

'22 JULY'

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

EXT. RURAL NORWAY - WHITE FARMHOUSE - DAY

An isolated white farmhouse set within dense pine forest.

CAPTION:

21 JULY 2011

VÅLSTUA FARM. 145KM EAST OF OSLO

CUT TO:

INT. WHITE FARMHOUSE - GARAGE - CONTINUOUS

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:

EXT. UTØYA ISLAND - DUSK

A small island on the eastern flank of LAKE TYRIFJORDEN.

CAPTION:

UTØYA ISLAND. 40KM WEST OF OSLO.

CUT TO:

EXT. UTOYA ISLAND - FERRY DOCK - DUSK

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 HANSSEN (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
Aww nice to see you!

VILJAR
Hey!

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

VILJAR (CONT'D)
Hi, er.. Viljar Hanssen...

BOY AT DESK
Viljar...

CUT TO:

INT/EXT. WHITE FARMHOUSE - VAN - EVENING

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:

EXT. UTOYA ISLAND - DUSK

VILJAR and TORJE arrive at the campsite.

Make-shift signs: Oslo; Telemark...

VOICE
(as the brothers approach)
Hey Viljar!

VILJAR sees his best friends - SIMON and ANDERS (both 17).

VILJAR
Hey!

SIMON
We saved a spot for you.

VILJAR
Perfect!

They hug and begin pitching their tents.

All around: excitement at the weekend ahead.

CUT TO:

EXT/INT. WHITE FARMHOUSE - EVENING

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:

INT. GOVERNEMNT DISTRICT - PM'S OFFICE - EVENING

Angle on PM's agenda.

PM AIDE 3

So on Saturday you go to the AUF summer camp on Utøya. Here's your schedule and attached is also a draft of your speech.

CAPTION:

OFFICE OF THE PRIME MINISTER. GOVERNMENT CENTRE, OSLO

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)

Good. I think it needs to be a bit more personal. More about my memories from the island. And then I want to really address the challenge of youth unemployment.

PM AIDE 2 OYSTEIN

Yep. That's good.

PRIME MINISTER

(to AIDE 3)

And make sure we schedule enough time for me to really meet with the kids...Two hours maybe?

PM AIDE 2 OYSTEIN

And the committee papers are in your briefcase. You should read them before Monday.

PRIME MINISTER

Got it. Well I think we're all set. Get some rest.

PM AIDE 4
(handing him briefcase)
You too, sir.

PRIME MINISTER
Thank you.

PM walks away towards the door with AIDE 3.

PM AIDE 3
You have National Security at 10 in
the morning, right?

They move out into a corridor.

PRIME MINISTER
Yes, I'll do it in the Residency.
And bring the Justice Minister
earlier.

PM AIDE 3
Yes of course

PM AIDE 5 (O.O.V)
Goodnight Prime Minister.

PM into lift.

PRIME MINISTER
See you back here after lunch.

The lift doors closes.

CUT TO:

EXT/INT. OFFICE OF PM - PRIME MINISTER'S CAR - EVENING

PM gets into a waiting car.

The car pulls away.

CUT TO:

EXT. NORWAY - MAIN ROAD - NIGHT

BREIVIK on the road towards OSLO.

CUT TO:

INT. BREIVIK'S VAN - CONTINUOUS

Takes the turning for Oslo City Centre. Outside - Oslo's busy streets.

CUT TO:

EXT. OSLO STREET - CONTINUOUS

Breivik's van turns a corner, out of sight.

CUT TO:

EXT. UTØYA ISLAND - NIGHT

Wide of the island in the middle of the lake.

Pick up the sound of singing...

CUT TO:

EXT. UTØYA ISLAND - CAMPSITE - EVENING

A campfire. Music, singing.

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

VILJAR and LARA exchange glances.

CUT TO:

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

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

CUT TO:

INT. BREIVIK'S VAN - CONTINUOUS

He stops the engine. Leans back in his seat.

CUT TO:

INT. BREIVIK'S MOTHERS APARTMENT - CONTINUOUS

BREIVIK enters quietly. Goes into his room.

In the kitchen his MOTHER listens.

CUT TO:

INT. BREIVIK'S BEDROOM - CONTINUOUS

BREIVIK picks up a key from the table and exits.

CUT TO:

INT. BREIVIK'S MOTHER'S KITCHEN - CONTINUOUS

BREIVIK'S MOTHER

Anders?

CUT TO:

INT. BREIVIK'S MOTHERS APARTMENT HALLWAY - CONTINUOUS

BREIVIK leaves without saying a word.

CUT TO:

INT/EXT. MOTHER'S APARTMENT - NIGHT

Angle from a window: Breivik loads the gun cases from the white van into a small Fiat Diablo.

His MOTHER watches from behind the curtain, as he drives away in the Fiat.

