANTEEN/SEMINAR ROOM - DAY 21

VILJAR still in the seminar.

AUF MEMBER 2

What - you'd have open borders as Prime Minister?

VILJAR

No. I'm just saying whether we like it or not, the world is on the move. We're part of a global system. Better to shape it, than pretend to pull up drawbridges that we can't sustain. \*

CUT TO: \*

22 EXT. CENTRAL OSLO - DAY 22

Breivik's van drives towards the centre of Oslo.

CUT TO:

22A INT. BREIVIK'S VAN - CONTINUOUS 22A

Breivik driving.

He stops at a red traffic light. \*

His POV: Migrants crowded under blankets and tents. \*

CUT TO:

22B EXT. GOVERNMENT BUILDING - OFFICE OF PM - DAY 22B

Breivik's van enters the Government district. Parks behind the Office of the Prime Minister.

Checks the time. Pulls out a lighter. Lights the long wire protruding from the back of the van. Puts on his black police helmet. \*

As the fuse burns, he exits the van, locking the door gently.  
He calmly walks away.

CUT TO:

23 INT. GOVERNMENT OFFICE LOBBY - CONTINUOUS 23

THE SECURITY GUARD sees the van on his CCTV screen. Watches the uniformed figure walk away.

SECURITY GUARD  
(picks up phone)  
Hello. We got a van parked outside.  
Is it one of yours?

\*  
\*

CUT TO:

24 EXT. UTOYA ISLAND - FOOTBALL PITCH - DAY 24

VILJAR, TORJE, SIMON and ANDERS - dressed in football kit - walk down to the field below the campsite.

It's a mixed game. MOTHER UTØYA marshals crowds of TEENAGERS.

Laughter and excitement, despite the rain.

As VILJAR walks out onto the pitch, sees LARA.

CUT TO:

25 EXT. GOVERNMENT DISTRICT STREET - DAY 25

BREIVIK walks around a corner, and gets into the Fiat Diablo.

CUT TO:

26 EXT. UTOYA ISLAND - FOOTBALL PITCH - DAY 26

The football game in full-swing in the rain. MOTHER UTØYA referees. TORJE watching from the sideline.

VILJAR at the heart of the action. Scoring.

CUT TO:

27 EXT. OSLO - MAIN ROAD NORTH - DAY 27

BREIVIK drives out of Oslo. Turns on the radio.

CUT TO:

28 EXT. GOVERNMENT OFFICE REAR - SAME TIME 28

**CAPTION: 3:25PM.**

The van parked. Unsuspecting pedestrians. Norway oblivious.

CUT TO:

29 INT. GOVERNMENT OFFICE LOBBY - SAME TIME 29

SECURITY GUARD on the phone to the DVLA.

SECURITY GUARD

I'll check the number plate and  
I'll try to find the driver.

\*  
\*

He glances over to CCTV screen, where...

CUT TO:

30 EXT. GOVERNMENT OFFICE REAR - SAME TIME 30

A second SECURITY GUARD is approaching the van. Suddenly:  
BOOM. The van explodes in a massive fireball.

CUT TO:

31 INT. PM'S RESIDENCY - STUDY TO SECURE ROOM - SECONDS LATER 31

PM goes to the window. Sees a huge tower of smoke rising in the distance. Suddenly:

BODYGUARD 1

(enters at speed)

Sir, we need you to leave. Now!

His SECURITY DETAIL drag him out of the room. More guards responding.

BODYGUARD 2

Lock down all exits!

The PM is propelled through the kitchen. Someone gives him a bullet-proof vest. Down a stairwell.

PRIME MINISTER

Was it a bomb??

AIDE MARIT

A massive explosion in the government district. That's all we know.

BODYGUARD 1

Get the doors open!

Through a set of doors and into a bare situation room.

BODYGUARD 1 (CONT'D)

(into radio)

PM secure.

The doors close. The PM protected, but powerless.

CUT TO:

32 EXT. GOVERNMENT OFFICE REAR - SAME TIME 32

Government quarter devastated. Smoke, debris, paper cascading through the air. A gaping hole in the ground where Breivik's van was parked.

And from every direction the sound of sirens and screaming.

CUT TO:

33 EXT. OSLO HARBOUR - SAME TIME 33

LIPPESTAD and SIGNE docking in Oslo Harbour, looking at a huge column of smoke rising above the city. \*

SIGNE:

What is that?? \*

On LIPPESTAD. He looks down at REBEKAH. \*

LIPPESTAD \*

Let's get in the car. \*

CUT TO:

34 EXT/INT. FIAT DOBLO/TUNNEL - ROAD TO UTØYA - SAME TIME 34

BREIVIK approaches the tunnel heading west out of the city.

CUT TO:

35 EXT. GOVERNMENT BUILDING - REAR & LOBBY - SAME TIME 35

Blood-stained victims emerge. People screaming. Bodies on the ground. \*

Police start to arrive. Staggered by the scale of the destruction.

CUT TO:

36 INT. PM'S RESIDENCY- SECURE ROOM - SAME TIME 36

Chaos as the SECURE ROOM begins to fill with AIDES. The PM watches news coverage. \*

AIDE OYSTEIN  
(holding a phone)  
The whole quarter has been destroyed. The Prime Minister's Office, Supreme Court, Justice Ministry. \*

AIDE OYSTEIN (CONT'D)  
It's bad. \*

Bring up news of the explosion breaks on TV.

AIDE MARIT  
Is this gas? A gas explosion? \*

AIDE OYSTEIN  
That's not a gas explosion, that's a bomb. It's got to be a bomb. \*

On PM as he surveys pictures of the damage. On air speculation about the status of the government. \*

SECURITY OFFICIAL LARS  
(enters, to comms)  
Can we get an update on security at the Residency please? \*

PRIME MINISTER  
This is obviously a terrorist attack. We need to secure government. Call the cabinet. I want the Police Director, the Head of Defense and the PST. Get in contact with them now. And then we need to inform the King: The Prime Minister is safe, the government is functioning. \*

SECURITY OFFICIAL LARS

Yes, sir.

\*

CUT TO:

\*

37 EXT/INT. FIAT DOBLO/TUNNEL - ROAD TO UTØYA - SAME TIME 37

BREIVIK's van comes out the tunnel.

RADIO

*We're getting reports of an  
explosion in central Oslo...*

\*

See BREIVIK. He looks down at his GPS. His destination: UTØYA ISLAND.

CUT TO:

38 EXT. UTØYA ISLAND - CAMPSITE/CANTEEN - DAY 38

VILJAR with TORJE, returning from the football. They see TEENAGERS by their tents, on their phones. Concerned faces.

TORJE

What's going on?

ANDERS

An explosion in Oslo. Everyone's been called to the canteen.

\*

\*

\*

VILJAR checks his phone as they head towards the building.

\*

CUT TO:

39 EXT. UTOYA ISLAND - CANTEEN - CONTINUOUS 39

We follow VILJAR and TORJE into the crowded canteen. SIMON and ANDERS too. Across the room: LARA and her sister BANO.

\*

\*

\*

MOTHER UTOYA

Quiet please! I'm going to shout because the microphone is down...

Room becomes still.

As you've probably heard, there's been an explosion in Oslo, in the government district. We don't know yet what caused it, but many of you have parents who work there, so you should probably call them, if you haven't already.

TORJE looks up at VILJAR.

MOTHER UTØYA

In the meantime, we're suspending activities until we know what's going on.

VILJAR pulls out his phone. Starts to dial. As kids question MOTHER UTØYA. \*

MOTHER UTØYA (CONT'D) \*

We will tell you as soon as we know more. Now please don't worry. This is Utøya - you're safe here.

VILJAR \*

(into phone) \*

Mum? \*

CUT TO:

40

EXT STREET/BUILDING - CENTRAL OSLO - SAME TIME

40

VILJAR'S PARENTS, CHRISTIN and SVEINN (30) emerge from a hotel door. The sound of sirens in the distance. Ahead of them, PEOPLE hurrying towards government centre. POLICE CARS passing. \*

CHRISTIN \*

(on phone) \*

Hi, I'm fine. Dad's with me. We're at the hotel. We're fine. \*

SVEINN \*

(looking at his phone) \*

They're saying it's an explosion. \*

CHRISTIN \*

Dad says it's some kind of explosion. \*

VILJAR \*

Was it a bomb? \*

CHRISTIN \*

We don't know. \*

SVEINN \*

It looks like it's over by the government centre. \*

CHRISTIN \*

Are you both OK? \*

VILJAR

We're fine. Torje's a bit scared  
but I'll look after him.

CHRISTIN

Ok listen, well look there's no  
need to worry. Whatever it is the  
police are dealing with it. We'll  
call you when we know what's going  
on. OK?

She hangs up, as they keep walking towards whatever has  
happened. More EMERGENCY VEHICLES pass by.

SVEINN

They're ok?

CHRISTIN

They're fine.

They walk on.

CUT TO:

41 EXT. UTOYA ISLAND - CANTEEN - CONTINUOUS

41

Viljar hangs up.

VILJAR

(to Torje)

They're fine. Mum says they're  
nowhere near. Lets go and get some  
dry clothes.

He smiles, ruffling his little brother's hair.

CUT TO:

41A EXT STREET/BUILDING - CENTRAL OSLO - SAME TIME

41A

CHRISTIN and SVEINN keep walking towards whatever has  
happened. More EMERGENCY VEHICLES pass by.

CHRISTIN

(dialing again)

Everyone's down at Labour HQ for  
the campaign meeting. Everyone.

SVEINN

You should call them.

CHRISTIN

(phone answers)

Lena? Are you OK? What's happened?

(listens, then to Sveinn)

Sounds like the whole government  
centre's been hit.

(into phone)

Have you heard from Erik and the  
others? ...OK. I'm going there now.

Call me if you hear anything. Yes.

Cancel all of today's meetings.

They walk on.

CUT TO:

42 INT. BREIVIK'S MOTHERS APARTMENT - SAME TIME 42

BREIVIK'S MOTHER watches rolling news coverage of the bomb.  
She goes into Breivik's bedroom. Looks around. Calls his  
mobile.

CUT TO:

43 EXT. ROAD TO UTØYA & MAINLAND FERRY DOCK - CONTINUOUS 43

BREIVIK driving. His phone rings: "Mother". He doesn't  
answer.

Up ahead, a sign to UTØYA ISLAND.

He takes the exit. Rounds a bend to reveal the beauty of LAKE  
TYRIFJORDEN. UTØYA ISLAND in the middle.

He parks. Takes a pill. Sees a COUPLE of TEENAGE VOLUNTEERS  
in a high-vis jackets, standing by the jetty.

BREIVIK

(approaching)

Hi, I'm Martin Nilsen from OSLO

P.D. There's been a bomb in the  
city. I've been sent to secure the  
island.

FEMALE VOLUNTEER

They cancelled the ferry.

CUT TO:

44 EXT. UTØYA ISLAND - CAMPSITE - SAME TIME 44

MOTHER UTØYA is speaking to a huddle of TEENAGERS, trying to  
lighten the mood. TROND next to her. A call to her radio:

JETTY GUARD (V.O.)  
 There's a policeman here who says  
 he needs to come over. It's about  
 the bomb.

\*  
\*  
\*  
\*

MOTHER UTØYA  
 (to the guard)  
 Ok, I'm coming.  
 (to TROND)  
 You stay here, I'll go and get him.

\*  
\*  
\*  
\*  
\*

CUT TO:

\*

45 EXT. MAINLAND FERRY DOCK - SAME TIME 45

BREIVIK sees the FERRY leaving the island.

\*

CUT TO:

46 EXT. UTØYA ISLAND - FERRY TRAVELLING - SAME TIME 46

MOTHER UTØYA on the foredeck. Sees the mainland.

\*

CUT TO:

47 EXT. MAINLAND FERRY DOCK - SAME TIME 47

BREIVIK watching the boat get closer.

CUT TO:

48 EXT. MAINLAND FERRY DOCK - MOMENTS LATER 48

As the ferry ramp lowers, MOTHER UTØYA sees BREIVIK clearly  
 for the first time. He's heavily armed and wearing what looks  
 like a black combat suit.

MOTHER UTØYA  
 Hi, I'm Monica, I'm in charge.  
 What's going on?

BREIVIK  
 Martin Nilsen. Oslo Police  
 Department. I need you to take me  
 to the island. Get everyone  
 together and I'll give a debrief  
 about the bomb.

\*

MOTHER UTØYA  
 Everyone?

BREIVIK  
 Yes, everyone. It's important.

MOTHER UTØYA  
What are the cases for?

\*  
\*

BREIVIK  
My weapons.

\*  
\*

MOTHER UTØYA  
Well you need to keep them covered  
up. They'll scare the children.

\*  
\*  
\*

BREIVIK  
Of course.

\*  
\*

They start back towards the island.

\*

CUT TO:

49 EXT. UTØYA ISLAND - CAMPSITE - SAME TIME

49

TROND gets a call.

\*

MOTHER UTØYA (V.O.)  
The policeman wants everyone to  
gather in the middle of the  
island... Trond, can you meet us?

TROND, walks down to meet them.

\*

CUT TO:

\*

50 EXT. UTOYA ISLAND - FERRY DOCK - MOMENTS LATER

50

The ferry docks.

MOTHER UTØYA and BREIVIK disembark.

MOTHER UTØYA  
(to Breivik)  
This is Trond **Berntsen**, our head of  
security **here on the island**.

\*  
\*  
\*  
\*

BREIVIK shakes hands.

\*

BREIVIK  
Martin Nilsen. Oslo PD. They sent  
me to secure the island.

\*  
\*  
\*

TROND  
Well no-one called us.

\*  
\*

BREIVIK \*  
 Everyone's needed in Oslo. It's \*  
 chaos down there. You should see \*  
 it. \*

They start to walk up the hill. \*

TROND \*  
 (something about this not \*  
 right) \*  
 So which precinct are you from? \*

BREIVIK \*  
 PST. Police Security Service. \*

TROND \*  
 So you must know Jørn then? Isn't \*  
 he down at PST? \*

BREIVIK \*  
 Jørn? Sure. He's one of my \*  
 superiors. \*

Breivik (CONT'D) \*  
 Is everyone gathered up there for \*  
 the debrief? \*

Monica \*  
 We're calling them in now. \*

Trond stops. A moment between them. Who's lying here? \*

Trond \*  
 Do you mind. Can I see your ID \*  
 again? \*

BREIVIK \*  
 Sure. \*

Suddenly, BREIVIK pulls out the Glock.

MOTHER UTOYA \*  
 Don't! \*

BANG! BANG! TROND falls. Then he turns the gun on MOTHER \*  
 UTØYA. \*

BANG! BANG! \*

CUT TO:

51 EXT. UTOYA ISLAND - CAMPSITE - SAME TIME 51

Tight on VILJAR, as the sound of gunfire reverberates across the island.

Around him TEENAGERS emerge from their tents. Confused looks.

CUT TO:

51A EXT. FERRY DOCK - SAME TIME 51A

BREIVIK on the move.

Up the slope. Towards the campsite.

CUT BACK TO:

51B EXT. CAMPSITE - SAME TIME 51B

More cracks. Closer this time.

ANDERS

I'll go and see what's happening.

CUT TO:

51C EXT. SLOPE UP TO CANTEEN - SAME TIME 51C

BREIVIK still coming. Fast.

CUT TO:

51D EXT. Campsite - SAME TIME 51D

VILJAR watching ANDERS walk up towards the canteen. More loud bangs. The sound of screaming on the wind.

VILJAR

(to Torje)

It's okay, it's just kids messing..

\*

CUT TO:

51E EXT. SLOPE UP TO CANTEEN - SAME TIME 51E

BREIVIK approaching the top of the rise.

CUT TO:

51F EXT. CAMPSITE - SAME TIME 51F

VILJAR sees in the distance screaming TEENAGERS running towards their car. \*

And behind them, BREIVIK cresting the hill.

A moment suspended in time... as he raises his gun. \*

VILJAR  
(realising)  
RUN!

VILJAR grabs TORJE and runs, as BREIVIK opens fire.

CUT TO: \*

52 EXT. GOVERNMENT DISTRICT STREET - SAME TIME 52 \*

Viljar's PARENTS, CHRISTIN and SVEINN, arrive at a corner just down from government centre. POLICE CARS, AMBULANCES. CROWDS milling around. Chaos. \*

SVEINN  
(approaches a police officer)  
Was it a bomb? \*

STREET POLICE OFFICER  
Move back! You have to move back! \*

CHRISTIN  
Excuse me. Excuse me, Sir. I need to see my colleagues. We're supposed to be having a campaign meeting. At Labour Party headquarter. \*

STREET POLICE OFFICER  
Please move back! You can't come through. We're clearing this area. \*

CHRISTIN  
Can you at least tell me which buildings have been hit? \*

STREET POLICE OFFICER  
We don't know. You just need to move back. Please. \*

Suddenly her phone rings... \*

The sound of screaming, running, and the phone being fumbled through hands. \*

CHRISTIN  
Viljar? \*

VILJAR (V.O.)  
Mum, they're shooting at us!

CHRISTIN  
Viljar?? What's-

The phone line goes dead.

SVEINN  
What is it?

CHRISTIN \*  
(trying to call them back) \*  
It was Viljar. He said someone was \*  
shooting at them. \*

SVEINN \*  
Shooting? What do you mean \*  
shooting? \*

CHRISTIN \*  
He just said there was shooting and \*  
hung up. \*

SVEINN \*  
Try him back. \*

CHRISTIN \*  
(dialing) \*  
I'm calling him... \*

SVEINN \*  
Shooting what? What did he say \*  
exactly? \*

CHRISTIN \*  
It was really quick. He definitely \*  
said shooting. \*  
(listens) \*  
It's going to voicemail. \*

SVEINN \*  
Just someone is shooting? \*

CHRISTIN \*  
(trying phone again) \*  
At us. He said: Mum. Someone's \*  
shooting at us. Quietly. Just like \*  
that. That was it. \*

SVEINN  
 (checking his phone too)  
 Did he sound frightened?

\*  
 \*  
 \*

CHRISTIN  
 Yes. I heard gunshots.

\*  
 \*

They look at the chaos in front of them.

\*

SVEINN  
 Gunshots? We need to get down  
 there.

\*  
 \*  
 \*

They push their way through the chaos and start running to  
 their car.

\*  
 \*

CUT TO:

53 EXT. UTØYA ISLAND - LOVER'S PATH - SAME TIME 53

Back to VILJAR and TORJE, running into the woods. Panic.  
 Hundreds of TEENAGERS. Gunfire, screaming behind them.

CUT TO:

54 EXT. UTØYA ISLAND - CANTEEN - SAME TIME 54

BREIVIK approaches the main building.

BREIVIK  
 (Sees faces at the window)  
 It's okay. Police. I've got it  
 under control. Stay there and I'll  
 come and help you.

He goes into the building.

CUT TO:

55 INT. UTOYA ISLAND - CANTEEN CORRIDOR - CONTINUOUS 55

BREIVIK down a corridor.

CUT TO:

56 INT. UTOYA ISLAND - CANTEEN - SAME TIME 56

As dozens of TEENAGERS crouch in corners. Waiting to be  
 saved.

BREIVIK enters. Sees them. Raises his gun.