AMU PUTY IBN WIDE SHOOT OF FLAG

EXT. UTOYA ISLAND - CAMPSITE - MORNING

VILJAR, TORJE, SIMON and ANDERS walk across the campsite to the canteen.

MOTHER UTØYA (OOV)
Good morning!

CUT TO:

INT. UTOYA ISLAND - CANTEEN/SEMINAR ROOM - DAY

VILJAR takes off his coat. TORJE already seated.

LARA and BANO enter and find their seats. VILJAR sees. She returns his look.

MOTHER UTØYA

So welcome to the first seminar for today. We are going to do an exercise, which I have called 'If I were Prime Minister.' One of the good things about Utøya is that you can meet friends, and you can play music and maybe stay up a bit late... Yeah?

Laughter in the crowd.

MOTHER UTØYA (CONT'D)

But it's also an opportunity to think about your future. You grow up so fast, and one day it will be you who will be the leader of your community. Viljar, can you start?

VILJAR

Yeah, sure...

VILJAR laughs and then goes up to the stage.

VILJAR (CONT'D)

So let's see... OK, so in Svalbard where I come from, everyone is welcome, regardless of nationality. We've got Norwegians, Russians, Chinese, Croatians. All living and working together. And we work really hard to integrate everyone.

AUF MEMBER 1

But in Svalbard it's only like two thousand people, how do you translate that to the rest of Europe?

VILJAR

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

See LARA smile.

CUT TO:

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

BREIVIK at his computer. See his email:

Consider this my personal gift to all Europeans.

Highlights a file:

"2083: A European Declaration of Independence."

Presses "Send all"

CUT TO:

INT. BREIVIK'S BEDROOM - MOTHERS APARTMENT - DAY

BREIVIK dresses in a police uniform. Puts on a bullet proof vest.

Takes a couple of pills. Loads his pistol.

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

CUT TO:

INT. BREIVIK'S MOTHER'S APARTMENT HALLWAY - CONTINUOUS

BREIVIK leaves as his MOTHER watches TV in the lounge.

CUT TO:

EXT. CENTRAL OSLO - DAY

Aerial of the Government Centre

CUT TO:

EXT. GOVERNMENT BUILDING - OFFICE OF PM - DAY

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

Puts on his helmet. Lights the long wire protruding from the back of the van.

As the fuse burns, he exits the van, locking the door gently.

He calmly walks away.

CUT TO:

INT. GOVERNMENT OFFICE LOBBY - CONTINUOUS

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

SECURITY GUARD
(picks up phone)
We've got a white van parked out back. Is it one of ours?

CUT TO:

EXT. UTOYA ISLAND - FOOTBALL PITCH - DAY

VILJAR, LARA, SIMON and ANDERS play football. TORJE and BANO watch from the sidelines.

MOTHER UTØYA marshals crowds of TEENAGERS.

Laughter and excitement. VILJAR at the heart of it.

CUT TO:

EXT. GOVERNMENT DISTRICT STREET - DAY

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

CUT TO:

EXT. OSLO - MAIN ROAD NORTH - DAY

BREIVIK drives out of Oslo. Turns on the radio.

CUT TO:

EXT. OFFICE OF THE PRIME MINISTER - SAME TIME

BREIVIK's white van parked...

CUT TO:

INT. GOVERNMENT OFFICE LOBBY - SAME TIME

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 another GUARD approaches the van.

CUT TO:

EXT. GOVERNMENT OFFICE REAR - SAME TIME

A second SECURITY GUARD is approaching the van.

GUARD

Can you check a number plate for me
please?

Suddenly:

BOOM. The van explodes in a massive fireball.

CUT TO:

INT. PM'S RESIDENCY - STUDY - SECONDS LATER

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

BODYGUARD 1
(enters at speed)
Sir, follow me.

His SECURITY DETAIL drag him out of the room.

CUT TO:

INT. BREIVIK'S FIAT DIABLO - SAME TIME

BREIVIK drives away, checking his rear-view mirror.

CUT BACK TO:

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

PM through the residency by his BODYGUARD. More GUARDS responding. Shouting, sirens.

BODYGUARD 2
Come on! Move!

CUT TO:

EXT. GOVERNMENT OFFICE REAR - SAME TIME

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 BACK TO:

INT. PRIME MINISTER'S RESIDENCE. SAME TIME

PM is led around a corner and through a set of doors and into a bare situation room. The lights turned on.

BODYGUARD 1
(into radio)
Prime Minister secure.

The doors close. The PM protected, but powerless.

CUT TO:

EXT. GOVERNMENT QUARTER - SAME TIME

Burning buildings. Screaming. Bloody VICTIMS. Sirens. POLICE, PARAMEDICS and FIREFIGHTERS arriving on the scene.

CUT TO:

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

BREIVIK heading west out of the city.

News of the explosion breaks on the radio. He listens.

CUT TO:

EXT. GOVERNMENT BUILDING - REAR & LOBBY - SAME TIME

Blood-stained VICTIMS emerge. PEOPLE screaming. BODIES on the ground. Receiving treatment.

CUT TO:

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

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

PRIME MINISTER

Call the cabinet. I want the Police Director, the Head of Defense and the PST.

AIDE

Yes sir.

PRIME MINISTER

Inform the King: The Prime Minister is safe, government is functioning.

CUT TO:

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

BREIVIK's van still on the road.

Radio coverage of the explosion continues.

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

CUT TO:

INT. UTOYA ISLAND - CANTEEN - SAME TIME

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

MOTHER UTØYA

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

TORJE looks up at VILJAR.

MOTHER UTØYA (CONT'D)

In the meantime, we will suspending activities until we get some more information. But for now, you go and call your parents.

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

VILJAR

(into phone)

Mum?

CHRISTIN (OOV)
Hi Viljar

VILJAR
Are you OK?

CUT TO:

EXT STREET/BUILDING - CENTRAL OSLO - SAME TIME

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 there's been some kind of explosion.

VILJAR (OOV)
Was it a bomb?

CHRISTIN
We don't know. Are you both OK?

VILJAR (OOV)
Yeah, we're fine...

CUT TO:

INT. UTOYA ISLAND - CANTEEN - SAME TIME

VILJAR
Torje's a bit scared but I'll take care of him.

CUT BACK TO:

EXT. STREET - OSLO - SAME TIME

CHRISTIN

Ok we'll call you when we know
what's happened, OK?

CUT BACK TO:

EXT. UTOYA ISLAND - CANTEEN - CONTINUOUS

VILJAR

Bye.

Viljar hangs up.

VILJAR (CONT'D)

(to Torje)

She's fine. She said they were
nowhere near. Let's go, I need to
change.

CUT TO:

EXT STREET/BUILDING - CENTRAL OSLO - SAME TIME

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

CHRISTIN

(still on phone)

Lena? Are you OK?

Have you heard from Erik and the
others? ...OK. Cancel all the
campaign meetings. Call me when you
hear anything.

CUT TO:

INT. BREIVIK'S FIAT DIABLO - ROAD TO UTØYA - CONTINUOUS

BREIVIK driving. His phone rings: "Mother". He doesn't
answer. Behind him Utøya Island comes into view.

CUT TO:

INT. BREIVIK'S MOTHERS APARTMENT - SAME TIME

BREIVIK'S MOTHER calling his mobile.

CUT TO:

INT. BREIVIK'S FIAT DIABLO - ROAD TO UTØYA & MAINLAND FERRY DOCK - CONTINUOUS

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.

CUT TO:

EXT. UTØYA ISLAND - CAMPSITE - SAME TIME

VILJAR, TORJE, ANDERS and SIMON walk towards their tent.

CUT BACK TO:

EX. MAINLAND FERRY DOCK - SAME TIME

BREIVIK parks. Gets out. Sees a COUPLE of TEENAGE VOLUNTEERS in high-vis jackets, standing by the jetty.

BREIVIK
(approaching)

Hi, I'm Martin Nilsen from OSLO
P.D. You heard about the bomb in
the city?

FEMALE VOLUNTEER

Yes?

BREIVIK
I've been sent to secure the
island. Where's the ferry?

FEMALE VOLUNTEER
Oh, the ferry got cancelled.

BREIVIK
Get it over here. I need it now.

FEMALE VOLUNTEER
OK.

BREIVIK unloads the cases from the van.

FEMALE VOLUNTEER (CONT'D)
(into her radio)
Monica? There's a policeman over
here...

CUT TO:

EXT. UTØYA ISLAND - CAMPSITE - SAME TIME

MOTHER UTØYA listens to her radio.

FEMALE VOLUNTEER (OOV)
He says he needs the ferry
immediately.

MOTHER UTØYA
(into radio)
Yeah, I'll be there...

CUT TO:

EXT. MAINLAND FERRY DOCK - SAME TIME

FEMALE VOLUNTEER
(to BREIVIK)
It will be here soon.

BREIVIK
OK, good.

BREIVIK places his cases on the ground as he waits.

Sees the FERRY in the distance leaving the island.

CUT TO:

EXT. UTØYA ISLAND - FERRY TRAVELLING - SAME TIME

MOTHER UTØYA on the foredeck. Sees the mainland.

CUT TO:

EXT. MAINLAND FERRY DOCK - MOMENTS LATER

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
I'm Monica, I'm in charge here.

BREIVIK
(they shake hands)
Hi. Martin Nilsen. Oslo Police
Department. You heard about the
explosion in Oslo?

MOTHER UTØYA
Is it bad?

BREIVIK

The whole Prime Minister's Office.
Everything. I need you to take me
to the island.

MOTHER UTØYA

Yeah.

BREIVIK

Get everyone together and I'll give
a debrief about the bomb.

MOTHER UTØYA

Everyone?