CUT TO:

57 EXT. UTOYA ISLAND - CANTEEN - SAME TIME 57  
 The sound of gunfire and screaming from inside.  
 CUT TO:

58 EXT. UTOYA ISLAND - LOVER'S PATH - SAME TIME 58  
 VILJAR and TORJE running. Looking for somewhere - anywhere -  
 to hide.  
 VILJAR sees a break in a fence. They tumble down a muddy  
 bank. Scramble sideways onto a ledge. A dead end. Below them  
 an 8ft drop to the lake. They're trapped. \*

Other TEENAGERS crawl onto the ledge behind them.  
 CUT TO: \*

59 EXT. UTOYA ISLAND - CANTEEN - SAME TIME 59  
 BREIVIK leaves the canteen. Crosses the campsite. \*

CUT TO:

60 EXT. UTOYA ISLAND - LEDGE - SAME TIME 60 \*  
 VILJAR and TORJE crammed together on the ledge. The shooting  
 getting louder. He sees SIMON. But no ANDERS. \*

VILJAR  
 Torje, look at me. Look at me.  
 TORJE tears streaming down face.  
 VILJAR (CONT'D)  
 It's going to be ok..

CUT TO: \*

61 EXT. UTOYA ISLAND - LOVERS PATH - SAME TIME 61  
 BREIVIK down the path. Sees the gap in the fence ahead. \*  
 Climbs through it.  
 Sees them all clustered on the ledge. Lifts his gun... \*  
 He opens fire. \*

PEOPLE falling. Panic. Screaming.  
 VILJAR and TORJE jump.

They land on rocks at the water's edge and scramble for cover.

BREIVIK shoots again.

Simon hit. Two others as well.

And then VILJAR is hit.

He struggles back up, holding his shoulder.

Another shot, he falls again.

Another, still he keeps going. Desperately struggling to escape.

And another.

And then one last impact punctures his skull.

TORJE turns back to see his brother fall.

VILJAR sees TORJE coming back for him.

VILJAR

Go

Mustering all his remaining strength he splashes water at TORJE.

VILJAR (CONT'D)

GO!

TORJE turns and throws himself forward into cover. \*

Through a haze of blood, he sees the dark figure looming above him on the clifftop, before he turns away into the trees. \*

CUT TO:

62 INT. HØNEFOSS POLICE STATION - DAY

62

A lone SWITCHBOARD OPERATOR. A quiet room.

A red light on her switchboard begins to flash.

SWITCHBOARD OPERATOR  
(answering)  
What's your emergency-

The sound of screaming down the end of the phone. Then it cuts.

SWITCHBOARD OPERATOR (CONT'D)

Hello?

The SWITCHBOARD OPERATOR puts down the phone.

Almost immediately, another red light.

SWITCHBOARD OPERATOR (CONT'D)

Police emergency-

SCREAMING VOICE

Help us! Please

SWITCHBOARD OPERATOR

(struggling to hear)

Hello? Hello?

The line goes dead again.

Beat.

Suddenly: all the lights on the switchboard turn red.

CUT TO:

63 EXT. HØNEFOSS POLICE STATION - CONTINUOUS 63

HONEFOSS POLICEMAN #1 and his team scrambling to Utøya. \*

POLICE DISPATCH (V.O.)

Multiple reports of gunfire on  
Utøya Island...

HONEFOSS POLICEMAN #1

On our way. What's the RV point?

CUT TO:

64 INT. PM RESIDENCY - SECURE ROOM - DAY 64

Follow behind SECURITY OFFICIAL LARS on the phone as he approaches the PM - who is standing, watching news coverage, surrounded by several AIDES. \*

SECURITY OFFICIAL LARS

(holding phone) \*

Sir, we may have another attack. \*  
We've just had reports of gunfire \*  
on Utøya Island. \*

PRIME MINISTER

What? Utøya?

SECURITY OFFICIAL LARS  
We're just getting details now.

\*

PRIME MINISTER  
But we have hundreds of kids down  
there. It's the summer camp.

PM AIDE 2 OYSTEIN  
(also on phone)  
Local police are responding. But  
everything else, DELTA, it's all  
here in the city. Dealing with the  
bomb.

\*  
\*  
\*  
\*

PRIME MINISTER  
Get on to the Police Director. Tell  
him to get everything they can down  
there. Now!

\*  
\*  
\*

SECURITY OFFICIAL LARS  
We're on it.

\*

End on shot of monitor.

\*

CUT TO:

65 EXT. ROAD TO UTØYA ISLAND - DAY

65

HONEFOSS POLICEMAN #1 in his car. Blue lights, sirens.

OPERATOR (V.O.)  
(over radio)  
Assumed terror attack. Possible  
multiple shooters. DELTA are en-  
route and will assume site command.

\*  
\*

Utøya Island comes into sight.

HONEFOSS POLICEMAN #1  
Understood.

CUT TO:

65A EXT. OSLO STREETS - DAY

65A

CHRISTIN and SVEINN driving towards Utøya.

CHRISTIN keeps trying Viljar's phone, turns on the radio.

\*  
\*  
\*

RADIO (V.O.)  
 We're getting unconfirmed reports  
 of shooting on Utøya Island, at the  
 Labour Youth summer camp..

\*  
\*  
\*  
\*

CUT TO:

\*

66 EXT. CENTRAL OSLO - DAY 66

GEIR LIPPESTAD and family driving towards the centre of Oslo.  
 Smoke clearly visible. Ambulances screech past. Police cars.  
 All away from the bomb site.

LIPPESTAD  
 What the hell is going on?

CUT TO:

67 EXT. UTØYA ISLAND - FOREST AREA 1 - DAY 67

BREIVIK in tight close-up moving across the island. Killing  
 methodically. Relentlessly.

He launches a smoke grenade. Acrid orange smoke billows.

\*

CUT TO:

68 EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME 68

VILJAR lying on the rocks. Screaming and gunfire in the  
 distance. The sounds of sobbing and pain nearby.

He uses his uninjured hand to touch his wounds. Too many to  
 stem the loss of blood.

He reaches his head. Feels the flesh of his exposed brain.

CUT TO:

69 EXT. UTOYA ISLAND - CLIFFS - SAME TIME 69

TORJE reaches the shadow of the cliffs. KIDS hiding,  
 including LARA. He looks to the mainland - it's too far.

Sudden gunfire above him. He recoils into the rock.

CUT TO:

70 EXT. UTOYA ISLAND - ROAD / MAINLAND FERRY DOCK - SAME TIME 70

HONEFOSS POLICEMAN #1 takes the turning for Utøya. Down the  
 steep slope. Sees Utøya ahead in the distance.

\*

\*

\*

\*

He pulls up at the jetty. He gets out and looks over to Utøya \*  
Island.

In the distance: dirty orange smoke billowing through the  
pine trees. Volleys of gunfire echoing across the water.  
Figures in the lake desperately swimming for their lives.

On HONEFOSS POLICEMAN #1 as he takes this in:

HONEFOSS POLICEMAN #1  
My God...

FIRST POLICE OFFICER  
Where are the boats??

SECOND POLICE OFFICER  
DELTA have them. The RV is Storøya.

HONEFOSS POLICEMAN #1  
Storøya?? But that's a mile away!

HONEFOSS POLICEMAN#1 sprints back to his car. Knows time \*  
means lives.

CUT TO:

71 EXT. UTØYA ISLAND - FOREST AREA 2 - SAME TIME 71

BREIVIK sees the POLICE on the mainland. Sees a discarded  
mobile phone. Dials...

EMERGENCY SERVICES (V.O.)  
Police Emergency Line...

BREIVIK  
Hi. This is Anders Behring Breivik. \*  
I am a Commander in the Norwegian \*  
Anti-Communist Resistance Movement. \*

EMERGENCY SERVICES (V.O.)  
Who?

BREIVIK  
Anders Behring Breivik. I'm on \*  
Utøya. I've just finished my \*  
operation and I would like to give \*  
myself up.

EMERGENCY SERVICES (V.O.)  
Utøya? \*

The line cuts. BREIVIK drops the phone. Moves on towards more  
targets.

We see that this is all part of his plan. \*

CUT TO:

72 EXT. ROAD TO UTØYA (NEAR SOLLIHØGDA)- DAY 72

CHRISTIN and SVEINN speeding to UTOYA.

The lake comes into view. And a police roadblock. SVEINN slams on the brakes. They get out of car. The sound of gunfire in the distance. \*

CHRISTIN

My children are on the island!  
You've got to let me through.

ROADBLOCK POLICEMAN

You can't Ma'am. This is an active  
situation. It's not safe.

Suddenly, POLICE vehicles approach at high speed. Then ambulances.

As they roar past, CHRISTIN makes a break for it on foot.

ROADBLOCK POLICEMAN (CONT'D)

Please, you're not helping!

The POLICEMAN follows. Catches her.

SVEINN

Christin. Christin! No..

He takes her back to the car.

CHRISTIN

We'll find another way through.

He pulls a hard U-turn and they speed back the way they came.

CUT TO:

73 EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME 73

VILJAR lies helpless. Gunfire in the distance. He moves his head. Sees the outline of lifeless bodies.

VILJAR

(calling out)  
Simon?... Anders?

Nothing.

CUT TO:

\*

74 EXT. MAINLAND - GOLF COURSE JETTY - DAY 74

HONEFOSS POLICEMAN #1 arrives at RV point. DELTA UNITS arriving. The sound of distant gunfire throughout.

VOICE OVER RADIO (V.O.)  
Unit A to the south end of the  
island, B to the north. (NB Correct  
terminology tbc)

A police RHIB is frantically deployed. But it's overloaded. The engine cuts out.

HONEFOSS POLICEMAN #1  
Shit!

He spots a civilian boat approaching. OFFICERS unload into it. More precious moments wasted.

CUT TO:

75 EXT. MAINLAND - LAKE - SAME TIME 75

A handful of leisure boats speed away from the mainland towards the island. \*

\*  
\*

CUT TO:

76 EXT. UTOYA ISLAND - FOREST AREA 3 - SAME TIME 76

BREVIK sees them coming.

CUT TO:

77 EXT. UTOYA ISLAND - TORJE SHORE - SAME TIME 77

So does TORJE. \*

\*

As they approach, he throws himself into the water and swims out from the cover of the cliffs, towards them. \*

\*  
\*

CUT TO:

78 EXT. UTOYA ISLAND - FOREST AREA 3 - SAME TIME 78

BREVIK sees TORJE. Opens fire. The tourist boat swerves.

TORJE disappears under the surface. Swimming for his life. \*

\*

CUT TO:

79 EXT. LAKE - DAY 79

HONEFOSS POLICEMAN #1 behind the wheel of the second boat.  
Feels the engine straining. Willing it forward.

The sound of gunfire ahead.

CUT TO:

80 EXT. UTOYA ISLAND - FOREST AREA 3 - SAME TIME 80

BREIVIK ducks into cover, reloads, moves back across the island.

CUT TO:

81 EXT. LAKE - SAME TIME 81

TORJE still swimming. \*

The sound of an engine behind him. He turns to see a second boat, the DRIVER waving frantically. \*

TORJE is pulled onboard. \*

TORJE  
(as the boat speeds away)  
No. Wait. We have to go back for my brother!

More gunfire. \*

DRIVER  
(steering the boat away)  
We can't! We've got to go!

CUT TO:

82 EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME 82

VILJAR fighting to stay awake. He starts to sing... \*

CUT TO:

82A EXT. UTOYA ISLAND - DELTA BOAT - DAY 82A

HONEFOSS POLICEMAN #1 speeds towards the island and catches a glimpse of BREIVIK in the trees.

HONEFOSS POLICEMAN #1  
One shooter. Two o'clock.

CUT TO:

82B EXT/INT. LIPPESTAD'S HOME. DAY 82B \*

LIPPESTAD and FAMILY pull up outside their home. \*

LIPPESTAD unloads REBEKAH from the car, as SIGNE ferries the other kids inside. \*

We follow them in. Through into the living room where SIGNE turns on the TV: \*

Aerial footage above Utøya Island. Breaking news of suspected shooting. \*

SIGNE \*

(pulling out phone) \*

I'm calling the hospital... \*

On LIPPESTAD still watching the TV, as she dials. \*

SIGNE (CONT'D) \*

(into the phone) \*

Hi. This is Signe. I'm watching the news. Do you need me to come in? \*

(listens) \*

I'll standby. \*

She hangs up. \*

SIGNE (CONT'D) \*

(to LIPPESTAD) \*

They're calling everyone in. \*

They'll let me know as soon as they've designated a hospital. \*

LIPPESTAD nods as she runs upstairs. \*

CUT TO:

83 INT. PM RESIDENCY - SECURE ROOM - SAME TIME 83

The PM on a conference call. Grappling to make sense of the unfolding attack.

SECURITY OFFICIAL ENDRE (OOV) \*

Are DELTA on the island yet? Where the hell are they? \*

PM AIDE 2 OYSTEIN (OOV) \*

Activate mass casualty protocols. \*

Repeat activate mass casualty protocols. I want every hospital on standby. \*

SECURITY OFFICIAL ENDRE (OOV)  
 (on phone)  
 I need an update on DELTA.

\*  
 \*

PRIME MINISTER  
 This is taking too long, right!

\*

CUT TO:

84 EXT. UTOYA ISLAND - MAIN JETTY - DAY 84

HONEFOSS POLICEMAN #1 lands at the ferry dock.

The island is eerily quiet. Rain, mist. He sees the bodies of MOTHER UTOYA and the SECURITY GUARD.

He leads his unit in formation up the slope, past the white house. Towards the trees.

CUT TO:

84A EXT. UTØYA ISLAND - PINE FOREST - DAY 84A \*

In the distance, another massive burst of gunfire. \*

Suddenly, a group of TEENAGERS burst out from bushes to his left, screaming. He motions to them: Stay hidden.

He moves forward up into the woods towards the shooting.

CUT TO:

85 EXT. UTØYA ISLAND - BEACH - MOMENTS LATER 85

The SECOND UNIT land. Keep low as they move over the rocks.

They scramble up to the trees.

On to Lover's Path...

CUT TO:

85A EXT. UTOYA ISLAND - FOREST AREA 4 - SAME TIME 85A

BREIVIK reloads.

CUT TO:

85B EXT. UTOYA ISLAND - VILJAR'S BEACH - SAME TIME 85B  
 VILJAR lying on the rocks, bleeding out. Starting to fade. \*

CUT TO: \*

86 EXT/INT. UTOYA ISLAND - CANTEEN / MAIN HALL - DAY 86  
 HONEFOSS POLICEMAN #1'S UNIT emerge from the pine trees. His  
 POV: the canteen building ahead of them.. Weirdly quiet. \*

He leads his UNIT along the front of the canteen building.  
 Scans the windows for threats. Moves inside...

Down a corridor... into the main hall...

Reveals a scene of utter horror. Bodies. Blood.

HONEFOSS POLICEMAN #1  
 My God-

The sound of gunfire.

CUT TO:

86A EXT. UTOYA. LOVERS PATH - SAME TIME 86A  
 The SECOND UNIT round a corner on the path...  
 Ahead we catch a glimpse of a pile of bodies. \*

CUT TO:

86B EXT. UTØYA ISLAND - CANTEEN / FOREST AREA 5 - SAME TIME 86B  
 HONEFOSS POLICEMAN #1 AND HIS UNIT leave the canteen. Move  
 through the trees.

Suddenly he spots movement. Hand motions his UNIT: stop. He  
 inches forward. Sees a black uniformed figure. Raises his gun  
 until he has BREIVIK in his sights.

HONEFOSS POLICEMAN #1  
 (calls out)  
 LOWER YOUR WEAPON! ARMS UP!

BREIVIK turns, drops his gun, and stands, open-armed.

BREIVIK  
 Don't shoot! I surrender!

He starts to walk towards them.

HONEFOSS POLICEMAN #1  
ON THE GROUND! GET ON THE GROUND!

BREIVIK lies down.

HONEFOSS POLICEMAN #1 moves swiftly towards him, gun to his head. DELTA OFFICERS bind his wrists with plastic strip cuffs. \*

BREIVIK's head in the mud. \*

CUT TO:

87 EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME 87

As news of the shooter's arrest spreads over radio, a DELTA OFFICER climbs down the muddy slope and finds the shore littered with both injured and dead.

VILJAR among them, lying motionless.

DELTA OFFICER  
Casualties over here!

88 MOVED TO 90A 88 \*

89 MOVED TO 90B. 89 \*

90 EXT. UTOYA ISLAND - VILJAR SHORE - DAY 90 \*

Finally, a POLICE OFFICER reaches VILJAR, by the water's edge. \*

He has catastrophic injuries. His arm, hand and leg shot to pieces. The right side of his skull exploded open.

POLICE OFFICER  
Jesus. \*

He checks for a pulse. Nothing. Keeps checking. Then:

POLICE OFFICER (CONT'D)  
(suddenly)  
I HAVE LIFE! \*

He wraps a bandage, anything, around VILJAR'S shattered skull, covers his body with his coat. As OTHER OFFICERS scramble down the rock face.

POLICE OFFICER (CONT'D) \*  
 (on his radio) \*  
 WE NEED A CASEVAC NOW! \*

Hold on VILJAR, as POLICE urgently wave a POLICE BOAT in. \*

CUT TO:

90A EXT. UTOYA ISLAND - WHITE BUILDING - DAY 90A \*

POLICE lead BREIVIK to the white building down by the jetty.

Ahead of them, more boats arriving. ARMED POLICE and  
 PARAMEDICS.

CUT TO:

90B INT. UTOYA ISLAND - WHITE BUILDING - UPSTAIRS ROOM -CONT'D 90B \*

HONEFOSS POLICEMAN #1 watches as POLICE swab, fingerprint,  
 and photo BREIVIK. Macho poses for the camera.

BREIVIK \*  
 (noticing a cut on his \*  
 finger) \*  
 I need a plaster. \*

HONEFOSS COP #1 \*  
 You'll get no fucking plaster from \*  
 me. \*

DUTY DETECTIVE arrives and BREIVIK is sat in a chair. A  
 dictaphone turned on. \*

DUTY DETECTIVE \*  
 (to BREIVIK) \*  
 Who are you? \*

BREIVIK \*  
 My name is Anders Behring Breivik. \*  
 Born February 13 1979. I'm from \*  
 Oslo. This is a military operation. \*  
 A coup d'etat. The bomb has removed \*  
 the Government. And here I have \*  
 liquidated a political camp. \*  
 Tomorrow's leaders. \*

DUTY DETECTIVE \*  
 Did anyone help you? \*

BREIVIK

I was selected for this mission. My  
brothers are waiting for my signal.  
To begin the third attack.

(beat)

But I am authorised to negotiate.

DUTY DETECTIVE

What do you want?

BREIVIK

A complete ban on immigration. An  
end to enforced multiculturalism.  
If the Prime Minister is alive tell  
him if he fails to agree, the  
attacks will continue.

CUT TO:

91 OMITTED.

91

92 INT. PM RESIDENCY - SECURE ROOM - DUSK

92

SECURITY OFFICIAL LARS

(interrupting)

Sir, we've arrested the shooter.

PRIME MINISTER

Is he Al-Qaeda?

SECURITY OFFICIAL LARS

(reading from pad)

He's white Norwegian.

(see PM, this lands)

He says another attack is coming.

PRIME MINISTER

Another one?

SECURITY OFFICIAL LARS

He says he's willing to negotiate.

PRIME MINISTER

What does he want?

SECURITY OFFICIAL ENDRE

A ban on all immigration. An end to  
multiculturalism. He says he wants  
to purify Norway.

Hold on PM.

PRIME MINISTER

Keep him talking. Bring him to Oslo. In the meantime, close the borders, we need to lock everything down.

\*  
\*  
\*  
\*  
\*

CUT TO:

93 EXT. ULLEVÅL HOSPITAL - HELIPAD - EVENING 93

The air ambulance lands on the roof. VILJAR unloaded.

CUT TO:

94 INT. ULLEVÅL HOSPITAL - OPERATING THEATRE - CONTINUOUS 94

VILJAR into the trauma unit. DOCTORS cut through his bloody clothes.