BREIVIK

Yeah, everyone. It's important.

MOTHER UTØYA

What's in the cases?

BREIVIK

Weapons.

MOTHER UTØYA

Well you have to cover them up.
They will scare the children.

BREIVIK

Sure.

They start back towards the island.

CUT TO:

EXT. UTØYA ISLAND - CAMPSITE - SAME TIME

TROND leaves the canteen.

GIRL

What's going on?

TROND

Don't worry - the police have
arrived. It's fine.

TROND, walks down towards the dock.

CUT TO:

EXT. FERRY - SAME TIME

The ferry crosses the lake. Tight on BREIVIK.

CUT TO:

EXT. UTØYA ISLAND - CAMPSITE - SAME TIME

KIDS mill around the campsite, on their phones. Waiting for more news. Unaware and unprotected.

VILJAR
(in his tent)
Simon? Do you have my sweater?
(to TORJE)
Any news on the bomb?

SIMON throws the sweater.

SIMON
Here you go.

TORJE
It hit the Prime Minister's Office

ANDERS
Yeah. The Department of Justice.

VILJAR
Was it Al-Qaida?

TORJE
It doesn't say.

CUT TO:

EXT. UTOYA ISLAND - FERRY DOCK - MOMENTS LATER

The ferry docks.

MOTHER UTØYA and BREIVIK disembark.

TROND approaches them.

MOTHER UTØYA
(to Breivik)
This is Trond Berntsen, our head of security.

BREIVIK shakes hands.

BREIVIK

Hi. Martin Nilsen. Oslo PD.

TROND

They only sent one officer? Why
didn't anyone call?

BREIVIK

Everyone's needed in Oslo. It's
chaos. They sent me to secure the
island.

They start to walk up the hill.

TROND

(something about this not
right)

Which precinct are you from?

BREIVIK

PST. Police Security Service.

TROND

So you must know Jørn. He works
down at PST, doesn't he?

BREIVIK

Jørn? Yeah, sure. He's one of my
superiors.

Breivik (CONT'D)

Is everyone gathered up there for
the debrief?

Monica

Yes. We're calling them in now.

BREIVIK

We need to get on with this.

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

TROND

Actually, can I see your ID?

BREIVIK

Yeah, sure.

He goes to get his ID.

MONICA's radio goes.

Suddenly, BREIVIK pulls out the Glock.

BANG! TROND falls. Then he turns the gun on MOTHER UTOYA.

BANG!

CUT TO:

EXT. UTOYA ISLAND - CAMPSITE - SAME TIME

VILJAR, TORJE, ANDERS, and SIMON turn in the direction of the noise.

ANDERS
What was that?

CUT TO:

EXT. FERRY DOCK - SAME TIME

BREIVIK shoots two more shots into TROND and MONICA's bodies.

CUT TO:

EXT. UTOYA ISLAND - CAMPSITE - SAME TIME

Back to Viljar and the others.

VILJAR
(to ANDERS)
Maybe you should go and check it out.

ANDERS
Yeah.

VILJAR
And use your radio.

ANDERS
I will.

CUT TO:

EXT. FERRY DOCK - SAME TIME

BREIVIK unpacks his guns. Loads. Cocks them.

Then heads up the slope. Towards the campsite.

CUT BACK TO:

EXT. Campsite - SAME TIME

VILJAR and TORJE wait by their tent.

VILJAR
It's probably nothing.

CUT TO:

EXT. SLOPE UP TO CANTEEN - SAME TIME

BREIVIK still coming. Fast. Through the trees towards the campsite.

CUT TO:

EXT. CAMP SITE - SAME TIME

ANDERS walks up towards the canteen.

Suddenly: More loud bangs. And the sound of screaming on the wind.

A few PEOPLE start running.

See VILJAR and TORJE. As...

CUT TO:

EXT. SLOPE UP TO CANTEEN - SAME TIME

BREIVIK approaches the top of the rise.

CUT TO:

EXT. CAMP SITE - SAME TIME

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.

They sprint across the campsite.

A few TEENAGERS are hit and fall.

BREIVIK firing relentlessly.

CUT TO:

EXT. UTØYA ISLAND - CANTEEN - SAME TIME

BREIVIK approaches the main building.

BREIVIK
(Sees faces at the window)
It's okay. Police. Stay away from
the windows. Get down on the floor.
And I'll come inside.

KID AT WINDOW
OK

BREIVIK
OK?

He goes into the building.

CUT TO:

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

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

CUT TO:

INT. UTOYA ISLAND - CANTEEN CORRIDOR - CONTINUOUS

BREIVIK down a corridor.

CUT TO:

INT. UTOYA ISLAND - CANTEEN - SAME TIME

BREIVIK enters. Sees them.

BREIVIK
You will die today. Marxists.
Liberals. Members of the elite.

Raises his gun.

CUT TO:

EXT. UTOYA ISLAND - CANTEEN - SAME TIME

The sound of gunfire and screaming from inside.

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

ANDERS, BANO, and OTHERS hide below a low crest of a hill.

ANDERS
Get down. Stay down.

CUT TO:

EXT. UTOYA ISLAND - LOVER'S PATH - SAME TIME

VILJAR and TORJE running. Looking for somewhere - anywhere - to hide.

VILJAR sees a break in a fence.

VILJAR
(to SIMON)
Simon. This way.

SIMON
Run!

CUT TO:

EXT. UTOYA ISLAND - CANTEEN - SAME TIME

BREIVIK leaves the canteen. Crosses the campsite.

CUT TO:

EXT. UTOYA ISLAND - LEDGE - SAME TIME

TORJE and VILJAR go through a break in a fence. They tumble down a muddy bank.

SIMON
Get on to the ledge!

They scramble sideways onto a ledge. A dead end. Below them an 8ft drop to the lake. They're trapped. TORJE beginning to cry.

Other TEENAGERS crawl onto the ledge behind them.

VILJAR and TORJE crammed together on the ledge. The shooting getting louder.

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

TEENAGERS fleeing. BREIVIK firing.

CUT BACK TO:

EXT. LEDGE - SAME TIME

VILJAR, TORJE, SIMON and others cling on, listening.

VILJAR take out his phone. Dials.

CUT TO:

EXT. GOVERNMENT DISTRICT STREET - SAME TIME

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

STREET POLICE OFFICER
Please move back! Please move back!

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
At them? Where?

CHRISTIN
And then he hung up.

SVEINN
He said... what did he say exactly?

CHRISTIN
(dialing)
He said 'mom, someone's shooting at
us.' It went really quickly, it was
just like that.

SVEINN
Shooting at us?

CHRISTIN
Yes
(listens)
It's going to voicemail.

A look between them. Then:

They push their way through the chaos and run to their car.

CUT TO:

EXT. HØNEFOSS POLICE STATION - CONTINUOUS

HONEFOSS POLICEMAN #1 and his team scrambling to Utøya.

POLICE DISPATCH (OOV)
Multiple reports of gunfire on
Utøya Island...

HONEFOSS POLICEMAN #1
Copy that. This is 05 responding.
What's the RV? Over.

POLICE DISPATCH (OOV)

Please repeat.

HONEFOSS POLICEMAN #1
What's the RV? RV for Utøya? Over.

POLICE DISPATCH (OOV)
Standby

HONEFOSS POLICEMAN #1
Come on, come on

POLICE DISPATCH
RV is Storøya. We'll get back-up to
you as soon as we can, but we have
a major incident in progress in
Oslo.

HONEFOSS POLICEMAN #1
Copy that, we're on our way.

CUT TO:

INT. PM RESIDENCY - SECURE ROOM - DAY

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.
Reports of gunfire on Utøya.

PRIME MINISTER
What? The summer camp?

SECURITY OFFICIAL LARS
We're just getting details now.

PRIME MINISTER
But we have hundreds of kids there.

PM AIDE OYSTEIN
(also on phone)
Hold on, hold on. Local police are
responding. But everything else,
everything, DELTA, is in the city.
Dealing with the bomb.

PRIME MINISTER

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

SECURITY OFFICIAL LARS

Sir.

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

BREIVIK hunts more victims.

BREIVIK

Where are you?! Come out you Marxists!

Opens fire. Another VICTIM falls.

CUT TO:

EXT. UTØYA ISLAND - LEDGE - SAME TIME

VILJAR and the others still clinging on.

TORJE crying, panicking.

TORJE

He's coming for us! He's coming!

More gunshots.

VILJAR

(to TORJE)

Look at me. It's going to be ok. I promise you.

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

ANDERS and BANO still hiding.

CUT TO:

EXT. MAINLAND - GOLF COURSE JETTY - DAY

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

A police RHIB is frantically deployed. But it's overloaded. The engine won't start.

DELATE OFFICER 2
Come on! Come on!

HONEFOSS POLICEMAN #1
Delta 2, you take the north side!
We take the west side! Got it?

DELTA 2
Yeah! Got it!

HONEFOSS POLICEMAN #1
Go, go, go, go

CUT TO:

INT. PM RESIDENCY - SECURE ROOM - SAME TIME

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

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

PRIME MINISTER
This is taking too long, right!

SECUTIRY OFFICIAL LARS
(on phone)
That's because there is no
helicopter. No there is no
helicopter at all.

SECURITY OFFICIAL ENDRE
(on phone)
Are they on the island yet?

CUT TO:

EXT. OSLO STREETS - DAY

CHRISTIN and SVEINN driving towards Utøya.

CHRISTIN keeps trying Viljar's phone, listening to the radio.

CHRISTIN
Come on

RADIO (V.O.)
We're getting news of an attack at
Utøya Island. Gunfire...

CHRISTIN
Oh God...