TRAUMA SURGEON

(examining)

Unidentified young male. He has a gun shot wound to his left shoulder...

OTHER DOCTOR

(looking at VILJAR's dreadful, gaping wounds)

We need blood. Adrenaline.

OTHER HANDS insert tubes, fluids.

TRAUMA SURGEON

(examining)

...a gunshot to the left hand and another to the right thigh...

The ECG bleeps urgently.

OTHER DOCTOR

We have ventricular fibrillation!

He starts chest compressions, as electrodes are attached.

OTHER DOCTOR

Clear!

VILJAR'S chest convulses, as the charge hits.

TRAUMA SURGEON

...And we have a gunshot wound into right orbita. Exiting in the posterior.

\*  
\*  
\*

DOCTORS fighting desperately for his life.

CUT TO:

95 OMITTED. 95 \*

95A EXT / INT. OSLO POLICE STATION - NIGHT 95A \*

BREIVIK arrives in convoy into the rear entrance. We follow him as he is brought inside, and booked. \*

BREIVIK \*  
 (as he is booked) \*  
 I need a lawyer. \*

DESK OFFICER \*  
 You'll be assigned one. \*

BREIVIK \*  
 I have my own. \*

Hold on BREIVIK and bring up the sound of a telephone. \*

CUT TO: \*

96 EXT. LIPPESTAD'S HOUSE - NIGHT 96

Still the sound of a telephone ringing.

CUT TO:

97 INT. LIPPESTAD'S HOUSE - BEDROOM - CONTINUOUS 97

LIPPESTAD answers. TV on. Rolling news of the attacks.

POLICE PROSECUTOR  
 (V.O.)  
 Mr. Lippestad? I'm the Police  
 Prosecutor for Oslo. We're  
 investigating today's attacks.  
 We've arrested a man by the name of  
 Anders Behring Breivik.

In the kitchen, SIGNE is packing her nurse badge and trainers into a bag, and telling the AU PAIR to get the kids to school in the morning. \*

POLICE PROSECUTOR (CONT'D)  
 He needs a lawyer. He's asked for  
 you.

LIPPESTAD

Me?

POLICE PROSECUTOR

He says he knows you.

LIPPESTAD

Breivik? I've never heard of him.

LIPPESTAD looks over at SIGNE, as she comes in. Puts the call onto speaker-phone.

POLICE PROSECUTOR

He says another attack's coming.  
He's refusing to talk until you get here.

LIPPESTAD

OK. I understand.

(to SIGNE)

The person they've arrested. He's asked for me.

SIGNE

You? Why?

LIPPESTAD

I don't know.

See LIPPESTAD, the weight of this. SIGNE too.

AND WE CUT TO:

98 EXT. OSLO STREETS - NIGHT

98

LIPPESTAD driving through the centre of Oslo. A city under siege. ARMED POLICE. SOLDIERS.

RADIO

(reports the arrest of  
Anders Breivik)

There is now speculation this is a  
Right-Wing terror attack, not Al-  
Qaeda.

CUT TO:

99 EXT/INT. SUNDVOLLEN HOTEL - NIGHT

99

CHRISTIN and SVEINN arrive at a hotel, now a makeshift crisis-centre. We follow them into the lobby is packed with MEDICS;

VOLUNTEERS; REPORTERS; VICTIMS' FAMILIES; and TRAUMATISED SURVIVORS wrapped in towels and bathrobes.

\*

CHRISTIN, taking it all in. Suddenly:

SVEINN

Torje!

They push through the CROWD towards TORJE.

CHRISTIN

(grabbing him)

It's OK. You're safe. You're safe now.

SVEINN puts his arms around him too.

SVEINN

Torje, where's Viljar?

TORJE

(struggling)

We were at the campsite. A policeman came and started shooting

\*

\*

CHRISTIN

A policeman?

\*

TORJE

We ran into the woods. Hid on the cliffs. But he found us. We had to jump.

\*

\*

\*

SVEINN

Did Viljar jump?

TORJE

Yes.

(he breaks down)

\*

SVEINN

What? Was he shot?

TORJE

He told me to go.

CHRISTIN hugs him tightly as he weeps.

CHRISTIN

It's OK. It's OK. You're safe. You've done so well. Viljar will be so happy you're alive.

CHRISTIN leaves SVEINN looking after TORJE. Walks back into the sea of desperate PEOPLE.

She sees VOLUNTEER with a clipboard. \*

CHRISTIN (CONT'D)  
I'm looking for my son Viljar  
Hanssen. \*

VOLUNTEER  
(checking list)  
He's not here. I'm sorry. \*

She walks back to TORJE and SVEINN. Pulls out her phone, and begins calling local hospitals. \*

CHRISTIN  
(to SVEINN)  
He's not here. \*

The phone connects. \*

CHRISTIN (CONT'D)  
Hello, my son Viljar Hanssen is  
missing, he was on Utoya. Do you  
have any admissions by that name?

CUT TO:

100 INT. ULLEVAL HOSPITAL - OPERATING THEATRE - NIGHT 100

VILJAR being operated on. Hovering, like Norway, between life and death.

CUT TO:

101 EXT/INT. OSLO POLICE STATION - NIGHT 101 \*

LIPPESTAD arrives at the police station. Armed police. Military trucks. A scrum of JOURNALISTS and camera CREWS. ANGRY CROWD. LIPPESTAD pushes through. \*

He is led down a windowless corridor. \*

Waits as the cell door is opened, to reveal ANDERS BREIVIK. \*

LIPPESTAD  
(to a GUARD)  
Please remove the restraints. Thank  
you. Please give us the room. \*

LIPPESTAD sits as BREIVIK is unchained. Sees the emergency alarm button on the wall. \*

POLICE PROSECUTOR  
 (leaving)  
 We'll be outside.

\*

BREIVIK extends his hand. LIPPESTAD hesitates, then shakes it.

BREIVIK  
 Thank you for coming.

\*

\*

LIPPESTAD  
 How do you know who I am?

BREIVIK  
 I've seen your work before. Nine years ago. The Benjamin Hermansen trial.

LIPPESTAD  
 The Neo-Nazi case?

BREIVIK  
 We met during the trial.

\*

LIPPESTAD  
 We did?

\*

\*

BREIVIK  
 You gave me your business card. I knew I would need a lawyer one day.

\*

\*

\*

\*

See LIPPESTAD, dimly remembering.

LIPPESTAD  
 (tries to take charge)  
 So Mr Breivik, tell me what you've done today?

\*

\*

BREIVIK  
 I have started a war. To take back control. Of Norway. Of the West. And defending me will be the greatest thing you will ever do.

LIPPESTAD  
 I don't agree with what you have done Mr. Breivik. They were innocent. Children.

BREIVIK  
 I wouldn't exactly call them innocent. They were traitors. The leaders of tomorrow.

\*

\*

LIPPESTAD

My own children have been to Utoya.  
I'm an active member of the Labour  
Party. Does that make me a traitor  
too?

BREIVIK

You're my lawyer. You're an  
exception. \*

LIPPESTAD

Mr. Breivik, the police believe you  
have another attack planned. \*

BREIVIK

The third attack.

LIPPESTAD

I need to strongly advise you, as  
your lawyer, to not do anything  
which might cost more innocent  
lives and make your situation  
worse. \*

BREIVIK

But Norway has been woken. Now she  
can be saved. You want to save her  
too, don't you, in her hour of  
need? \*

Hold on LIPPESTAD.

CUT TO:

102 INT. BREIVIK'S MOTHER'S HOME - NIGHT

102

BREIVIK'S MOTHER watches the news.

Her phone rings.

BREIVIKS MOTHER

Hello?

VOICE

Police. Please come to the door. \*

BREIVIKS MOTHER

Police? What's this about? \*

DELTA COMMANDER

Open it now. \*

The line cuts.

She goes to the door. Opens it to reveal:

Dazzling light.

Armed DELTA OFFICERS. \*

As she's led away, DELTA and FORENSICS move into the apartment. We follow them into Breivik's bedroom. To his computer.

On the screen: Breivik's manifesto.

CUT TO:

103 INT. OSLO POLICE STATION - CORRIDOR / INTERROGATION ROOM 103 \*  
NIGHT

BREIVIK and LIPPESTAD are led into a small interrogation room. \*

They sit alone in silence. A one-way glass window. They're being watched. \*

LIPPESTAD

You're not obliged to answer their questions. \*

BREIVIK \*

OK. I know. \*

BREIVIK spots a camera in the corner of the room. \*

BREIVIK (CONT'D) \*

Will the media get access to this? \*  
I look like an idiot. \*

LIPPESTAD \*

No. \*

BREIVIK fixes his hair. \*

A WOMAN enters. \*

FEMALE DETECTIVE \*

(as she sits) \*

Mr Breivik, my name is Detective \*  
Anderson. I am a detective at the \*  
Homicide and Serious Crimes Unit. \*  
My job is to get as much \*  
information as possible about what \*  
happened today. Do you understand \*  
you've been arrested in connection \*  
with **the** explosion in Oslo, and the \*  
shooting on Utøya Island? \*

BREIVIK

Yes, of course.

DETECTIVE ANDERSON

Can you tell me how you planned these attacks?

\*  
\*  
\*

BREIVIK

I can tell you 98%. I've been planning this for a long time. Two years ago I decided to take action. I sold my digital businesses. I bought a farm and devoted myself to the mission. Mental training. Physical training. Regular target practice. Honing my skills. Buying supplies. Carrying out reconnaissance.

\*  
\*  
\*

DETECTIVE ANDERSON

What about the bomb?

BREIVIK

I built it myself. Everything I needed was online. Do you want me to go into detail? That's going to take hours. It was a lot of work.

\*  
\*

DETECTIVE ANDERSON

Did anyone help you?

\*  
\*

BREIVIK

I am just one cog in a network. The Knight's Templar Europe. Named in honour of the Knights of the Crusade. Our organisation was set up in London in 2002 with delegates from 12 countries. We want Islam out of Europe.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

DETECTIVE ANDERSON

Can you give me any other names?

\*  
\*

BREIVIK

Of course not.

\*  
\*

DETECTIVE ANDERSON

We have found your computer, at your mother's apartment. Can you tell me what's on it?

\*

BREIVIK

My manifesto. 1500 pages. It explains everything.

\*  
\*

(MORE)

BREIVIK (CONT'D)

So people will understand what I've done. It's all there. You see I'm an intellectual, as well as a warrior.

\*  
\*  
\*

DETECTIVE ANDERSON

You sent it to 8,000 people. Did any of them help you?

\*  
\*

BREIVIK

They are sympathisers.

\*

DETECTIVE ANDERSON

Did any of them assist you?

\*

No answer.

DETECTIVE ANDERSON (CONT'D)

I need to know if any more attacks are planned.

\*  
\*

BREIVIK

This is a war. Attacks can come at any moment. But you need to agree to my demands.

\*  
\*

DETECTIVE ANDERSON

This isn't a negotiation.

\*

BREIVIK

I don't believe you're in a position to dictate terms, Detective.

DETECTIVE ANDERSON

Haven't enough people died? I need to know if there are any more attacks coming.

\*  
\*  
\*

BREIVIK

(beat)

I'd like to break now. I've been trying to get medical attention since you arrested me.

\*  
\*  
\*

He shows a small cut on his finger.

BREIVIK (CONT'D)

I cut it on a piece of someone's skull when it shattered. I might get an infection unless it's treated.

LIPPESTAD

Can we pause the interview whilst  
my client is seen by a medic?

DETECTIVE ANDERSON turns off the tape. A moment between them.  
They both know they are dancing to Breivik's tune.

CUT TO:

104 INT. ULLEVAL HOSPITAL - OPERATING THEATRE - NIGHT 104 \*

VILJAR in surgery. Wounds being cleaned. The LEAD SURGEON  
probing VILJAR'S shattered brain tissue with extreme care.

CUT TO:

105 INT. PM'S RESIDENCY - SECURE ROOM - NIGHT 105

The PM stands alone. Chaos all around. SECURITY OFFICIAL  
ENDRE approaches. \*

PM AIDE OYSTEIN

He could be bluffing, Sir. We just  
don't know. \*

Only the PM can make a call like this.

PRIME MINISTER

Tell him I'm listening. Tell him  
personally from me. I'm listening  
to him. \*

CUT TO:

106 INT. OSLO POLICE STATION - INTERROGATION ROOM - NIGHT 106 \*

LIPPESTAD watches BREIVIK eating pizza. A can of coke.  
DETECTIVE ANDERSON enters. \*

DETECTIVE ANDERSON

(sitting)

The Prime Minister has seen your  
demands. He can't accept your  
terms. But he wants me to give you  
a message. \*

BREIVIK

Really, he said that? \*

DETECTIVE ANDERSON

It was a personal message. He says  
he wants you to know he's listening  
to you.

\*  
\*  
\*  
\*

This lands.

BREIVIK looks at the window, studying the dark glass.

BREIVIK

He's in there, isn't he? Watching  
us.

\*

DETECTIVE ANDERSON

We need to know if another attack  
is coming.

\*  
\*

BREIVIK

(eventually)

Tell him I'm prepared to call off  
the attacks. For the moment.

\*

DETECTIVE ANDERSON

And how do we know we can trust  
you?

\*

BREIVIK

Because you're all listening to me  
now.

CUT TO:

107 INT. SUNDVOLLEN HOTEL - NIGHT

107

TORJE asleep. CHRISTIN watching her phone. She rubs her  
temples. Across the lobby, SVEINN talking to a group of  
DISTRAUGHT PARENTS. He hugs them as they are led away by  
VOLUNTEERS. CHRISTIN watches SVEINN come back. He expression  
desolate.

SVEINN

Simon and Anders are dead.

CHRISTIN hangs her head. Moments pass.

\*

Her phone rings.

HOSPITAL REP  
(V.O.)

Christin Kristofferson?

CHRISTIN

Yes?

HOSPITAL REP

(V.O.)

This is Ullevål Hospital in Oslo.  
Does Viljar have any birth marks or  
scars?

CHRISTIN

He has a bad scar on his neck. A  
fire burn.

HOSPITAL REP

(V.O.)

We need you to come immediately.

HARD CUT TO: \*

108 INT. ULLEVÅL HOSPITAL - LOBBY/ICU ROOM - NEAR DAWN 108 \*

VILJAR'S FAMILY arrive. The LEAD SURGEON is waiting for them.

TRAUMA SURGEON

(as they walk)

Viljar has very severe injuries. He  
has a gunshot wound to the head and  
there is shrapnel still in his  
brain. If he survives, we will need  
to operate again very soon. \*

They go into a bare hospital room.

See VILJAR. No signs of life. Just the soft bleep of  
machines.

CHRISTIN gently touches his hand. As though for the first  
time. Begins to weep, despite herself. \*

CHRISTIN

(to SURGEON)

Can I touch him? \*

(to VILJAR) \*

Viljar? Mum and Dad are here now. \*

CUT TO: \*

109 EXT/INT. PM'S RESIDENCY - SECURE ROOM 2 FRONT DOOR - DAWN 109

The PM alone at the sink.

AIDE

(knocks, enters)

The Press are waiting upstairs,  
Sir. \*

PRIME MINISTER

One moment.

\*

He splashes his face with water. Straightens his tie. Tries to think of words to say. Then his phone rings.

SECURITY OFFICIAL

We've got the final number... 8  
dead in Oslo. 69 on Utøya.

\*

\*

PRIME MINISTER

Wounded?

\*

\*

SECURITY OFFICIAL

At least 200.

\*

\*

PRIME MINISTER

Thank you.

\*

\*

The line cuts. Leaving the PM, alone with his reflection.

\*

He leaves the bathroom. In one shot he goes up the stairs, through the kitchen, still crowded with AIDES manning the crisis. Across the living room, towards the front door. As he reaches it, the door opens to reveal: a MASS OF CAMERAS.

The PM takes a moment under the harsh arc lights. Then:

PRIME MINISTER (CONT'D)

We are all shocked. This was an attack on our government, and on our children. We are a long way from understanding why. But what is clear is that our nation has been attacked by someone who would see it changed...

As he speaks, we begin a montage of archive: Norway responds. The Cathedral, the Rose March, the first funerals attended by thousands. The PM embracing SURVIVORS, PARENTS, COMMUNITY LEADERS including MUSLIMS. Grief, love and unity.

...He would see our democracy become tyranny. See our humanity fall... We must not give in to this terror. We must fight. But we must not become changed. Instead, we must strengthen our values. We must fight this terror with the rule of law, not the barrel of the gun. We must answer the hate of the few, with love the of the many. Only then will it be beaten...

(beat)

(MORE)

PRIME MINISTER (CONT'D)  
 Because though evil can kill a  
 human being, it can never conquer a  
 people.

It's a rousing call to arms.

CUT TO:

|      |                                                                                                                                                                                          |      |        |
|------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------|--------|
| 109A | INT. BREIVIK'S CONVOY VEHICLE - DAY                                                                                                                                                      | 109A |        |
|      | BREIVIK, handcuffed, in the back of the vehicle. An ARMED GUARD in the seat next to him.                                                                                                 |      | *      |
|      | From outside: the building roar of a furious crowd. Ahead, the courthouse comes into view.                                                                                               |      | *<br>* |
|      | CROWD (OOV)                                                                                                                                                                              |      | *      |
|      | Nazi!                                                                                                                                                                                    |      | *      |
|      | The crack of flashlights...                                                                                                                                                              |      | *      |
|      | CROWD (OOV) (CONT'D)                                                                                                                                                                     |      | *<br>* |
|      | Hang him!                                                                                                                                                                                |      | *      |
|      | On BREIVIK... cast into darkness as the van sweeps beneath the building.                                                                                                                 |      | *<br>* |
| 110  | OMITTED.                                                                                                                                                                                 | 110  | *      |
| 111  | INT. COURTHOUSE - COURTROOM - CLOSED SESSION - SAME TIME                                                                                                                                 | 111  |        |
|      | LIPPESTAD enters the courtroom. Sees two PROSECUTION LAWYERS - INGA and SVEINN (30s). He knows them well. They shake hands. But they're distant. Uncomfortable.                          |      | *      |
|      | JUDGE ARTNZEN<br>(enters)<br>Good morning. Bring in the Defendant please. Given the circumstances, today's hearing will be a closed session.                                             |      |        |
|      | LIPPESTAD watches as BREIVIK enters.                                                                                                                                                     |      |        |
|      | BREIVIK turns to face the JUDGE, PROSECUTION and DEFENSE lawyers. Each determined to uphold the system he has sworn to destroy; each his enemy, including the man pledged to defend him. |      |        |

BREIVIK  
Where are all the cameras?

\*  
\*

JUDGE motions to the PROSECUTION.

\*

INGA  
(stands)  
Your Honour, police have charged  
Mr. Breivik with two counts of  
terrorism, according to Penal Code  
174a. Investigations are on-going  
and we request that Mr. Breivik be  
held in custody while this work  
continues.

JUDGE turns to LIPPESTAD.

LIPPESTAD  
The Defense accepts this, Your  
Honour.

JUDGE ARTNZEN  
(takes a note)  
How is the Defendant intending to  
plead?

See BREIVIK.

BREIVIK  
I acknowledge these crimes but I am  
not guilty. The acts were  
necessary.

\*  
\*  
\*  
\*

LIPPESTAD  
(jumping in)  
Your Honour, he requires further  
counsel.

HARD CUT TO:

112 INT. ILA PRISON - HOLDING ROOM - DAY

112 \*

BREIVIK  
I had a very happy upbringing. I  
grew up in west Oslo. My parents  
divorced amicably when I was very  
young. I maintain a close  
relationship with my mother. My  
half-sister and I are not  
particularly close but we speak  
occasionally.