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

BREIVIK moves through the trees, searching.

BREIVIK
Hey?!

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

ANDERS and BANO still hiding. ANDERS looks over the crest of
the hill and sees BREIVIK coming.

ANDERS
Shhh.. He's coming

BANO looks over the hill

ANDERS (CONT'D)
Get down, get down

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

BREIVIK moves closer towards them. Notices something...

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

ANDERS wraps his arm around BANO. Closes his eyes.

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

BREIVIK moves towards their hiding place...

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

ANDERS
Play dead, play dead...

As BREIVIK comes right for them...

ANDERS (CONT'D)
Shhh...

Tight on BANO, lying face down in the mud.

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME

BREIVIK finds them and shoots them.

CUT TO:

EXT. UTØYA ISLAND - LEDGE - SAME TIME

VILJAR and the OTHERS recoil at the gunshots. They're close.

TORJE
(crying)
Viljar

VILJAR
Shhh shhh...

CUT TO:

EXT. UTOYA ISLAND - LOVERS PATH - SAME TIME

BREIVIK down the path. Sees the gap in the fence ahead.
Climbs through it.

CUT TO:

EXT. UTØYA ISLAND - LEDGE - SAME TIME

BOY ON LEDGE
(whispers)
I can hear him, quiet..

CUT TO:

EXT. UTØYA ISLAND - CLIFFTOP ABOVE LEDGE - SAME TIME

BREIVIK scans the beach below...

CUT TO:

EXT. UTØYA ISLAND - LEDGE - SAME TIME

VILJAR looking up...

CUT TO:

EXT. UTØYA ISLAND - CLIFFTOP ABOVE LEDGE - SAME TIME

BREIVIK hears something. Turns towards the ledge...

CUT TO:

EXT. UTØYA ISLAND - LEDGE - SAME TIME

VILJAR turns to see BREIVIK appearing on the cliffs above him.

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 on the ground.

TORJE
(running back to him)
Viljar! Viljar!

CUT TO:

EXT. UTØYA ISLAND - CLIFFTOP ABOVE BEACH - SAME TIME

BREIVIK reloads his gun.

CUT TO:

EXT. UTØYA ISLAND - BEACH - SAME TIME

VILJAR sees TORJE coming back for him.

TORJE
Viljar!

VILJAR
Go

TORJE
No, no, Viljar!

CUT TO:

EXT. UTØYA ISLAND - CLIFFTOP ABOVE BEACH - SAME TIME

BREIVIK prepares to open fire again...

CUT TO:

EXT. UTØYA ISLAND - BEACH - SAME TIME

VILJAR
GO!

TORJE
No! You have to come with me!

CUT TO:

EXT. UTØYA ISLAND - CLIFFTOP ABOVE BEACH - SAME TIME
BREIVIK takes aim...

CUT TO:

EXT. UTØYA ISLAND - BEACH - SAME TIME
VILJAR
Go! Go!

A gunshot hits the sand just next to TORJE's face. Forcing him to run away and find cover. Leaving VILJAR alone.

BREIVIK stops firing. Scans the beach for movement.

VILJAR's body still.

BREIVIK leaves.

VILJAR turns and looks up to the now deserted cliffs.

VILJAR (CONT'D)
Simon! Anders!

CUT TO:

EXT. DELTA 1 BOAT - MOMENTS LATER
HONEFOSS POLICEMAN 1 and DELTA speed towards the island.

CUT TO:

INT. PM'S RESIDENCY - SECURE ROOM - SAME TIME
PM waits for news. Pacing.

CUT TO:

EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME
VILJAR lying on the rocks.

CUT TO:

EXT. UTØYA ISLAND - FOREST AREA 2 - SAME TIME
BREIVIK moves through the trees. Searching.

CUT TO:

EXT. UTOYA ISLAND - MAIN JETTY - DAY
HONEFOSS POLICEMAN #1 and DELTA UNITS lands on the island.

DELTA LEADER
Move! Move! Move! Move! Move!
Shield!

CUT TO:

EXT. UTØYA ISLAND - FOREST - SAME TIME
BREIVIK still on the move.
Hears the police...

CUT TO:

EXT. UTØYA ISLAND - PINE FOREST - DAY
HONEFOSS POLICEMAN 1 and DELTA move through trees.
Suddenly, a group of TEENAGERS burst out from bushes to his left, screaming.

HONEFOSS POLICEMAN #1
Get down! GET DOWN! Down! Stay
hidden!

He bundles the terrified TEENAGERS past him.

CUT TO:

EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME
VILJAR, going into shock, looks down at his wounded body.

CUT TO:

EXT. ROAD TO UTØYA (NEAR SOLLIHØGDA) - DAY

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
Oh my god! Look at this!

CUT TO:

EXT. UTØYA ISLAND - VILJAR'S SHORE - SAME TIME
VILJAR lying helpless.