\*  
\*  
\*  
\*  
\*  
\*

LIPPESTAD

What about your father? \*

BREIVIK

I haven't seen him since I was 16. \*  
I spoke to him a couple of years \*  
ago. But there was really no time \*  
to meet. He lived in France and I \*  
was focused on my career, my  
internet businesses.

LIPPESTAD

How would you describe your  
relationship with your mother?

BREIVIK

It's good you know. Normal. My \*  
mother had nothing to do with this. \*  
She's really not relevant. \*

LIPPESTAD

It's about understanding what led  
you to do this.

BREIVIK

How many children do you have, Mr. \*  
Lippestad? \*

LIPPESTAD

(caught off guard)  
Five. \*

BREIVIK

And you love them?

LIPPESTAD

(uncomfortable)  
Of course.

BREIVIK

I wanted to hit them where it would  
hurt the most.

(beat)

Do you understand now?

CUT TO:

113 OMITTED.

113 \*

114 OMITTED.

114 \*

115 EXT. GOVERNMENT BUILDING REAR - DAY

115

The PM's car pulls into the government quarter. He gets out.  
Ahead of him: devastation. \*

AIDE ØYSTEIN \*

He drove along Grubbegata and  
parked at the rear of the building. \*

(beat) \*

We're lucky the whole building  
didn't come down. \*

See the PM, lost in thought at the magnitude.

CUT TO:

116 INT. PM'S RESIDENCY - LIVING ROOM (MEETING ROOM) - LATER 116

The PM in his living room - hastily transformed into a make-  
shift office. A security meeting: The PST DIRECTOR, SECURITY OFFICIAL LARS, SECURITY OFFICIAL ENDRE, AIDE MARIT, AIDE ØYSTEIN. \*

PRIME MINISTER \*

He buys 900 kilos of fertiliser and  
aluminum nitrate, and no red flags? \*

HEAD OF PST \*

Sir, our focus has been on Islamist  
terror. Foreign threats. \*

PRIME MINISTER \*

But we know the Far-Right is  
growing fast. \*

HEAD OF PST \*

We can't stop every threat. We did  
the best we could. \*

PRIME MINISTER \*

We should have done much better. I  
want to upgrade our national  
security. Intelligence. Defence.  
Policing. Everything. And I'm  
ordering a public inquiry. An  
inquiry into what happened and how  
we responded. Something went badly  
wrong. And we need to find out  
what. It's the only way we'll get  
through this. \*

CUT TO:

117 INT. ULLEVAL HOSPITAL - OPERATING THEATRE - NIGHT 117

A surgical drill cuts into bone. A microscopic camera enters brain tissue. On a screen, SURGEONS remove fragments of Breivik's bullet.

VILJAR'S second operation.

CUT TO:

118 INT. ULLEVAL HOSPITAL - RECEPTION - NIGHT 118 \*

SVEINN on the phone. A TV in the corner while he waits for an answer. Sees news reports of rising public anger. \*

SVEINN \*

Hi. It's Sveinn. Christin asked me to call. She's suspending the campaign. And Torje's staying here with us. I've told the school. \*

The news report changes on the TV. \*

SVEINN (CONT'D) \*

(watching TV) \*

Ok, thanks. She'll appreciate that. Bye. \*

Then he calls Torje's school. \*

Lastly, he calls work. \*

SVEINN (CONT'D) \*

Listen, can you hand over my field work to Erik? And make sure the new mercury data gets put into the system. Yeah, I'm fine. \*

(beat) \*

We've just got to take it one day at a time. \*

He hangs up and watches the TV as BREIVIK'S FATHER gives an interview: \*

BREIVIK'S FATHER \*

I haven't seen Anders in years. I am appalled... I think it would have been better if he had just killed himself. \*

SVEINN walks away.

CUT TO:

119 INT. ULLEVAL HOSPITAL - VILJAR'S ICU ROOM - CONTINUOUS 119

SVEINN reaches VILJAR's room. CHRISTIN and TORJE are sitting. He puts his arm around TORJE. \*

SVEINN  
(to CHRISTIN)  
You OK? \*

CHRISTIN  
Yeah. I'm fine. \*

The LEAD SURGEON enters. \*

See them struggling to keep it together. \*

Through an angle in the window, we see VILJAR brought back from theatre. \*

LEAD SURGEON  
Viljar's in recovery. I'm afraid we couldn't get all the shrapnel. It was too deep. We'll have to wait for him to wake up, before we can assess the damage. Our concern right now is infection. We've put him on some strong antibiotics, and we're monitoring him closely. But there's nothing more we can do for Viljar now. He needs to wake up. \*

CUT TO:

120 INT. LIPPESTAD'S OFFICE - MEETING ROOM - DAY 120

Boxes of police evidence on the table. LIPPESTAD, VIBEKE DEF. LAWYER, and TWO ASSISTANTS leaf through files.

VIBEKE DEF. LAWYER (V.O.)  
It was a very dysfunctional family. Breivik's parents split acrimoniously when he was very young. \*

Insert: LIPPESTAD looks at ABB'S SOCIAL SERVICES FILES. \*

VIBEKE DEF LAWYER  
His mother couldn't cope. She wrote to Social Services asking for help. They put Breivik under psychiatric observation. They had serious doubts about his mother's capacity to parent. \*

LIPPESTAD  
And his father?

VIBEKE DEF. LAWYER  
After the marriage collapsed, his  
father cut him off. \*

LIPPESTAD  
And the half-sister? \*

Insert: LIPPESTAD looks at a photo of YOUNG BREIVIK. \*

VIBEKE DEF. LAWYER  
She emigrated to California. When  
he was about 16 I think. \*

LIPPESTAD  
16? 17?... Yeah ok... Thank you. \*

VIBEKE DEF. LAWYER  
It was just him and his mother  
after that. \*

Insert: LIPPESTAD looks at photos of TEENAGE BREIVIK. \*

LIPPESTAD  
He was obviously very isolated all  
the way into adulthood. Always had  
trouble fitting in. \*

LIPPESTAD ASSISTANT 2  
Not exactly the picture he painted.

VIBEKE DEF. LAWYER  
No, not it's not. \*

INSERT: LIPPESTAD opens a file of crime scene photos. Photos  
of DEAD BODIES.

LIPPESTAD  
So what are we talking about here?  
Pursuing insanity as a defense?

LIPPESTAD ASSISTANT 2  
It's possible.

VIBEKE DEF. LAWYER  
How else do we explain it? \*

CUT TO:

121 EXT. BREIVIK'S MOTHER'S HOUSE - DAY 121

LIPPESTAD pulls up outside. Looks at the apartment block.

CUT TO:

122 INT. BREIVIK'S MOTHER'S HOUSE - DAY 122

LIPPESTAD opposite BREIVIK'S MOTHER. The curtains closed.

LIPPESTAD

My name is Geir Lippestad. I've been appointed by your son to lead his defence. Now I know Anders doesn't have a relationship with his father. So I wanted to ask you some questions. We need to decide how to build his case.

\*  
\*  
\*  
\*

BREIVIK'S MOTHER

Yes, of course.

LIPPESTAD

What was Anders like as a child?

BREIVIK'S MOTHER

He was a normal boy. Kind, clever Lots of friends. He loved his mother. I was a single parent after his father left us, but I made sure he had a normal childhood. We had a very nice house.

\*  
\*

LIPPESTAD

Did he have any medical conditions? Any mental health issues?

BREIVIK'S MOTHER

Oh no.

LIPPESTAD

Was he ever violent?

BREIVIK'S MOTHER

Never. He loved me. He loved affection.

LIPPESTAD

Did you have any dealings with social services?

\*  
\*

He sees her hands shaking. She's on the edge.

\*  
\*

BREIVIK'S MOTHER

That was nothing. Welfare state  
sticking their nose in. I thought I  
needed their help, but I didn't. He  
was fine.

\*  
\*

LIPPESTAD

I see.

(beat)

Did you have any sense recently  
that Anders was having problems?

\*  
\*

BREIVIKS MOTHER

No.

(beat)

I told the police that I saw he had  
guns in his bedroom. But he told me  
he needed them for hunting. I  
believed him.

\*  
\*  
\*  
\*  
\*  
\*

LIPPESTAD

Would you consider testifying in  
Anders' defense?

\*  
\*

BREIVIKS MOTHER

What would I say?

LIPPESTAD

Just that there were problems. In  
his childhood. It would help him.

\*  
\*

BREIVIK'S MOTHER

But then everyone will know.

\*

LIPPESTAD

Anders is entitled to a defense,  
just like everyone else.

BREIVIKS MOTHER

But I'll be the most hated mother  
in Norway.

\*  
\*  
\*

LIPPESTAD

Please consider it.

\*  
\*

LIPPESTAD goes to the door.

BREIVIK'S MOTHER

He's sort of right though, isn't  
he. About the way the country is  
going. It's not what it used to be.

CUT TO:

123

INT. ULLEVÅL HOSPITAL - VILJAR'S ICU ROOM - NIGHT

123

VILJAR still unconscious. CHRISTIN exhausted. Outside SEVERAL DOCTORS confer with SVEINN, obviously concerned.

SVEINN

(comes in)

He should have woken by now. His temperature is up. Might be infection.

\*  
\*  
\*

They watch the DOCTORS leave.

SVEINN

I'll take Torje back to the hotel. Will you be OK?

CHRISTIN

I'll be fine.

SVEINN

Call me if anything changes.

CHRISTIN

Can you bring me clothes?

\*  
\*

SVEINN

Sure.

\*  
\*

TORJE

(suddenly)

He told me to go. He told me to leave him!

CHRISTIN

(hugs him)

It's okay. You did the right thing.

\*  
\*

See TORJE, in anguish.

\*

SVEINN

(putting his arm around him)

Come on.

\*  
\*  
\*  
\*

They leave.

CHRISTIN sits for a moment. Then softly, starts to sing. A nursery rhyme. We recognise it. Viljar sang it on the island.

\*

CUT TO:

124 EXT. OSLO - DAWN

124

CUT TO:

125 INT. ULLEVÅL HOSPITAL - VILJAR'S ICU ROOM - EARLY MORNING 125

A tap at the door. CHRISTIN looks up. It's LARA.

LARA

Hi, I'm Lara...

CHRISTIN

Hi Lara..

LARA

I was on the island. I'm visiting survivors. How's Viljar?

CHRISTIN

He needs to wake up.

They both look down at VILJAR.

CHRISTIN (CONT'D)

Are you OK?

LARA

I'm fine.

(beat)

My sister didn't make it. \*

CHRISTIN

I'm so sorry.

She hugs LARA. It's a bit awkward. \*

CHRISTIN (CONT'D)

What was her name?

LARA

Bano.

A moment between them.

CHRISTIN

She'd be so happy you're alive,  
Lara.

SVEINN enters with TORJE, fresh coffee. He looks exhausted.  
Sees LARA.

CHRISTIN

This is Lara. She was on the island. She wanted to see how Viljar was doing.

SVEINN

That's kind.

CHRISTIN

Do you know Viljar well?

LARA

No, but everyone knows Viljar. I played against him in the football. He's good!

\*  
\*  
\*

SVEINN smiles. An awkward silence.

LARA (CONT'D)

I should go.

(beat)

I'll come back when he wakes up.

It's a small but powerful gesture of faith.

CHRISTIN

Thank you.

She turns back to VILJAR, still unconscious.

CUT TO:

\*

126 EXT. LIPPESTAD'S HOUSE - NIGHT

126

LIPPESTAD parks.

CUT TO:

127 INT. LIPPESTAD'S HOUSE - CONTINUOUS

127

LIPPESTAD enters. SIGNE is asleep in front of the TV. News reports of race crimes across the country.

\*  
\*

He checks on REBEKAH. He changes her oxygen tank. Lifts her into a more comfortable position.

\*  
\*

The phone goes. He crosses the landing. Answers.

\*

VOICE

You fucking Nazi lover. I know where you live. I'm going to make sure you and your family rot in hell.

\*  
\*  
\*  
\*  
\*

The line cuts. \*

Lippestad comes back down to the lounge. A furtive look out  
the window. \*

As from the TV we hear: Anger engulfing the nation. \*

LIPPESTAD \*  
(gently wakes Signe) \*  
Hey... Come on, I'll take you up. \*

As she gets up: \*

SIGNE \*  
Who was that? \*

LIPPESTAD \*  
Just the office. \*

SIGNE \*  
That's the third one tonight. \*

See LIPPESTAD. \*

LIPPESTAD \*  
Don't answer the phone anymore. And \*  
keep the children inside. I'll ask \*  
the police to watch the house. \*  
Just for the moment. While people \*  
are angry. \*

CUT TO: \*

128 EXT. PM RESIDENCY - NIGHT 128 \*

GJORV \*  
(leaving PM's residency) \*  
I have just met with the Prime \*  
Minister. He has asked me to \*  
conduct a searching and independent \*  
inquiry into the attacks on 22 \*  
July. I have accepted and our work \*  
will begin immediately. Thank you. \*

CUT TO: \*

128A INT. PM'S RESIDENCY - SAME TIME 128A \*

The PM in his hallway addresses the Press. \*

PRIME MINISTER

This inquiry is of vital importance. Whatever went wrong we must confront it. If we fail to do so, the terrorist will surely win. Thank you.

\*  
\*  
\*  
\*  
\*  
\*

CUT TO:

\*

129 OMITTED.

129

\*

130 INT. ILA PRISON - HOLDING ROOM - DAY  
LIPPESTAD opposite BREIVIK.

130

\*

LIPPESTAD

My recommendation is that you plead insanity. You will be assessed by psychiatrists. The court will decide whether to accept their diagnosis. If they do, you'll go to hospital for treatment. Not jail.

\*  
\*  
\*  
\*  
\*  
\*

BREIVIK

People will be very angry.

\*  
\*

LIPPESTAD

It's the law.

\*  
\*

BREIVIK

Will I be able to address the court?

\*  
\*  
\*

LIPPESTAD

You will have the same rights as any other defendant.

\*  
\*  
\*

BREIVIK

Okay. We're decided then.

\*  
\*

He goes to the door, presses a button to be let out.

BREIVIK (CONT'D)

Geir, are you OK?

\*  
\*

LIPPESTAD

Fine, thank you.

\*  
\*

BREIVIK

You see why I chose you.

\*  
\*

See LIPPESTAD. He leaves. \*

CUT TO: \*

131 INT. ILA PRISON - VISITOR'S TOILETS - MOMENTS LATER 131 \*

LIPPESTAD spits into a sink. Nauseous. Looks at himself in the mirror.

CUT TO:

132 INT. ULLEVÅL HOSPITAL - VILJAR'S ICU ROOM - MIDDLE OF NIGHT 132 \*

VILJAR unconscious. The soft bleep of intensive care machines.

CHRISTIN fitfully sleeping. SVEINN too. A sleeping TORJE on his lap.

Angle on VILJAR'S hand. A slight movement. Then movement in his left eye. A machine registers activity.

CHRISTIN  
(waking)  
Viljar?

VILJAR blinks, shifting in and out of consciousness.

CHRISTIN (CONT'D)  
Viljar can you hear me?

SVEINN wakes. He and TORJE staring at VILJAR.

CHRISTIN (CONT'D)  
Get the doctor!

VILJAR'S eye flickers again. He looks like he's trying to speak.

CHRISTIN (CONT'D)  
(as Sveinn goes)  
Viljar!

Doctors arrive and begin checks. \*

LEAD SURGEON  
Can you try and move your left arm  
for me, Viljar? \*

VILJAR'S arm shifts a little. \*

LEAD SURGEON (CONT'D)

That's great. Can you tell me where  
you live, Viljar?

\*  
\*  
\*

Anxious moments, while VILJAR tries to remember. Tries to  
form the words.

\*

VILJAR

Svalbard.

\*  
\*

TRAUMA SURGEON

That's very good Viljar, well done.

Relief fills the room. He has memory. VILJAR slips back  
unconscious.

CUT TO:

133 EXT. OSLO - DAWN

133

\*

A wide shot over Oslo.

CUT TO:

134 INT. ULLEVÅL HOSPITAL - VILJAR'S ICU ROOM - EARLY MORNING 134

\*

As the sun rises, VILJAR wakes again. He's highly medicated.

VILJAR

What happened?

CHRISTIN looks at SVEINN, not sure what to say.

SVEINN

(stepping in)

It was a terrorist attack.

(beat)

You were shot Viljar.

VILJAR

Is Torje OK?

\*

TORJE

I'm here.

\*  
\*

CHRISTIN

He's fine, he's absolutely fine.

\*  
\*

VILJAR

There was so much shooting.

\*

SVEINN

There was just one man. Some kind  
of Right wing extremist.

\*  
\*

VILJAR processes. His mind moving slowly with the drugs.

VILJAR

How many did he kill?

SVEINN

77.

(beat)

Anders and Simon are dead, Viljar.  
I'm so sorry.

VILJAR begins to cry. Desperate moments.

\*

CUT TO:

135 EXT. FRONT OF COURTHOUSE - DAY

135

LIPPESTAD leaving the courthouse through a scrum of  
JOURNALISTS, CAMERAS, lights. The strain obvious on his face.

\*

LIPPESTAD

(as he walks down the  
street)

I have just informed the court that  
I will be entering a plea of  
insanity on behalf of Mr. Breivik.  
Psychiatric assessments will begin  
tomorrow.

\*  
\*  
\*  
\*

A barrage of flashing lights and questions.

REPORTER 1

How do you think the families will  
feel, Mr Lippestad?

LIPPESTAD pushes through as the questions continue.

\*

LIPPESTAD

I can only imagine what they're  
going through. They have my fullest  
sympathy.

\*  
\*  
\*  
\*

REPORTER 2

How do you feel about defending the  
guy who did this?

\*  
\*  
\*

LIPPESTAD

I have to defend him. He's my  
client. That's my duty.

\*  
\*  
\*

REPORTER 2

Mr Lippestad, should people be concerned about you? You defended a Far-Right extremist three years ago...

\*

LIPPESTAD

I have no connection with any Far-Right organisation, and never have.

REPORTER 2

But your Uncle was a member of the Nazi Party in World War Two...

\*

\*

\*

LIPPESTAD

Yes, that's right but it has nothing to do with me. It was 70 years ago. Please, I'm a lawyer. I believe in a liberal democratic Norway and, like everyone else, I'm just doing my best to help get us through this. Thank you.

\*

\*

\*

\*

\*

\*

\*

CUT TO:

\*

136 EXT. UTOYA ISLAND - VILJAR SHORE - A FLASHBACK 136

We're back on the island. Screaming. Panic. Gunfire.

A DARK FIGURE holding a gun looms over a cliff top.

HARD CUT TO:

137 INT. ULLEVAL HOSPITAL - VILJAR'S NEW ROOM - NIGHT/DAY 137 \*

VILJAR wakes, screaming. His face clenched in pain.

Later: his head bandages removed to reveal the scars.

\*

CUT TO:

138 INT. ULLEVÅL HOSPITAL - EXAMINATION ROOM - MORNING 138 \*

VILJAR awake, his PARENTS by his side.

LEAD SURGEON

It's going to be a long recovery.

Two years. Or three years.

(beat)

(MORE)

\*

LEAD SURGEON (CONT'D)

There is of course damage to the brain and the bullet fragments that are close to the brain stem could shift at any time. I'm afraid that could be fatal.

\*  
\*  
\*  
\*

CHRISTIN holds VILJAR'S hand tight.

LEAD SURGEON (CONT'D)

We're going to have to take it one day at a time. Your life will be very different now.

\*  
\*  
\*

On VILJAR, taking this in.

LEAD SURGEON (CONT'D)

Do you want to ask me anything?

\*  
\*

VILJAR

No.

\*  
\*

CUT TO:

139 INT. ULLEVÅL HOSPITAL - VILJAR'S NEW ROOM - LATER 139

Viljar is wheeled back to his room.

CHRISTIN

OK.

\*

VILJAR

Can you give me a minute?

\*

CHRISTIN

Yes, of course.

\*  
\*

CHRISTIN and SVEINN leave the room.

\*

See VILJAR, alone. The pain, the fear, the shock. His fucked up body. Hitting him all at once.

\*

CUT TO:

140 INT. ILA PRISON - ASSESSMENT ROOM - DAY 140

BREIVIK chained like Hannibal Lector.

\*

LIPPESTAD introduces two psychiatrists: DR HUSBY and DR SORHEIM.

\*  
\*

LIPPESTAD  
(seeing the restraints)  
Is it necessary to restrain my  
client?

\*  
\*

DR. SORHEIM  
For the moment.

\*

BREIVIK  
I imagine every psychiatrist in the  
world envies you right now.

DR. SORHEIM  
Why do you say that?

\*

BREIVIK  
Because I am The Monster. And you  
get to look inside my head.

DR. SORHEIM  
Do you believe you are a monster?

\*

BREIVIK  
No. But I know that you do.

DR. HUSBY  
You know what I'm thinking?

\*

BREIVIK  
Oh yes. I always do. Within 70% of  
accuracy.

\*

DR. HUSBY  
Do you know or do you think you  
know?

\*

BREIVIK  
I know. And there's a difference.

DR. HUSBY  
Do you think people can read *your*  
mind?

\*

BREIVIK  
Sometimes. I think they try.

DR. HUSBY  
Did you feel like that before the  
attacks, or is it a new feeling?

\*

BREIVIK  
It's not new. But it got worse when  
I was planning the attacks.

DR. SORHEIM \*  
Worse? \*

BREIVIK \*  
Much worse. \*

See LIPPESTAD watched BREIVIK. Wonders if this is all an act.

CUT TO:

140A OMITTED. 140A \*

141 INT. ULLEVÅL HOSPITAL - VILJAR'S NEW ROOM - DAY 141 \*

VILJAR in his hospital bed. \*

A knock at the door.

LARA \*  
Hi. \*

VILJAR \*  
Hi. What are you doing around here? \*

A moment.

LARA \*  
I live around here. We're checking \*  
on survivors. How you feeling? \*

VILJAR \*  
I'm OK. \*  
(recognises her) \*  
So you made it off the island OK? \*

LARA \*  
Yeah. I was in the shower block \*  
when it started. I managed to run \*  
and hide. \*  
(beat) \*  
But I got separated from my sister \*  
Bano. She didn't make it. \*

VILJAR \*  
I'm so sorry. \*

LARA \*  
Yeah... I'm sorry about Simon and \*  
Anders too. You were really close, \*  
right? \*

VILJAR \*  
Yeah we were. It's shit. \*

It sits there. Survival is a strange land for both of them.

LARA  
How's the food here? \*

VILJAR  
That's shit too... Actually it's  
really shit. \*

LARA  
Want me to smuggle you something  
in?

VILJAR shakes his head.

VILJAR  
No, I'm fine. I don't have much  
appetite.

LARA  
Cigarettes?

VILJAR  
Nice...Except I don't smoke. \*

He laughs. The first time since the attack. But then pain. He  
puts his right hand to his head.

LARA  
Does it hurt to laugh? \*

VILJAR  
No, it's just, I have to be  
careful. \*

LARA  
It's going to take time.

VILJAR  
Yeah, that's what everyone keeps  
saying. \*

LARA  
Yeah, that's what they say to me  
too. \*

(a moment between them)  
I'll leave you in peace. But I can  
come back if you want? \*

VILJAR  
Sure. That'd be nice. \*

LARA

Great. See you. Take care.

\*  
\*

And she's gone - leaving VILJAR alone.

CUT TO:

|     |                                        |     |   |
|-----|----------------------------------------|-----|---|
| 142 | SCENE MOVED TO 166A                    | 142 | * |
| 143 | SCENE MOVED TO 166B                    | 143 | * |
| 144 | SCENE MOVED TO 166C                    | 144 | * |
| 145 | INT. COURTHOUSE - JUDGES CHAMBER - DAY | 145 | * |

We follow LIPPESTAD into the chambers. He looks across at INGA and SVEINN, as the JUDGE enters.

JUDGE

The psychiatric report determines that Mr. Breivik suffers from paranoid schizophrenia and was in a state of psychosis during the attacks and throughout observation. They recommend treatment in a secure facility.

INGA

(standing)

Your Honour, the Prosecution will accept this diagnosis.

LIPPESTAD

Thank you, Your Honour.

\*  
\*

See LIPPESTAD. A first victory.

CUT TO:

|     |                                      |     |   |
|-----|--------------------------------------|-----|---|
| 146 | INT. ILA PRISON - HOLDING ROOM - DAY | 146 | * |
|-----|--------------------------------------|-----|---|

LIPPESTAD watching BREIVIK reading his psychiatric report.

LIPPESTAD

This is only the diagnosis. It will be up to the court whether to accept it.

(MORE)

LIPPESTAD (CONT'D)  
 (hands him a bundle of  
 newspapers, letters)  
 In the meantime, the judge has  
 modified the terms of your  
 detention.

BREIVIK scans the headlines - furious denunciations of his  
 insanity plea. Opens the letters. Death threats.

BREIVIK  
 And I will be allowed to speak at  
 the trial? \*

LIPPESTAD \*

This hasn't been decided yet. \*

BREIVIK  
 It's very important.  
 (hands LIPPESTAD a list)  
 There are witnesses I need to cross-  
 examine.

LIPPESTAD scans a who's-who of Norway, starting with the  
 King. Then the Prime Minister.

LIPPESTAD \*

Anders, you can't call the Prime  
 Minister. Norway isn't on trial. \*

You are. \*

BREIVIK  
 Are you sure about that?

See LIPPESTAD, as the sounds of a crowd builds. \*

CUT TO DARKNESS:

147 MOVED TO 149B. 147 \*

148 MOVED to 149A. 148 \*

149 INT. PM'S RESIDENCY - NIGHT 149 \*

The PM and his AIDES enter the hallway. \*

Through the window, the PM sees the waiting press outside. \*

AIDE OYSTEIN \*

You're going to get questions about  
 Breivik's insanity plea. There's a  
 lot of anger out there. \*

See PM. He nods as he puts on his coat. Straightens his tie. \*

AIDE MARIT \*

We should be prepared for the  
possibility that he doesn't go to  
prison. \*

PM picks up his bag. \*

AIDE OYSTEIN \*

You're going to have to address the  
elections too. \*

PRIME MINISTER \*

I understand. Thank you. \*

PM exits through the main door to... \*

CUT TO: \*

149A EXT. RESIDENCY - CONTINUOUS

149A

The PM emerges to... \*

Flashlights. A waiting PRESS POOL, and a lobby of questions: \*

REPORTER 1 \*

Prime Minister! Any comment on Mr  
Breivik's insanity plea? \*

REPORTER 2 \*

Is Breivik making a mockery of  
justice, Prime Minister? \*

REPORTER 3 \*

How do you respond to ordinary  
Norwegians who think Mr. Breivik  
should be made accountable for his  
actions? \*

PRIME MINISTER \*

Like all Norwegians, I'm following  
the legal proceedings closely, but  
it would be inappropriate for me,  
as Prime Minister, to comment on an  
on-going court case. \*

REPORTER 3 \*

What about the elections, Prime  
Minister? Are you going to postpone  
them? \*

PRIME MINISTER

The elections will go ahead as scheduled. It is important that our democratic process continues as normal.

REPORTER 2

Do you honestly feel we can have elections so soon after the attacks? When there is so much anger?

PRIME MINISTER

We're being tested as never before. In our courts. In our hearts, and in our minds. We have to trust our system. Trust that it will find a way to bring us through safely. Together. And I believe it will.

The PM gets into his waiting car.

CUT TO:

149B EXT. COURTHOUSE - DAY

149B

A GROUP of LAWYERS, led by FAMILY LAWYER (female, 40s) METTE LARSEN, walk towards court through a crowd of JOURNALISTS.

REPORTER 1

Ms Larsen, how do the families feel about Breivik's insanity plea?

FAMILY LAWYER

I can say on behalf of my clients, that they strongly oppose Mr. Breivik's psychiatric diagnosis, and as the coordinating lawyer for the families and survivors of the 22nd July attacks, I will be petitioning the court today to order further assessments. We demand that Mr. Breivik face justice and be held accountable for his actions.

Flurry of flashlights.

CUT TO:

150 OMITTED.

150

151 INT. ULLEVÅL HOSPITAL - VILJAR'S NEW ROOM - DAY 151

A NURSE carefully removes VILJAR'S bandages on his shoulder. \*  
Revealing angry red wounds. CHRISTIN watches. Sees VILJAR is \*  
in pain. \*

CHRISTIN \*  
(to nurse) \*  
Can we get him something for the- \*

VILJAR  
No. No more morphine.

LATER: CHRISTIN feeds VILJAR. Dabs his mouth with a cloth. \*  
VILJAR silent, submissive. \*

CUT TO:

152 INT. ULLEVAL HOSPITAL - CORRIDOR TO MEETING AREA - DAY 152 \*

CHRISTIN pushes VILJAR in the wheelchair.  
Her phone rings. She turns it onto silent. \*

VILJAR  
How's the campaign going?

CHRISTIN  
People are angry.

VILJAR  
Shouldn't you be there?

CHRISTIN  
I'm not leaving you.

VILJAR \*  
So how does that work on election \*  
night?

CHRISTIN  
I can Skype.

VILJAR \*  
Skype? Seriously? \*

CHRISTIN \*  
Yeah, Skype. Maybe you could Skype \*  
with me? If you're up to it... \*

VILJAR  
Only if you win...

CHRISTIN  
 (the first time she's seen  
 him smile)  
 I'll try.

Her phone goes again. \*

VILJAR  
 Take it.

CHRISTIN  
 I'll call them later.

VILJAR  
 It's a fucking election. Take it.

A moment between them. \*

She takes the call, leaving VILJAR. He looks around,  
 uncertain in the BUSY corridor. Then he hears the sound of a  
 TV. Wheels towards it...

TV REPORT  
 ...Norwegians are convinced Breivik  
 is trying to cheat justice, and  
 have reacted with an outpouring of  
 national anger.

CITIZEN VOX POP \*  
 He kills 77 people and doesn't go \*  
 to jail? It makes me ashamed to be \*  
 Norwegian. \*

CITIZEN VOX POP 2 \*  
 I feel so sorry for those parents. \*  
 The thought of him walking the \*  
 street... \*

FAMILY LAWYER \*  
 The families have made their \*  
 submissions to the court, in the \*  
 strongest terms. We oppose Mr. \*  
 Breivik's insanity plea, and we \*  
 await the court's decision. \*

VILJAR turns a corner. Comes face-to-face with BREIVIK on the \*  
 TV. \*

TV REPORT  
 (over footage of Breivik  
 led into courtroom)  
 (MORE)

TV REPORT (CONT'D)  
 Meanwhile Breivik's trial has been  
 set for 16th April...

\*

AND WE HARD CUT  
 TO:

\*

153 EXT. UTOYA ISLAND - VILJAR SHORE - A FLASHBACK 153 \*

Gunfire. Running. Screaming. And that DARK FIGURE looming  
 over the clifftop.

\*

CHRISTIN (O.O.V)  
 Viljar!

CUT TO:

154 INT. ULLEVAL HOSPITAL - CORRIDOR TO MEETING AREA - SAME TIME

CHRISTIN  
 (bringing him back to  
 reality)  
 Viljar!

See VILJAR. Battling fear and rage.

CHRISTIN (CONT'D)  
 He can't get you. He's never going  
 to get you.

CUT TO:

155 INT. PM'S RESIDENCY - LIVING ROOM - NIGHT 155 \*

The PM watching election results. Alone. The mood is sombre.  
 The Labour Party retain power, but the Right have made  
 striking gains across the country.

\*

TV REPORTER  
 ...there is no question Norway is  
 following the European trend. Hard-  
 line right-wing parties are growing  
 in strength... and the question has  
 to be asked, are people losing  
 faith in the system? Are they  
 beginning to give up on democracy?

\*

\*

\*

\*

Hold on the PM.

\*

CUT TO:

\*

156 INT. ULLEVAL HOSPITAL - VILJAR'S NEW ROOM - NIGHT

156

CHRISTIN on her laptop. Her family around her.

CHRISTIN

(to Skype camera)

I'm honoured to become Mayor of Svalbard, and I want to thank everyone for being so understanding. It's been a difficult time, but hopefully we will be home soon.

(beat)

Oh and Viljar has a message.

\*

She adjusts the computer.

VILJAR

(this is difficult)

Hi, everybody! Hope you can hear me? And I don't look too scary!

(he struggles, then)

I'm very proud of my mum. Hopefully they'll let me out of this place soon and we'll all get home for Christmas.

CHRISTIN

(steps in)

So tonight we're going to have a little celebration here in the hospital. And in the morning I'll get to work, because we have so much to do to heal our country.

She ends the call. The room subdued, the whole family strangely empty.

CUT TO:

157 INT. ULLEVAL HOSPITAL - PHYSIO ROOM - MORNING

157

VILJAR trying to stand. A PHYSIOTHERAPIST assisting. His good hand pushes down hard into the bench. His legs shake as he forces his body up.

\*

PHSYIO

Steady...

VILJAR takes a step. Then his legs buckle. He shouts out in pain. The PHYSIO catches him.

Close on VILJAR, all energy spent, angry and afraid.

CUT TO:

|     |                                                                                         |     |   |
|-----|-----------------------------------------------------------------------------------------|-----|---|
| 158 | INT. ULLEVAL HOSPITAL GARDENS - DAY                                                     | 158 | * |
|     | VILJAR walking slowly with a frame. Managing the pain as best he can. Lara next to him. |     |   |
|     | VILJAR                                                                                  |     |   |
|     | I'm so fucking helpless. I mean                                                         |     | * |
|     | look at me. I can barely walk. I                                                        |     | * |
|     | can't eat on my own. I can't piss                                                       |     |   |
|     | without being terrified.                                                                |     |   |
|     | (beat)                                                                                  |     |   |
|     | It makes me so fucking angry.                                                           |     | * |
|     | LARA                                                                                    |     | * |
|     | You want to stop?                                                                       |     | * |
|     | VILJAR                                                                                  |     | * |
|     | No                                                                                      |     | * |
|     | LARA                                                                                    |     | * |
|     | Go slowly...                                                                            |     | * |
|     | VILJAR                                                                                  |     | * |
|     | And I get flashbacks.. Do you get                                                       |     | * |
|     | the fucking flashbacks?                                                                 |     |   |
|     | LARA                                                                                    |     |   |
|     | Yeah. I had one yesterday. Some                                                         |     | * |
|     | people across the street started to                                                     |     | * |
|     | run. For a bus or something                                                             |     | * |
|     | completely ordinary. But I started                                                      |     | * |
|     | to run too. I don't know why, but I                                                     |     | * |
|     | felt like he was right behind me,                                                       |     | * |
|     | over my shoulder, he was this                                                           |     | * |
|     | big...                                                                                  |     | * |
|     | VILJAR                                                                                  |     | * |
|     | (interrupting)                                                                          |     |   |
|     | 20-foot high. With a huge gun. Just                                                     |     |   |
|     | fucking huge. High above you,                                                           |     |   |
|     | right?                                                                                  |     |   |
|     | LARA                                                                                    |     | * |
|     | Yeah. Exactly...                                                                        |     | * |
|     | (beat)                                                                                  |     | * |
|     | I just kept running.                                                                    |     | * |
|     | VILJAR                                                                                  |     | * |
|     | That's easy for you to say...                                                           |     | * |

LARA \*  
Right! Sorry. \*

VILJAR \*  
No, it's OK - you want to race? \*

They laugh. \*

Later: they sit in the hospital cafe. \*

VILJAR looks over to a newspaper picture of BREIVIK. \*

VILJAR (CONT'D)  
They're saying he's insane. Do you  
think he's insane?

LARA \*  
I don't know. Maybe. \*

VILJAR \*  
I saw him like This close. \*  
(beat)  
He knew what he was doing. \*  
Definitely. \*

LARA \*  
What are you going to do? When you  
get out? \*

VILJAR \*  
I don't know... I can't see the \*  
future. It's like I'm still there \*  
on the rocks. Like I'm out there in \*  
no man's land. Do you know what I \*  
mean? \*

LARA \*  
Yeah. But we survived. Right? \*

VILJAR \*  
Yeah. But what does that even mean? \*

See VILJAR's doubt.

LARA \*  
I really don't know... That we have \*  
to try to live? \*

CUT TO: \*

158A INT. ILA PRISON. BREIVIK'S CELL - SAME TIME 158A  
BREIVIK in his cell...

CUT TO:

159 EXT/INT. COURTHOUSE - JUDGES CHAMBERS - NIGHT 159 \*  
LIPPESTAD up the front steps. Looking concerned. We follow him into the chambers.

He sees the Prosecution lawyers INGA and SVEINN. And FAMILY LAWYER. The JUDGE enters.

JUDGE ARTNZEN

After careful consideration the Court has decided to allow further psychiatric assessment of Mr. Breivik. \*

(sees LARSEN stand)

Yes, Ms. Larsen? \*

FAMILY LAWYER

Your Honour, the families welcome this decision. And they thank you. We will call our own psychiatric experts to give evidence in the trial. \*

LIPPESTAD

(standing)

Your Honour, the court has already had Mr. Breivik psychiatrically examined. Allowing further assessment has no precedent in law. \*

JUDGE ARTNZEN

Mr, Lippestad, the court is trying to do what's best for Norway.

See LIPPESTAD. This is a reverse.

CUT TO:

160 INT. ILA PRISON - HOLDING ROOM - DAY 160  
LIPPESTAD watching BREIVIK reading the Court's judgement. \*

BREIVIK

Why are they doing this?

LIPPESTAD

They want you to answer for what you did.

BREIVIK

**But** this is my trial. \*

LIPPESTAD

Victims have rights too. They have to be able to call their witnesses and testify, just as you can. It's their right, Anders. \*

Hold on BREIVIK, angry at being checked for the first time.

CUT TO:

161 INT. ULLEVÅL HOSPITAL - VILJAR'S NEW ROOM - DAY 161

VILJAR packing his things into a bag (now with a stick).

Sudden silent shards of memory: ANDERS and SIMON's faces, laughing as they unpack by their tents.

CUT TO: \*

162 EXT. ULLEVAL HOSPITAL - MAIN ENTRANCE - DAY 162

LARA watches from the curb, as VILJAR is helped into the back of a people-carrier. He sits next to TORJE. TORJE quickly looks away. \*

LARA \*

Hi! I wanted to see you off. Will you be alright? \*

VILJAR \*

Yeah. It's gonna be good to get home. What about you? Will you be OK? \*

LARA \*

Yep. I'll be fine. I have to look for a job to keep myself busy, so I don't think about things. \*

SVEINN walks over to them. \*

SVEINN \*

Nice to see you again. \*

LARA \*  
 You too. \*  
     (to VILJAR) \*  
 I'll call you. \*

VILJAR \*  
 Sure. \*

CHRISTIN comes up and says goodbye to LARA. Viljar gets into \*  
 back of the van. \*

LARA \*  
 We'll have that race when you get \*  
 back to Oslo then. \*

VILJAR \*  
 I'm going to do some serious \*  
 training and then I'll beat you! \*

CHRISTIN closes the door and gets into the car. \*

LARA watches the car pull away. \*

CUT TO:

163 EXT. SVALBARD - AERIAL - DAY 163

A remote island in the ARCTIC SEA. 2000km from OSLO. Snow and  
 mountain wilderness. A kind of Eden.