CUT TO:

EXT. ROAD TO UTØYA (NEAR SOLLIHØGDA) - DAY
CHRISTIN and SVEINN run up the roadblock.

ROADBLOCK POLICEMAN
The road is closed! Please turn
around.

CHRISTIN
You have to let me through! My
children are on the island!

ROADBLOCK POLICEMAN
We can't, Ma'm.

CUT TO:

EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME
VILJAR uses his uninjured hand to touch the flesh of his
exposed brain.

CUT TO:

EXT. UTOYA ISLAND - FOREST AREA 4 - SAME TIME
BREIVIK moves through the trees. Finally sees the police
coming...

CUT TO:

EXT. UTØYA ISLAND - CANTEEN / FOREST AREA 5 - SAME TIME
HONEFOSS POLICEMAN #1 AND HIS UNIT move through the trees.
Suddenly he spots movement. Sees a black uniformed figure.
Raises his gun until he has BREIVIK in his sights.

BREIVIK lowers his gun, and stands, open-armed.

He starts to walk towards them.

HONEFOSS POLICEMAN #1
ARMS DOWN BY THE SIDE! COME
FORWARD! COME FORWARD! STOP!

BREIVIK lies down.

HONEFOSS POLICEMAN #1 (CONT'D)
DOWN ON YOUR KNEES! DOWN ON YOUR
KNEES. ON YOUR STOMACH! ON YOUR
STOMACH!

(to his UNIT)
GO, GO, GO! Cuff him, cuff him.
(to BREIVIK)
Look away. Look away from him.

DELTA OFFICERS bind his wrists with plastic strip cuffs.

BREIVIK's head in the mud.

CUT TO:

EXT. UTOYA ISLAND - VILJAR SHORE - SAME TIME

DELTA OFFICERS finds the shore littered with dead.

VILJAR among them, lying motionless.

They check his pulse and administer first aid.

DELTA OFFICER
Casualties over here!

CUT TO:

EXT. UTØYA ISLAND - BEACH - MOMENTS LATER

The SECOND UNIT move through the woods, among the dead.

Checking for any signs of life.

CUT TO:

EXT/INT. UTOYA ISLAND - CANTEEN / MAIN HALL - DAY

HONEFOSS POLICEMAN #1 walks into the main hall...

Reveals a scene of utter horror. BODIES. Blood.

Tight on him.

CUT TO:

EXT. ULLEVÅL HOSPITAL - HELIPAD - EVENING

The air ambulance lands on the roof. VILJAR unloaded.

CUT TO:

INT. ULLEVÅL HOSPITAL - OPERATING THEATRE - CONTINUOUS

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

OTHER DOCTOR
On me. One, two, three

The transfer VILJAR onto the surgical table.

OTHER DOCTOR (CONT'D)
A young male, multiple gunshot
wounds. Pressure dropping, 60/30

TRAUMA SURGEON
OK, we have to transfuse him.

OTHER DOCTOR 2
O minus, 6 units

TRAUMA SURGEON
(examining)
There is an injury here to his left
shoulder...

A machine beeps.

OTHER DOCTOR
We've got cardiac arrest, we're
losing him.

OTHER DOCTOR 2
Starting chest compressions

OTHER DOCTOR
We're losing him

TRAUMA SURGEON
OK, put the pads on. Charge to 150.

OTHER DOCTOR
Charging 150

TRAUMA SURGEON
OK, clear!

VILJAR'S chest convulses, as the charge hits.

OTHER DOCTOR
Still V-fib

TRAUMA SURGEON
Come on, come on, go for 200...

OTHER DOCTOR
I got a pulse

TRAUMA SURGEON
OK, good. Let's continue. We have a
gunshot here to his lower extremity
on the right side. And there is
another wound here to his right
arm.

The machine beeps again

OTHER DOCTOR
Guys, we're losing him again

OTHER DOCTOR 2
V-fib! Starting compressions.

TRAUMA SURGEON
Go for 200

OTHER DOCTOR
200, charging

TRAUMA SURGEON
Clear

VILJAR is shocked again.

OTHER DOCTOR
Got sinus rift, and a pulse

TRAUMA SURGEON
There is an entry wound to his
right orbita. There is an exit
wound here on the posterior.

OTHER DOCTOR 2
Blood pressure stable

OTHER DOCTOR
80 over 40

TRAUMA SURGEON
Do we have the bleeding under control?

OTHER DOCTOR
Yes

Adrenaline is inserted.

TRAUMA SURGEON
Ok, we have to go for surgery

CUT TO:

EXT. UTØYA ISLAND - EVENING

Wide shot of the island. Helicopters hang in the air.

CUT TO:

EXT. UTOYA ISLAND - WHITE BUILDING - EVENING

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

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

CUT TO:

INT. UTOYA ISLAND - WHITE BUILDING - UPSTAIRS ROOM -CONT'D

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

DELTA OFFICER
(to BREIVIK)
OK, stand up

Photos are taken. DNA and fingerprints too.