CUT TO:

163A INT. HANSSEN CAR - CONTINUOUS 163A \*

VILJAR and FAMILY drive towards the small community of \*  
 Longyearbyen. \*

CUT TO: \*

164 EXT/INT. SVALBARD - VILJAR'S HOME - DAY 164

They pull up outside a small clapper-board home. A snow- \*  
 mobile parked outside. \*

VILJAR gets out of the car. He struggles to walk. \*

They enter and CHRISTIN helps VILJAR with his coat. \*

CHRISTIN \*  
 Do you want me to... \*

VILJAR \*  
 Be careful. \*

TORJE goes ahead of him to his bedroom and shuts the door. \*

SVEINN takes the cases upstairs. \*

Alone in his bedroom, VILJAR sees the life he once had. \*  
Smiling photos with his friends, his Arsenal posters, his  
skis. \*

CHRISTIN \*  
Do you want me to help with your \*  
shoes? \*

VILJAR \*  
No, I can do it. \*

CUT TO: \*

165 INT. SVALBARD - VILJAR'S HOME - LIVING ROOM - CONTINUOUS 165 \*

Meanwhile upstairs, CHRISTIN unpacks. SVEINN can feel her \*  
tension. He catches her. She stifles tears. \*

SVEINN \*  
Breath with me. In - out. \*  
  
She breaths deeply. \*

TIME-LAPSE TO: \*

165A INT. SVALBARD. VILJAR'S HOME - LATER 165A \*

TORJE in his bedroom, headphones on. \*

VILJAR in his bedroom, sees a car approach. \*

A knock at the front door. CHRISTIN answers it. \*

SIMON and ANDERS' PARENTS, last seen at the hotel. \*

A terrible moment. \*

SIMON'S FATHER \*  
(holds out a bottle)  
Simon and Anders would have wanted \*  
us to welcome you home. \*

SVEINN \*  
I'm so sorry. \*

They embrace. Conflicted in grief and love. \*

CUT TO: \*

166 INT. ILA PRISON - BREIVIK'S CELL - DAY 166 \*

BREIVIK angrily pacing. Deep in thought.

BREIVIK  
(suddenly)  
Guard.

CUT TO:

166A EXT. PLAY SCHOOL - DAY 166A \*

Establisher of playschool. KIDS play outside.

CUT TO:

166B INT. PLAY SCHOOL - EMPTY CLASSROOM - CONTINUOUS 166B \*

SIGNE and LIPPESTAD in a meeting with HEADMISTRESS. \*

HEADMISTRESS \*

There have been complaints. From \*

parents. Because you're defending \*

such a dangerous man. \*

LIPPESTAD \*

Meaning? \*

HEADMISTRESS \*

They're worried about the school \*

being targeted. \*

HEADMISTRESS (CONT'D) \*

It's a very difficult time. We have \*

to think about what's best for \*

everyone. \*

SIGNE \*

Seriously? \*

HEADMISTRESS \*

I'm sorry. But you need to find \*

another school. \*

CUT TO:

166C EXT. PLAY SCHOOL - STREET - CONTINUOUS 166C \*

LIPPESTAD and SIGNE leaving the school, with their DAUGHTER.

SIGNE

There's Frogner down by the museum.  
At least it's nearer.

LIPPESTAD

Is it good?

SIGNE

It's okay. It wasn't the one we  
chose.

(suddenly she breaks down)  
I'm sorry. I'm sorry.

LIPPESTAD holds her.

AND WE CUT TO:

167 OMITTED.

167

167A INT. ILA PRISON CORRIDOR - NIGHT

167A

LIPPESTAD is led by a GUARD down the corridor...

CUT TO:

168 INT. ILA PRISON - HOLDING ROOM - NIGHT

168

BREIVIK

I want to change my plea. I'm not  
insane.

LIPPESTAD

(hasn't seen this coming)  
But you agreed to this defense.  
The psychiatric assessment said you  
were ill.

BREIVIK

I was playing a role. I was playing  
the monster in a nightmare. But I'm  
not a monster. I'm a soldier in a  
war, doing my duty. A leader. And a  
leader does not give away his  
power. I've allowed the families to  
take control, but this is my trial.  
I decide how it ends. I have to  
prove these attacks meant  
something.

(beat)

And I need to be judged for what I  
did.

LIPPESTAD

You'll go to prison. For the rest  
of your life.

BREIVIK

I have to finish what I started. \*  
Standing up in the court. I have to \*  
stand up for what I believe in. \*  
That's the third attack. That's the \*  
whole point of this. That is how I \*  
win. \*

CUT TO:

169 EXT. ILA PRISON - NIGHT 169

LIPPESTAD walks away from the prison.

CUT TO: \*

170 INT. LIPPESTAD'S OFFICE - DAY 170

Piles of files across every surface. LIPPESTAD looks tired. \*

LIPPESTAD

(to his TEAM)

He wants to change his defense. He \*  
wants to plead guilty. \*

LIPPESTAD ASSISTANT 1

Has he given any reason? I mean, \*  
why? \*

LIPPESTAD

He wants to stay in control. \*

VIBEKE DEF LAWYER

And he knows the consequences? \*

LIPPESTAD

He wants to stand up and be \*  
accountable for his actions. \*  
\*

LIPPESTAD ASSISTANT 2

It's going to be very hard. The \*  
psychiatric assessment was clear. \*  
He's been diagnosed insane. And the \*  
Prosecution are legally obliged to \*  
stick with it. So how do we get \*  
around that? \*

## LIPPESTAD

Ok so we have to start again. To show that he knew what he was doing. Every step of the way. That only someone rational could have planned and executed something this complex. And we have to look into the Far-Right. Find witnesses who share his beliefs. So we can show that he's not alone in his views. That's the only way we can do this.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

CUT TO:

171 OMITTED. 171 \*

172 OMITTED. 172 \*

172A EXT. SVALBARD - DAY 172A \*

Wide shot of Longyearbyen. \*

Hemmed in by mountains on one side, and the Arctic Sea on the other. \*

A pick-up pulls up at a remote building. \*

SVEINN gets out. \*

CUT TO: \*

172B INT. SVALBARD MAYOR'S OFFICE - DAY 172B \*

CHRISTIN in her new office with her TEAM. \*

## CHRISTIN

(to the group)

We need to generate new ideas. New ways of bringing investment back into the local economy. Coal prices are falling. We can't rely on the mines anymore. Fishing too. It's up to us to look for new ways to secure Svalbard's future.

\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*  
\*

CUT TO: \*

- 172C INT. SVEINN'S OFFICE - DAY 172C \*
- SVEINN in his more spartan office space. A couple of computers. Science equipment, outdoor gear, charts tracking migration patterns across the Arctic Sea. \*
- See SVEINN, trying to engage with his work. \*
- CUT TO: \*
- 173 INT. SVALBARD HOSPITAL - MRI UNIT - DAY 173
- VILJAR lying in an MRI tunnel. The screen showing his damaged brain.
- CUT TO:
- 174 INT. SVALBARD HOSPITAL - EXAMINATION ROOM - DAY 174
- An EYE DOCTOR carefully fits a prosthetic eye into VILJAR'S empty socket. Bright blue, but lifeless.
- SECOND DOCTOR (O.O.V)  
How are you Viljar?
- CUT TO:
- 175 INT. SVALBARD HOSPITAL - DOCTOR'S ROOM - DAY 175
- VILJAR in front of a SECOND DOCTOR.
- VILJAR  
(he shrugs)  
My head hurts. All the time. And my shoulder.  
(beat)  
I get phantom pain...
- SECOND DOCTOR  
That's natural.
- See VILJAR, it doesn't feel natural to him.
- SECOND DOCTOR (CONT'D)  
This is going to be a long recovery, Viljar. The bullet fragments are less than a tenth of a millimeter from the major nerve centres in your brain. The slightest movement-

VILJAR  
 (cuts him off)  
 I know what the fucking dangers  
 are.

CUT TO:

175A EXT. SVALBARD - STREET - DAY 175A \*  
 VILJAR walking painfully back from the hospital. \*  
 A sudden noise - he flinches, frightened. \*

CUT TO: \*

176 INT. SVALBARD - VILJAR'S HOME - BATHROOM - DAY 176 \*  
 Close up in a mirror: VILJAR, topless, looks at his false \*  
 eye. The red scars across his skull, shoulder. His deformed \*  
 hand. \*  
 In the background: BREIVIK is on TV. Dominating the \*  
 headlines. Holding the country to ransom. \*  
 Hold on VILJAR. No escape. As we track in, we feel his anger \*  
 rising. He punches the mirror. \*

CUT TO:

176A EXT. VILJAR'S HOME - CONTINUOUS 176A \*  
 VILJAR slewing his snow mobile down the hill. \*

CUT TO: \*

176B INT. VILJAR'S HOME - SAME TIME 176B \*  
 TORJE runs up the stairs \*  
 TORJE \*  
 Mum, Dad! \*  
 CHRISTIN and SVEINN look out the window. See VILJAR speeding \*  
 away. \*  
 They run down to the pick-up. \*

AND WE HARD CUT \*  
 TO: \*

177 OMITTED. 177 \*

178 MOVED TO 187A 178 \*

179 EXT. SVALBARD - SNOW - SNOWMOBILES - NIGHT 179 \*

A POV at speed through dense snow.

VILJAR on the snow mobile. Riding hard. \*

Back to the POV again: Round a bend.

See Viljar pushing on. Faster, faster. As if daring to crash.

Now lights behind...

SVEINN and CHRISTIN coming after him in a pick-up.

Desperate to catch him.

VILJAR turns a sharp bend. Faster still. Another bend. And another.

See VILJAR, closing on the trees. Closing, closing... until at the last minute he ploughs into a soft snow drift.

SVEINN \*  
(out of the pickup) \*  
Viljar!! \*

He and CHRISTIN run over to him. VILJAR walking away. \*

CHRISTIN \*  
Wait! \*

VILJAR \*  
I can't live like this! Thinking \*  
I'm going to get better. I'm not. \*  
It's all still here. In my head. I \*  
can't get rid of it. \*

They get closer. He turns. \*

VILJAR (CONT'D) \*  
What the fuck am I supposed to do? \*  
Tell me! Tell me! \*

SVEINN \*  
I don't know. I wish it had been me \*  
not you. \*

This lands. \*

CHRISTIN  
 (hugs him)  
 It's OK. Let's go home, OK.

\*  
 \*  
 \*

CUT TO:

180 INT. LIPPESTAD'S HOME - NIGHT 180 \*

LIPPESTAD searches Far-Right forums online: Fascism, racism, violence.

Ancient hatreds spewing out of his computer, pouring out across Europe, across the world.

See SIGNE watching, heavily pregnant, her unease impossible to hide. \*

CUT TO:

181 EXT. EAST OSLO - EXTREMIST' HOUSE - DAY 181

A part of Oslo we haven't seen before. Poorer, harsher. Neglected.

LIPPESTAD parks outside a block of flats. A huddle of MUSLIM MEN on chairs outside a corner shop. \*

LIPPESTAD heads for a tower block. Sees Far-Right graffiti. The Norwegian flag. KIDS faces through the windows.

He enters the block and gets into lift. Doors close. \*

CUT TO:

182 INT. EAST OLSO - EXTREMIST'S APARTMENT - DAY 182

LIPPESTAD sits in front of a white man (40s). \*

LIPPESTAD  
 My client Anders Breivik writes about you in his manifesto. He obviously admires you. \*

EXTREMIST  
 Many people admire me. But it's not me they admire. It's my ideas about the world. \*

LIPPESTAD  
 Did you ever meet him? \*

EXTREMIST

He asked. But I'm careful who I work with. What I do, who I meet.

(beat)

He's not from round here you know. He's from your end of town. But yes, we share the same vision for the world.

\*  
\*

LIPPESTAD

He says a war is coming.

EXTREMIST

I'd say it's already started...

LIPPESTAD

Are you a member of the Knight's Templar?

EXTREMIST

There are many other organisations.

LIPPESTAD

The Nordic Resistance Movement?

\*

EXTREMIST

All across Scandinavia. Northern Europe. We're strong in eastern Europe too of course. Very strong in the UK too. New groups forming all the time.

\*  
\*  
\*  
\*  
\*

LIPPESTAD

How about America?

\*

EXTREMIST

Stormfront. Growing fast. Very fast. And joining up with us here **in** Europe.

\*  
\*  
\*

LIPPESTAD

How do you communicate?

EXTREMIST

Where you can't see us. In chat rooms. The Dark Web. Lippestad, with every al-Qaeda attack, we grow in strength. Every migrant boat that crosses the Med, more people join. There's a lot of fear and anger out there... And that's why, tomorrow will belong to us.

\*  
\*  
\*  
\*  
\*

That hangs there.

LIPPESTAD

Will you testify in my client's  
defense?

\*  
\*

CUT TO:

183 OMITTED. 183 \*

184 OMITTED. 184 \*

185 OMITTED. 185 \*

186 OMITTED. 186 \*

187 INT. SVALBARD - VILJAR'S HOME - KITCHEN - DAY 187 \*

CHRISTIN receives an email. Her expression changes. \*

Goes downstairs. Puts on coat. \*

CHRISTIN \*  
(seeing VILJAR) \*  
You OK? \*

VILJAR \*  
Yeah. \*

CHRISTIN \*  
I'm just going to see your father. \*

VILJAR watches his MOTHER drive away.

CUT TO:

187A EXT. SVALBARD - SVEINN'S OFFICE - DAY 187A \*

SVEINN tagging birds in cages, 400m from his office.

CHRISTIN arrives. \*

CHRISTIN \*  
We just got an email. From the  
lawyers. There's a briefing on the  
mainland. They want us to go. So we  
know what to expect from the trial.

SVEINN  
You should go.

CHRISTIN \*  
Sveinn. \*

SVEINN \*  
What? \*

CHRISTIN  
We both need to engage with this.  
It's important.

SVEINN  
Engaging nearly cost our sons their  
lives.

CHRISTIN  
They're still here.

SVEINN  
Are they?  
(beat)  
I don't care about him. I don't  
care about Anders fucking Breivik  
and his trial. And I just want us \*  
to get on with our lives. That's \*  
all. Just that. We've got them \*  
home. I just want our boys back. \*  
And I don't want any trial stopping \*  
**it.** \*

CHRISTIN \*  
OK. \*

CUT TO:

188 INT. SVALBARD - VILJAR'S HOME - LIVING ROOM - DAY 188 \*

VILJAR alone. On TV: relentless coverage of Breivik's  
imminent trial. He turns it off.

CUT TO: \*

189 INT. SVALBARD - VILJAR'S HOME - UPSTAIRS HALLWAY - DAY 189

VILJAR outside Torje's closed door. Loud music from inside. \*

VILJAR  
Torje?  
(no answer)  
I'm going into town. Do you want to \*  
come? \*

No answer. \*

CUT TO:

190 EXT. SVALBARD - MAIN STREET - DAY 190 \*

VILJAR walking slowly along Longyearbyen's main street.

FAMILIES, KIDS. A festive atmosphere. The sun is about to return.

VILJAR walks on, head down. \*

CUT TO:

191 INT. SVALBARD - CAFE - CONTINUOUS 191

VILJAR at a table alone. Watching STUDENTS on the street outside, laughing. Then:

VOICE (O.S.)

Viljar!

The voice is on Viljar's blind side. Panic. And then he sees: SIMON'S FATHER.

VILJAR

Hi. Sorry. I didn't see you.

SIMON'S FATHER

That's OK. I don't want to disturb you.

VILJAR

It's fine. \*

SIMON'S FATHER

How are you?

VILJAR

I'm OK. It's taking a while. You know... I'm sorry. I meant to visit. How are you? How's Tone? \*

SIMON'S FATHER

It's tough.

VILJAR

Yeah.

SIMON'S FATHER

Listen, we're going ice-fishing  
this weekend. To Simon's spot.  
Would you like to come? There's  
plenty of room in the cabin.

\*  
\*  
\*

VILJAR

Thanks... I... Can I let you know?

SIMON'S FATHER

Sure.

He looks disappointed.

VILJAR

Sorry. I will come. I'm just...  
It's just a bit...

\*  
\*

SIMON'S FATHER

It's OK. I understand.

Viljar stands, painfully.

VILJAR

Sorry.

He leaves.

CUT TO:

191A EXT. UYØYA ISLAND - VILJAR SHORE - FLASHBACK

191A

VILJAR lying on the rocks, bleeding out.

VILJAR

Simon?

No reply. Only distant gunfire. Muffled cries of pain on the  
wind.

HARD CUT TO:

192 INT. SVALBARD - VILJAR'S HOME - LATER

192

VILJAR closes the front door behind him.

Sees TORJE at the end of the corridor.

VILJAR

Hey.

\*  
\*  
\*  
\*

TORJE \*  
Hey \*

VILJAR \*  
Do you want to watch a movie or \*  
something? \*

TORJE \*  
Sure. Maybe later. I'm just doing \*  
some music. \*

VILJAR \*  
OK. \*

TORJE goes into his room. Closes his door. \*

VILJAR goes to TORJE's door. \*

VILJAR (CONT'D) \*  
Torje, talk to me. \*

TORJE \*  
I'm fine. \*

VILJAR \*  
No you're not. You know you can \*  
talk to me. \*

TORJE \*  
I don't need to. You're the one who \*  
got hurt, not me. \*

VILJAR \*  
You were there too. \*

See TORJE, remembering the island. \*

VILJAR (CONT'D) \*  
I'm sorry that Mum and Dad have \*  
been looking after me so much. But \*  
we're home now. It's going to be \*  
OK. \*

It hangs there. VILJAR walks away. \*

CUT TO:

193 OMITTED. 193 \*

193A EXT. TROMSO ESTABLISHER (AIRPORT TOWN) 193A

CUT TO:

194

INT. TROMSO - HOTEL/MEETING ROOM - DAY

194

Follow CHRISTIN towards a room, crowded with PARENTS and their LAWYERS. She pauses outside. Hears a loud argument in progress. She opens the door and slips into the back as the argument rages.

PARENT 1

I just don't see how it can be right that he's allowed to speak. My daughter can't leave her bedroom because of him. He broke her, and now he gets to stand up there and tell us how he did it.

FAMILY LAWYER

The court has to observe his rights.

PARENT 1

But he doesn't deserve rights!

PARENT 2

He's trying to use this trial as a platform for his propaganda.

FAMILY LAWYER

I will be there to ensure that doesn't happen.

PARENT 2

But it is happening. That's exactly what he's doing.

FAMILY LAWYER

Look, the judge is letting us bring our own psychiatric experts, and we're closing the trial with victim impact statements-

PARENT 3

They should just hang him.

FAMILY LAWYER

Listen, I promise you, we will have our chance to-

PARENT 3

But it's not enough! This isn't justice! They should just string him up. Be done with it.

See CHRISTIN. Finally she can't take it anymore.

CHRISTIN

(to everyone)

Our children won't get justice by  
executing him.

(beat)

I know you're angry. I'm angry too.  
And my sons came back. Many of your  
children didn't. But we can't  
surrender to our anger, no matter  
how much we feel it. Somehow we  
have to learn to trust the world  
again. To trust each other. We have  
to reconnect. And that begins when  
we walk into that courtroom.

(beat)

Our power will come from how we  
respond to this man. Not in how we  
silence him. We have to trust in  
justice. That's the only way we'll  
win.

CUT TO:

195 EXT. TROMSO - HOTEL - LATER

195

CHRISTIN by her car.

FAMILY LAWYER

Christin!

She hands CHRISTIN a letter.

FAMILY LAWYER (CONT'D)

Would you mind giving this to  
Viljar?

(beat)

I would like him to testify, if you  
think he's up to it?

CHRISTIN

I'll give it to him.

FAMILY LAWYER

Thanks.

CUT TO:

196 EXT. SVALBARD - STREET - NIGHT

196

VILJAR walks away from the house. Opens the envelope. Reads.

CHRISTIN (OOV) \*  
They want him to testify... \*

CUT TO: \*

197 INT. SVALBARD - VILJAR'S HOME - LIVING ROOM - LATER 197

Angle on VILJAR out of the window.

TV on in living room.

SVEINN  
He doesn't have to do it. We can  
get the doctor to excuse him.

CHRISTIN \*  
Maybe he needs to. \*

SVEINN \*  
What does that mean? \*

CHRISTIN \*  
Maybe he needs to face it. \*

SVEINN  
How do we know it won't set him  
back?

CHRISTIN  
We don't. It's his choice.

CUT TO:

198 EXT. SVALBARD - STREET - BEDROOM - SAME TIME 198 \*

VILJAR gets out phone and dials. \*

LARA'S VOICE  
Viljar?

VILJAR  
Hey.

LARA'S VOICE \*  
I was worried about you. \*

VILJAR \*  
I'm fine... \*  
(beat) \*  
I just received a letter. They want \*  
me to appear. At the trial. \*

LARA \*

Me too. \*

On Viljar, flash of relief. \*

LARA (CONT'D)

Do you think you can face him?

Suddenly we're back on the island. Gunfire. Screaming. And the DARK FIGURE looming above.

LARA'S VOICE

Viljar?

VILJAR forces himself back.

VILJAR

Yeah. I'm here. \*

LARA'S VOICE

I said, do you think you can do it? \*

VILJAR

I can't even walk down the fucking street. \*

LARA

Maybe we need to try. \*

VILJAR

Yeah... I need to think about it. \*

I'll call you later. Bye. \*

LARA'S VOICE

Bye. \*

See VILJAR alone. \*

CUT TO:

|     |                  |     |   |
|-----|------------------|-----|---|
| 199 | MOVED TO 214A    | 199 | * |
| 200 | EXT. OSLO - DAWN | 200 | * |
|     | Oslo at sunrise. |     |   |
| 201 | OMITTED.         | 201 | * |

201A EXT. ILA PRISON - DAY 201A  
Breivik's white van convoy leaves through the prison gates.  
CUT TO:

202 EXT. COURTHOUSE - DAY 1 - DAY 202  
ANGRY CROWDS mass behind barriers. ARMED POLICE, SNIFFER \*  
DOGS. And the world's MEDIA too.  
CUT TO:

203 INT. COURTROOM - DAY 1 - DAY 203  
Follow LIPPESTAD into the empty courtroom. A moment on his  
own.  
Then the prosecution lawyers, INGA and SVEINN enter. Then the  
FAMILY LAWYER and her team.  
The soft shuffle of legal papers, as we hear the gathering  
sound of an angry roar outside.  
AND WE CUT TO:

204 EXT. COURTHOUSE - UNDERGROUND CAR PARK - DAY 1 - SAME TIME 204  
BREIVIK arrives through a gauntlet of rage.  
Into the underground car park... \*

205 INT. SVALBARD - VILJAR' HOME - SAME TIME 205 \*  
VILJAR turns on the TV. \*

205A INT. PM OFFICE - SAME TIME 205A \*  
He turns on the TV. \*

CUT TO:

206 INT. COURTHOUSE - STAIRWELL - DAY 1 - CONTINUOUS 206  
Breivik is led up through the building...  
CUT TO:

207 INT. COURTROOM - DAY 1 - CONTINUOUS 207 \*  
LIPPESTAD waits for Breivik to arrive. The courtroom is crowded. Banks of PRESS and CAMERAS. Broadcasting live. He looks to his right: PARENTS, just a few feet away. Those who had argued with CHRISTIN. \*  
A ripple through the room as BREIVIK enters. \*  
LIPPESTAD watches as he is uncuffed. Turns to face the crowded courtroom. Looks at the parents. Going from face-to-face. Then turns and punches the air with a Nazi salute. \*  
The room recoils with shock. Cameras click. \*  
See LIPPESTAD, he knows the third attack is a call to arms. \*  
CUT TO:

208 INT. SVALBARD - VILJAR'S HOME - CONTINUOUS 208 \*  
VILJAR watches Breivik's salute. \*  
CUT TO:

209 INT. COURTROOM - DAY 1 - DAY 209 \*  
The JUDGE nods to the Prosecution.  
INGA  
(stands)  
On 22 July 2011, Anders Behring Breivik carried out a dual terror attack taking the lives of 77 innocent people. Hundreds more were injured and left forever scarred by his actions. The facts are clear. First the car bomb, then the mass shooting. There is over-whelming evidence, including his own signed confession. \*  
(pauses) \*  
So the question is not whether he committed the crime, the question is how should he be judged? \*  
(MORE)

INGA (CONT'D)

(beat)

Your Honour, the law is clear. If there is any doubt about the sanity of a person accused, we are required by law to request treatment. Not imprisonment.

\*  
\*

LIPPESTAD watches the PARENTS, as they impassively listen.

INGA (CONT'D)

Given the court-ordered, psychiatric diagnosis, the Prosecution believes there is clearly significant doubt as to Anders Behring Breivik's state of mind on 22nd July. Therefore, we request the court to find him guilty, but sentence him to mandatory psychiatric treatment in a secure facility.

\*  
\*  
\*

INGA sits. The JUDGE nods to LIPPESTAD.

LIPPESTAD

(standing)

Your Honour, we will not seek to deny the crimes committed on July 22nd. However, we will argue that Mr. Breivik was not psychotic during these attacks. Instead, we say he knew exactly what he was doing.

(feels Breivik's eyes on him)

And though it is difficult to comprehend Anders Breivik's view of the world, we will show that he is not alone in his opinions. There are others who think the way he does. Increasing numbers of people, all over the west. His were political acts.

\*  
\*

TIME-LAPSE TO:

\*

210 OMITTED AFTER BEING SHOT.

210

\*

211 OMITTED.

211

\*

212 MOVED TO 220A

212

\*

213 INT. COURTROOM - DAY 2 - DAY

213 \*

BREIVIK performs another Nazi salute. \*

BREIVIK \*

(his opening statement) \*

I stand here today on behalf of  
Europeans who are being deprived of  
their ethnic, indigenous, cultural,  
and territorial rights. \*

(beat) \*

The Prosecution tell you I am  
insane. They do this because they  
fear me. Because I have committed  
the most sophisticated, the most  
spectacular, political  
assassination in Europe since World  
War Two. \*

(beat, he turns a page) \*

And why? Because Norway, Europe.  
These are not real democracies. Is  
it democratic for a nation not to  
be consulted about whether it  
becomes multicultural? To fail to  
ask your people for permission  
before welcoming immigrants? To  
force them to become a minority in  
their own capital? There can be no  
democracy whilst the liberal elites  
in Europe are in power. Democratic  
struggle is pointless. Many will  
realise this in the coming decades  
and pick up arms. Just as I did. \*

He turns the page. \*

Family lawyer LARSEN stands to object. \*

FAMILY LAWYER \*

The Defendant has said enough, Your  
Honour. \*

JUDGE ARTNZEN \*

You must hurry up, Mr. Breivik. \*

BREIVIK \*

I must be allowed to finish my  
statement! \*

FAMILY LAWYER \*

This is extremely upsetting for the  
families. \*

LIPPESTAD

(stands)

Your Honour, the Defendant must be allowed to finish his statement.

JUDGE ARTNZEN

(beat)

You may continue, Mr. Breivik.

LIPPESTAD sits uncomfortable. Aware of the parents gaze. A FEW walk out in protest. But MOST remain. Impassive.

BREIVIK

When peaceful revolution is made impossible, then violent revolution is the only option.

LIPPESTAD looks at the PARENTS. Their anger and their powerful dignity. Feels the shame of his position.

BREIVIK (CONT'D)

I demand to be acquitted because I acted in defense of my country.

CUT TO:

213A INT. SVALBARD - VILJAR'S HOME - CONTINUOUS 213A

Track in on VILJAR. As he watches the end of BREIVIK's testimony.

AND WE HARD CUT  
TO:

214 MOVED TO 214B 214

214A INT. SVALBARD - GYMNASIUM - DAY 214A

VILJAR at the edge of an empty gymnasium. He drops his stick, walks out towards the middle, unaided. Half-way he stops. Unsteady on his feet. See the effort on his face.

VILJAR

(turns to SVALBARD DOCTOR  
by the door)

I've got eight weeks. I want to walk unassisted. No stick. No shaking. No breathlessness.

SVALBARD DOCTOR

Viljar, you're still very weak.

VILJAR  
Just tell me what I need to do.

CUT TO: \*

214B EXT. INQUIRY HQ - EVENING 214B \*

The PM's car pulls into the basement of the anonymous government building.

CUT TO:

215 INT. INQUIRY HQ - INTERVIEW ROOM - CONTINUOUS 215

The PM sits alone in front of the Inquiry panel, STAFF at tables to one side.

GJØRV

Thank you for coming today, Prime Minister. \*

(beat) \*

I want to begin by exploring to what extent Government was aware of the threat posed by Anders Behring Breivik prior to his attacks on 22nd July. \*

PRIME MINISTER

The Security Services told me they had no warnings. He operated completely out of sight. \*

GJORV

He could not have been detected in advance? \*

PRIME MINISTER

That is my understanding. Yes. \*

GJORV

Prime Minister, our investigation has discovered that Mr. Breivik's purchase of chemicals used in the preparation of the bomb came to the attention of the customs service in January 2011. But this was not acted upon by the Security Services. \*

PRIME MINISTER

That is not what I was told, Madam Chair. \*

GJORV

Can we turn now to the issue of physical security around the Government Quarter itself.

(beat)

It appears from the papers there were proposals discussed inside government to improve physical security around the Prime Minister's Office.

The PM reads.

GJØRV

Were you aware of these discussions?

PRIME MINISTER

In general terms. Yes.

GJORV

So can I ask you why Government did not act?

PRIME MINISTER

There were delays. Concerns that Oslo's city centre would become a closed area. We did not want our Government cut off from the people.

(Beat)

It was a mistake. Clearly.

GJØRV

I see.

PRIME MINISTER

(beat)

If mistakes were made, they were made in good faith. In the most difficult circumstances. And I take full responsibility for any and all failings. That's all I can say.

CUT TO:

215A INT. 22ND JULY INQUIRY HQ - EVENING

215A

Through the glass windows we see the PM silently continuing his testimony.

CUT TO:

216 OMITTED. 216 \*

217 INT. COURTROOM - DAY 3 - DAY 217

INGA \*

Mr Breivik, can I ask you about the  
Knights Templar? Who are they? \*

BREIVIK \*

The Knights Templar are a network.  
Patriots, who think the way I do  
and are willing take up arms just  
as I did, in order to defend their  
way of life. \*

INGA \*

How big is this network? \*

BREIVIK \*

We have members in every country.  
All across the West. \*

INGA \*

Mr. Breivik, you told police that  
this organisation was set up in  
London in 2002. Is that true? \*

BREIVIK \*

Yes. After 9/11. \*

INGA \*

Did you attend this first meeting? \*

BREIVIK \*

I did. \*

INGA \*

And what happened? \*

BREIVIK \*

I was given my mission. This  
mission. \*

INGA \*

I see. Why did they pick you? \*

BREIVIK \*

Well don't forget, I was a key  
figure in the student parliament,  
at school. \*

LAUGHTER in the courtroom. \*

INGA  
Mr. Breivik, the police have tracked your movements in 2002 and found no evidence that you attended such a meeting. Can you explain this?

BREIVIK  
It was a covert meeting.

INGA  
But now it is no longer a secret, can you prove this meeting actually took place?

BREIVIK  
No comment.

INGA  
Can you tell me the names of those who attended the meeting?

BREIVIK  
No comment.

INGA  
The names of anyone in the Knights Templar?

BREIVIK  
I will not betray my brothers.

INGA  
Mr. Breivik, it will help your case if you can give us some, any, evidence that the Knights Templar actually exists.

BREIVIK  
(with steel)  
Here is the problem in society today. Clearly exposed. You say I am mad because I tell you many people out there think and feel as I do. About immigrants. About multiculturalism. But is it my madness or are you, the liberal elites, so out of touch that you don't want to hear what we are saying?

(MORE)

BREIVIK (CONT'D)

And what does it say about you,  
that rather than listen, you call  
mad, those of us with whom you  
disagree?

\*  
\*  
\*  
\*

CUT TO:

218 INT. SVALBARD - GYMNASIUM - DAY

218

VILJAR in physio. Sweating hard. Battling the pain.

\*

The PHYSIO watching from afar. Looking concerned.

\*

RADIO REPORTER (OOV)

\*

There is no doubt that Anders  
Breivik is in control. He's using  
the trial for his own purposes...

\*  
\*  
\*  
\*

Finally VILJAR's legs buckle.

\*

VILJAR on his hands and knees. Pushes himself up again.

\*

CUT TO:

219 INT. COURTROOM - DAY 3 - DAY

219

LIPPESTAD is cross-examining BREIVIK now.

\*

LIPPESTAD

Mr Breivik, can you describe your  
preparations for the attacks?

BREIVIK

I was meticulous. First, I sold my  
assets. Then I carefully began to  
assemble the components of the  
bomb. I did it very slowly of  
course, so the authorities wouldn't  
see me.

\*  
\*  
\*  
\*

LIPPESTAD

Can you give me an example?

BREIVIK

Yes. A component of the bomb is  
found in aspirin tablets. I knew it  
would raise red flags if I  
attempted to buy too many packs at  
one time. So I created a purchasing  
route, which covered twenty drug-  
stores. It took me four hours to  
complete. On foot.

\*  
\*  
\*  
\*  
\*  
\*  
\*

(MORE)

BREIVIK (CONT'D)

I then waited seven to fourteen days before I began the route again. Month after month. Two packs at a time. I was very careful.

\*  
\*  
\*  
\*

LIPPESTAD

Would you say you can feel empathy?

BREIVIK

Yes. I'm a normal person. I'm sane. There is a distinction between political extremism and insanity. They are very different things.

\*  
\*  
\*

(beat)

However, I needed a lot of mental preparation for this mission. I knew these attacks would be highly violent. There was a risk that, through empathy, I might lose my nerve. So I learned an ancient form of meditation. To control my emotions. I used it during the attacks, and I'm using it right now.

\*  
\*  
\*  
\*

(beat)

Shall I make this easier for you all? I will forego any appeal, any re-trial, spare the families all for this, if the court finds me sane.

\*  
\*  
\*  
\*  
\*

On LIPPESTAD, watching BREIVIK holding the justice system hostage.

CUT TO:

220 INT. SVALBARD - GYMNASIUM - NIGHT

220

\*

VILJAR training hard. Pushing himself to the point of failing.

\*  
\*

But he's a long way away...

\*

CUT TO:

\*

220A INT. SVALBARD - GYMNASIUM CHANGING ROOM - LATER

220A

VILJAR alone. Shattered.

CHRISTIN and SVEINN come in.

\*

VILJAR  
 (seeing them)  
 I'm not ready. \*

CHRISTIN  
 You don't have to do it. It's okay. \*

VILJAR  
 It's not okay. I need to do it. \*

CHRISTIN  
 Then don't push yourself so hard. \*  
 Just say a few words. That's all. \*

VILJAR  
 And say what?

CHRISTIN  
 What happened. The truth. \*

VILJAR  
 What that I cry in my sleep? That I \*  
 can't talk to strangers? That I'm \*  
 frightened of dying? I'd rather not \*  
 go than let him hear that.

CHRISTIN  
 The truth doesn't make you weak.

VILJAR  
 It doesn't make me feel strong.

SVEINN  
 What is it you want? \*

VILJAR  
 I want to smash him. Smash him to a \*  
 bloody pulp. Smash his face in. For \*  
 what he did to everyone. To Simon \*  
 and Anders, and Torje, and you. I  
 want to make him see what he's done  
 and what it's meant. I just want to  
 beat him.

Finally:

SVEINN \*  
 Well then this is your chance. \*

CUT TO:

221 INT. COURTROOM - DAY 4 - DAY

221

LIPPESTAD cross-examines the FAR-RIGHT EXTREMIST. BREIVIK watching closely.

LIPPESTAD

How long have you been active in the politics of the Far-Right in Norway?

\*  
\*  
\*

EXTREMIST

My whole adult life.

\*

LIPPESTAD

And you share Mr. Breivik's opinions on the subject of immigration?

\*  
\*

EXTREMIST

I do.

LIPPESTAD

And you agree with him that multiculturalism is a threat to Europe?

\*

EXTREMIST

Absolutely.

\*

LIPPESTAD

Are you aware of others who share these opinions?

EXTREMIST

Many people. I would say millions. Wouldn't you?

\*  
\*

See BREIVIK, vindicated.

\*

LIPPESTAD

Have you ever met the Defendant?

EXTREMIST

I've met him online.

LIPPESTAD

Online?

\*  
\*

EXTREMIST

In chat forums, attached to mythic, military games like World of Warcraft. Call of Duty. Our movement often congregates there.

\*  
\*  
\*  
\*

(MORE)

EXTREMIST (CONT'D)

It's a place to train, to share ideas.

\*  
\*

LIPPESTAD

Recruit?

\*  
\*

EXTREMIST

Sure.

\*  
\*

LIPPESTAD

How did the defendant strike you?

\*  
\*

EXTREMIST

He liked to lead missions online. To strategise.

\*  
\*  
\*

LIPPESTAD

Was he rational?

EXTREMIST

Perfectly.

\*

LIPPESTAD

Was he a leader?

\*

EXTREMIST

He certainly wanted to be.

\*

LIPPESTAD

I have no more questions.

INGA stands, to begin the Prosecution's cross-examination.

INGA

Was Mr. Breivik your leader?

\*

EXTREMIST

No.

\*

INGA

You wouldn't follow Mr. Breivik?

\*

EXTREMIST

I think others in our movement are better qualified than him.

\*  
\*

INGA

Stronger than Mr. Breivik?

\*

EXTREMIST

For sure.

\*

See LIPPESTAD glance at BREIVIK.

\*

INGA  
Better than Mr. Breivik? \*

EXTREMIST  
Definitely. \*

INGA  
Would they be capable of doing what  
Anders Behring Breivik did? \*

EXTREMIST  
Let me tell you something about our  
movement. The Alt-Right. The Far-  
Right. Whatever you want to call  
us. \*

(beat) \*  
We're deadly serious. About seizing  
power. Changing society completely. \*

(beat) \*  
Not singular, violent acts that  
don't contribute to that goal. The  
tide of history is flowing our way  
again. Nothing must get in its way. \*

See BREIVIK watching intently.

INGA  
So I'll repeat the question. Would  
you, holding your views - the same  
views as Mr. Breivik - have done  
what he did? \*

She waits. \*

EXTREMIST  
(a beat)  
No. I would not. \*

See LIPPESTAD and BREIVIK. For the first time, a flash of  
real anger on BREIVIK's face. \*

See the FAMILIES, registering the win. \*

INGA  
Thank you.

CUT TO:

222 INT. COURTHOUSE - HOLDING ROOM - CONTINUOUS

222

LIPPESTAD enters. BREIVIK is pacing.

BREIVIK

He's a coward. He's a fucking  
coward.

\*  
\*

LIPPESTAD

He was the best I could get.

BREIVIK

To betray me like that. You never  
betray a brother. Never. You know I  
looked up to him. I trusted him. I  
fucking trusted him.

\*  
\*  
\*  
\*

LIPPESTAD

There was no-one else.

BREIVIK

There must be someone who can  
testify.

\*  
\*  
\*

LIPPESTAD

Anders, there's no-one who will  
agree to defend your actions.

\*  
\*

BREIVIK

What about my mother? She could say  
I was normal.

\*  
\*

LIPPESTAD

She won't do it either.

See BREIVIK. This lands.

BREIVIK

She's weak.

LIPPESTAD

I saw her. She's not well.

\*  
\*

BREIVIK

It's always about her. Always.  
Pathetic. Do you know there's not  
once when I could rely on her. Not  
even once.

\*  
\*

(beat)

Okay. I don't need anyone. I never  
have.

\*  
\*  
\*

CUT TO:

223

INT. COURTROOM - DAY 5 - DAY

223

LIPPESTAD and BREIVIK watch as FAMILY LAWYER cross-examines  
her first PSYCHIATRIC WITNESS.

\*

## FAMILY LAWYER

Dr. Toov. Please can you outline your qualifications for the court?

## FIRST PSYCHIATRIC WITNESS

I'm a Professor of Psychiatry. I have over 30 years of clinical experience. Both here in Norway and abroad. And I have studied carefully the various psychiatric assessments of Mr. Breivik, carried out in prison.

## FAMILY LAWYER

In your expert opinion, can you give the court your assessment of Mr. Breivik's state of mind, when he carried out the attacks on the 22 July?

## FIRST PSYCHIATRIST WITNESS

It is my opinion that Mr. Breivik suffers from a severe personality disorder. But there is no evidence of clinical psychosis. Of insanity.

See BREIVIK, vindicated.

## FIRST PSYCHIATRIST WITNESS (CONT'D)

Of course, Mr. Breivik is a man who lives in a fantasy world. He makes up stories to inflate his own importance. Stories about the Knights Templar, for instance, which clearly does not exist. But these grandiose claims are not delusions. They are lies. Just that. Lies.

## FAMILY LAWYER

Lies?

## FIRST PSYCHIATRIST WITNESS

Yes. Lies about himself and the way the world is. Lies to try to recruit people to his side. To elevate himself out of his own insignificance. Put simply, he lies as a defense mechanism. To make himself appear less of the failure that inside he feels himself to be.

LIPPESTAD watching BREIVIK closely. Sees a gathering anger.

FAMILY LAWYER

So how would you categorise Mr. Breivik?

\*  
\*  
\*

FIRST PSYCHIATRIST WITNESS

In an attempt to categorise the Defendant, to make sense of him, I believe we are missing the point entirely. The truth is simple. Anders Behring Breivik feels rejected by society. Unloved, ignored, forgotten, and deeply, deeply lonely. And all his overwhelming anger flows from this.

\*  
\*  
\*  
\*  
\*

BREIVIK

(on his feet)

This is offensive!! It's lies! All lies!

JUDGE ARNTZEN

Mr. Breivik, please sit down.

BREIVIK

(finally losing control)

I've never failed at anything! Not one thing in my entire life! I'm not alone. I have many friends! I have never been rejected!

\*  
\*

JUDGE ARNTZEN

Mr. Lippestad, please ask your client to sit down.

BREIVIK

(to LIPPESTAD)

You have to stop this. You're my lawyer. You're supposed to protect me.

LIPPESTAD

They have the right to do this. To submit their own witnesses.

\*  
\*

BREIVIK

But they're filming it.

\*

LIPPESTAD

Yes. This is how the system works.

\*

BREIVIK

But you need to counter it!

LIPPESTAD

You've had your chance to speak,  
it's the turn of the families now.  
And tomorrow the victims. They have  
rights too.

\*  
\*  
\*

BREIVIK

And I have to listen? Just sit here  
and listen to this?

\*  
\*

LIPPESTAD

If you want to be found sane, you  
must submit to the system.

\*  
\*

LIPPESTAD toe-to-toe with BREIVIK. Hold on BREIVIK. Watched  
by the JUDGE, the PROSECUTION, and the FAMILIES. Finally, he  
relents.

FAMILY LAWYER

No more questions, Your Honour.

\*  
\*

CUT TO:

224 INT. ULLEVÅL HOSPITAL - MATERNITY WARD - EVENING 224

LIPPESTAD sprints down a corridor.

\*  
\*

HARD CUT TO:

224A INT. ULLEVAL HOSPITAL - PRIVATE MATERNITY ROOM - EVENING 224A

SIGNE in labour. A water birth. Pushing through the pain.  
Delivers her baby.

LIPPESTAD at her side.

\*  
\*  
\*

CUT TO:

225 INT. ULLEVAL HOSPITAL - PRIVATE MATERNITY ROOM - EVENING 225

LIPPESTAD being handed his newborn DAUGHTER. His other  
CHILDREN - including REBEKAH and the AU PAIR - in the room  
too.

\*  
\*  
\*

LIPPESTAD

She's beautiful.

But then his voice breaks.

\*  
\*

CUT TO:

\*

226 EXT. SVALBARD - DAWN 226

VILJAR walking up hill. One foot in front of the other. \*

Behind him: the endless snows of Svalbard. \*

FAMILY LAWYER (OOV) \*

Next we call Lara Rashid... \*

CUT TO:

227 OMITTED. 227 \*

228 INT. COURTROOM - DAY 6 - SAME TIME 228

LIPPESTAD watches LARA testify to FAMILY LAWYER. \*

LARA

My big sister Bano and I fled Iraq in 1999. We were refugees. My father brought us to Norway to be safe. When I came from Kurdistan - what you call Iraq - I was just five years old. I was a refugee. It took a long time for Norway to feel like home. I struggled with the language. The climate too. And some people were suspicious of us. Angry that we were here. \*

LIPPESTAD looks at BREIVIK. No reaction.

LARA (CONT'D)

But my sister Bano helped me. To see that in Norway there could be freedom, security, and hope. And that is what I felt around the campfire on Utøya. The night before. \*

(pauses)

But the next day, when we were attacked - when she died - I lost all that. I was suddenly in a different world. Of pain and fear. Anger. \*

(holding back her tears)

I felt guilty. All of the time. Why did I live when she died? How do I face my parents now? But most of all, I couldn't understand why someone would want to kill us. \*

(beat)

(MORE)

LARA (CONT'D)  
 Why would anyone be frightened of  
 me?

CUT TO:

229 OMITTED. 229 \*

230 INT. COURTROOM - DAY 6 - SAME TIME 230

LARA  
 But now I see things differently. I  
 see that Bano died for a reason.  
 Her life was a celebration. Of  
 multicultural Norway. Proof that it  
 can work. That is why she lived.  
 And that is why she died.  
 (beat)  
 And I am still so proud to be her  
 little sister.

LARA looks up. Avoids BREIVIK. Sees her PARENTS watching.  
 Tears in their eyes.

LIPPESTAD looks at BREIVIK. He's not even looking at her.

CUT TO:

231 INT. SVALBARD - VILJAR'S HOME - SAME TIME 231 \*

VILJAR (watching her testify on the TV) sees it too. Knows  
 BREIVIK is still in control, as LARA leaves the witness box. \*

CUT TO:

232 OMITTED. 232 \*

233 MOVED TO 234A 233 \*

234 EXT. SVALBARD - VILJAR'S HOME - DAWN 234 \*

SVEINN and CHRISTIN packing the car. \*

CUT TO: \*

234A INT. SVALBARD - VILJAR'S HOME - VILJAR'S BEDROOM - CONTINUOUS 234A \*

VILJAR stands alone. Coat on. Comes out into hallway. \*



LARA sees him. \*

LATER: And now they're walking along a street. \*

VILJAR \*

How was it? \*

LARA \*

Very surreal. Seeing him. You walk \*

in and he's just there. \*

VILJAR \*

She'd be pleased. Bano. She'd be \*

pleased you did it. \*

LARA \*

I hope so. I really hope so. \*

(beat) \*

He didn't react, did he? \*

VILJAR \*

No. He didn't. \*

LARA \*

You OK? \*

VILJAR \*

Yeah. I'll be fine. \*

LARA \*

It's nearly over. \*

VILJAR \*

(covering) \*

Yeah. Definitely. \*

(beat) \*

Look I'm sorry I got lost. The last \*

few months. I just got...lost. \*

LARA \*

It's OK. So **did** I. \*

They lock eyes for a moment. VILJAR looks away. They walk on. \*

VILJAR \*

How close is he? I couldn't tell \*

from the TV. \*

LARA \*

(holds her hands apart) \*

He's close. I mean he's close. \*

See VILJAR, that's much closer than he expected. \*

LARA (CONT'D) \*

You can do it. \*

(beat) \*

Do you know what you're going to say? \*

VILJAR \*

I've tried to think of things, but I get confused. I just don't want to be weak. That's all. Not in front of him. \*

LARA \*

You can be weak and still strong, you know. \*

VILJAR \*

I'm not sure I can. \*

LARA \*

I think you can. \*

(beat) \*

It's just, I don't want to be stuck. \*

She stops. They hug. \*

VILJAR \*

Thanks. \*

LARA \*

I'd better get back. \*

VILJAR \*

Sure. See you tomorrow. \*

LARA \*

Good luck. \*

VILJAR watches her walk away. \*

CUT TO: \*

238

EXT. OSLO - DAWN

238

Wide shot over Oslo.

CUT TO:

238A EXT. UTOYA ISLAND - DAWN 238A  
Utøya Island.

CUT TO:

238B INT. BREIVIK CELL - DAWN 238B  
BREIVIK wakes. Gets dressed. Is cuffed and led away. \*

CUT TO:

239 INT. OSLO HOTEL - VILJAR'S ROOM - MORNING 239  
VILJAR washing his face.

He dresses. Black shirt, tie, suit. His wounds visible as he combs his hair. Inserts his glass eye.

It's time. \*

CUT TO:

240 EXT. COURTHOUSE - DAY 7 - SAME TIME 240  
BREIVIK in armed convoy towards the courthouse. \*

CUT TO:

241 EXT. COURTHOUSE - DAY 7 - MORNING 241  
VILJAR AND FAMILY, on foot, arrive outside the courthouse.  
SVEINN and CHRISTIN lead VILJAR and TORJE through the CROWDS.  
See VILJAR, trying to keep his breathing steady.

CUT TO:

242 INT. COURTROOM - DAY 7 - CONTINUOUS 242  
LIPPESTAD prepares for the session.

CUT TO:

243 INT. COURTHOUSE - UNDERGROUND CARPARK/BASEMENT - DAY 7 - ~~DAY 8~~  
BREIVIK moves towards the courtroom.

CUT TO:

244 INT. COURTHOUSE - LOBBY - DAY 7 - CONTINUOUS 244

The FAMILY through the atrium. Wait outside the courtroom. \*

VILJAR paces the lobby alone. \*

TORJE goes over to him. \*

CHRISTIN and SVEINN watch from afar. \*

A moment between the brothers. \*

A COURT USHER comes over. \*

COURT USHER

We're ready for you. \*

A moment between VILJAR and his FAMILY. They hug. \*

And then he leaves behind the COURT USHER. \*

CUT TO:

245 INT. COURTROOM - DAY 7 - MOMENTS LATER 245

CHRISTIN and SVEINN find their seats. CHRISTIN sees the ANGRY PARENTS from before. They nod in support. \*

LARA is there too. \*

The crowded court is ready. The JUDGE motions for the session to begin.

A side door opens and BREIVIK is brought in.

CHRISTIN and SVEINN watch BREIVIK as he walks past - within touching distance. He takes his seat next to LIPPESTAD.

SVEINN takes hold of CHRISTIN'S hand.

The courtroom settles.

FAMILY LAWYER

We would like to call Viljar  
Hanssen.

LIPPESTAD watches as the door at the back of the courtroom opens. VILJAR enters.

He walks to the witness stand. Concentrating on keeping his breathing steady.

His PARENTS watching. LARA too.

LIPPESTAD watches VILJAR approach.

As he approaches the stand, VILJAR sees BREIVIK. His head is down, talking to LIPPESTAD.

VILJAR tries to control his shaking hands. Takes the last steps to the stand. Finally locks eyes with BREIVIK.

For a moment, VILJAR feels himself going back to the island. The sounds of terror and pain. That dark menacing FIGURE looming above him...

He struggles for control. Forces himself not to go there. Holds BREIVIK'S empty stare for the longest moment.

FAMILY LAWYER (CONT'D)

Can you tell us what happened to you on Utøya, Viljar?

VILJAR

Yes. He tried to... He tried to kill me.

(begins to remember)

I remember running away. Trying to find somewhere to hide. Trying to protect my little brother. And I remember being shot.

(using his right hand)

He shot me here, here, here, here, and finally here. In the eye. Five times. I lay on the beach. I was all alone. In a kind of pain I could never imagine.

\*  
\*  
\*  
\*

BREIVIK looks up momentarily. Catches VILJAR'S eye.

FAMILY LAWYER

But you're here now?

\*

VILJAR steels himself, keeping his emotion at bay.

VILJAR

Yes. But everything is different. I've had to relearn how to use my body. Learn to walk again, to feed myself again. I have little use of my left arm. I'm blind in one eye - but that's a relief.

\*  
\*  
\*

PROSECUTION

A relief?

VILJAR

Oh yes, a relief. Definitely a relief.

(a beat and then)

Because at least now I don't have to look at him.

Sudden laughter. Breaking the spell. BREIVIK looks around the room. Sees EVERYONE laughing. Can't help but smile himself. And VILJAR sees it. Knows he's got through. LIPPESTAD sees too.

VILJAR (CONT'D)

But of course it's not that simple, I have a fragment of his bullet lodged in my brain, that could kill me at any time.

\*  
\*  
\*

His voice falters.

VILJAR (CONT'D)

And I don't look like the person I used to. My body. It's broken. Beyond repair. My self-confidence too. And I have pain that never goes away.

\*  
\*

A beat and then:

VILJAR (CONT'D)

Worst of all, he killed Anders and Simon. My best friends. Stopping them from making their mark on the world. They would have made it a better place. I miss them every day.

VILJAR stops, swallowing back his pain, trying to keep control. Head down. EVERYONE watching him. Becoming tearful.

\*

VILJAR (CONT'D)

I'm sorry, I didn't want to cry. I so much didn't want to cry in front of him. I wanted to be strong. Because I do this for them. So they will not be forgotten.

\*  
\*  
\*  
\*

VILJAR looks up, right at BREIVIK. Tears, but an unwavering stare.

VILJAR (CONT'D)

When he shot them and left me alone  
on the beach, I didn't know if I  
was living or dying. And I've been  
stuck there ever since.

\*  
\*  
\*  
\*

On BREIVIK, looking right back at him.

VILJAR (CONT'D)

But now I realise I've got a  
choice. I still have a family. And  
friends. And memories. Hopes,  
dreams, and love.

\*  
\*  
\*  
\*

(beat)

And he doesn't. He's completely  
alone. He's going to rot in prison,  
whereas I...

(beat)

I survived and I choose to live.

\*  
\*

And at that moment, BREIVIK looks away. LIPPESTAD sees it.  
And VILJAR sees it too.

When BREIVIK looks back, they lock eyes again. VILJAR knows  
he's won and BREIVIK knows it too.

VILJAR (CONT'D)

(to the JUDGE)

I'm done.

JUDGE

Do the Defense have any questions?

LIPPESTAD

(standing)

No questions.

(he turns to VILJAR)

Thank you.

VILJAR leaves the witness box. Sees LARA as he passes.

Out of the courtroom and into the light.

LIPPESTAD sees BREIVIK watching them, as VILJAR is embraced  
by his PARENTS and TORJE.

FADE TO BLACK:

\*

246 INT. MOD - PM'S OFFICE - DAY

246

PM alone, reading through the 22nd July Inquiry Report. The  
weight of it written into his face.

AIDE

The families are waiting for you,  
Sir.

CUT TO:

247 EXT. INQUIRY HQ - SAME TIME

247

INQUIRY HEAD GJØRV comes out to address a waiting bank of  
PRESS.

GJØRV

Our conclusions are clear. There  
were failings on and before the  
attacks of 22 July. The failure to  
detect Anders Breivik's activities  
at an earlier point. The failure  
to implement effective physical  
security measures. The failure to  
respond swiftly enough to the  
crisis on Utoya Island...

CUT TO:

248 INT. MOD - MEETING ROOM/CORRIDOR - CONTINUOUS

248

The PM walks towards a closed door. Hesitates before opening  
it.

Inside, he sees: BEREAVED PARENTS. Their LAWYERS too.

The PM sits amongst them.

PRIME MINISTER

(finally)

I'm sorry.

His voice breaks.

PRIME MINISTER (CONT'D)

We should have done better. I  
should have done better.

For a moment there is silence. Then a MOTHER reaches across  
the table.

MOTHER

(takes his hand)

I can only speak for myself.

(She looks around. Clearly  
she speaks for many  
there)

(MORE)

MOTHER (CONT'D)

Only the terrorist was responsible  
for what happened on that day. Not  
you. Only him.

\*

The PM looks up, holds her hand tightly, stunned by her  
grace.

CUT TO:

249 INT. COURTROOM - Day 8 - VERDICT - DAY

249

BREIVIK standing.

JUDGE ARTNZEN

The court finds Anders Behring  
Breivik guilty of all charges. And  
we judge him accountable for his  
actions. Mr. Breivik is therefore  
sentenced to indefinite solitary  
confinement. For as long as he  
remains a threat to society.

\*

\*

\*

\*

\*

LIPPESTAD looks across at his colleagues. INGA and SVEINN for  
the Prosecution. FAMILY LAWYER for the families. And at the  
JUDGE.

Knows they all played their roles, to ensure the system  
prevailed.

CUT TO:

250 OMITTED.

250

\*

251 EXT. ILA PRISON - DAY

251

LIPPESTAD drives to prison.

CUT TO:

252 INT. ILA PRISON - HOLDING ROOM - CONTINUOUS

252

He and BREIVIK meet for the last time.

LIPPESTAD

Will you appeal?

BREIVIK

No, there's no need. You did a good  
job. The job I wanted.

\*

LIPPESTAD

There are some formalities. My office will send over the paperwork.

\*

BREIVIK

Of course. Do you think you will visit me?

\*

\*

LIPPESTAD

I don't think so, Anders.

\*

BREIVIK hands back documents.

Then holds out his hand. LIPPESTAD doesn't take it.

BREIVIK

So I guess we're done.

\*

\*

LIPPESTAD

Yes.

\*

\*

As he reaches the door:

\*

BREIVIK

Geir, I'd do it all again if I could.

\*

LIPPESTAD stops. Turns to face him.

LIPPESTAD

You didn't win, Anders. You failed.

\*

BREIVIK

(beat and then)

There will be others. To finish what I have started. Norway - Europe - it's crumbling. It's over.

\*

\*

\*

LIPPESTAD

We will stop you.

\*

BREIVIK

You can't even see us.

LIPPESTAD

Well we see you now. And we will beat you. My children, our children... they will beat you.

\*

\*

\*

(beat)

\*

Goodbye, Anders.

\*

LIPPESTAD leaves.

CUT TO:

252A INT. ILA PRISON - CONTINUOUS 252A \*  
LIPPESTAD walks down the corridor away from the cell. \*

CUT TO: \*

253 EXT. ILA PRISON - CONTINUOUS 253  
LIPPESTAD exits the prison. Out into the sunshine.

CUT TO:

254 INT. ILA PRISON - BREIVIK'S CELL/CORRIDOR - DAY 254  
As BREIVIK is led down a windowless corridor and into a  
silent empty cell.  
The door closes.

END