DUTY DETECTIVE
(to BREIVIK)
I'm the duty detective from Honefoss Police Station. Who are you?

BREIVIK
My name is Anders Behring Breivik.
This is a military operation. A coup d'etat.
(MORE)

BREIVIK (CONT'D)

The bomb has removed the Government. And here I have liquidated a political camp.

DUTY DETECTIVE

Did anyone help you?

BREIVIK

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

DUTY DETECTIVE

So you're telling me there's another attack planned?

BREIVIK

Oh yes.

DUTY DETECTIVE

Where?

BREIVIK

I can't go into details. But I'm authorised to negotiate.

DUTY DETECTIVE

What do you want?

BREIVIK

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

CUT TO:

INT. PM RESIDENCY - SECURE ROOM - DUSK

SECURITY OFFICIAL LARS

(interrupting)

They've arrested the shooter. A white Norwegian. He says he wants you to know another attack is coming. But that he's willing to negotiate.

Hold on PM.

PRIME MINISTER
Keep him talking. Bring him to
Oslo.

CUT TO:

EXT / INT. OSLO POLICE STATION - NIGHT

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

DESK OFFICER
Name?

BREIVIK
Anders Behring Breivik

DESK OFFICER
Arrested?

POLICE OFFICER
Utøya.

DESK OFFICER
Lawyer?

BREIVIK
Yeah, there's a particular lawyer
that I would like to represent me.
His name is Geir Lippestad.

CUT TO:

INT. LIPPESTAD'S HOUSE - BEDROOM - CONTINUOUS

LIPPESTAD sat at his dining table. Watching the TV. Rolling news of the attacks.

SIGNE LIPPESTAD
(to ANNA AU PAIR)
Thank you so much Anna, for
staying.

ANNA AU PAIR
Of course. Do you need anything?

SIGNE LIPPESTAD
Just keep the kids away from the
television.

The phone rings.

SIGNE LIPPESTAD (CONT'D)
And thank you so much.

LIPPESTAD
(answers phone)
Hi, it's Lippestad
(beat)
For me?
(beat)
Breivik? I've never heard of him.

SIGNE looks to him.

LIPPESTAD (CONT'D)
I understand.

He puts down the phone. Turns to SIGNE.

SIGNE LIPPESTAD
What is it?

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

SIGNE
Why?

CUT TO:

EXT/INT. SUNDVOLLEN HOTEL - NIGHT

CAPTION: VICTIM RECEPTION CENTRE. 6KM NORTH OF UTØYA.

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? Torje!

She pushes through the CROWD towards TORJE.

CHRISTIN
(grabbing him)
It's OK. It's OK, Torje.

SVEINN puts his arms around him too.

TORJE sobs.

SVEINN

It's OK.

CHRISTIN

You're safe now.

SVEINN

Where's Viljar? Do you know where he is?

TORJE

We hid on the cliffs. But when he was shooting. We had to jump.

SVEINN

Did Viljar jump?

TORJE

Yes.

(he breaks down)

SVEINN

Was he shot?

TORJE unable to reply.

CHRISTIN hugs him tightly as he weeps.

CHRISTIN

(to SVEINN)

I'll go and check.

CHRISTIN leaves SVEINN looking after TORJE.

SVEINN

Oh my God

CHRISTIN walks back into the sea of desperate PEOPLE.

She sees a VOLUNTEER surrounded by distressed parents.

CHRISTIN

Can you check for Viljar Hanssen?
Viljar Hanssen. Can you check?

VOLUNTEER

Who?

CHRISTIN

Viljar Hanssen.

She waits. Desperate moments. And then....

VOLUNTEER
(checking list)
He's not here.

She walks back to TORJE and SVEINN. Pulls out her phone.

CHRISTIN
(to SVEINN)
He's not here.

SVEINN
What do you mean?

CHRISTIN
He's not on any list. I'm calling
the hospital now.

The phone connects.

CHRISTIN (CONT'D)
Yes hello, I'm looking for my son.
Viljar Hanssen. He was on Utøya. Do
you have any admissions by that
name? OK, thank you.

She puts the phone down.

CHRISTIN (CONT'D)
(to SVEINN)
No.
(dials again)
He was on Utøya. Do you have any
admissions by that name? OK, thank
you.
(dials again)
Yes, hello. I'm looking for Viljar
Hanssen....

CUT TO:

INT. ULLEVAL HOSPITAL - OPERATING THEATRE - NIGHT

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

CUT TO:

INT. POLICE STATION - NIGHT

BREIVIK is led from his prison cell.

CUT TO:

INT. OSLO POLICE STATION - NIGHT

LIPPESTAD arrives at the police station.

LIPPESTAD
(to OFFICER)
Hi.

He is led down a windowless corridor.

CUT TO:

INT. POLICE STATION - LIFT TO INTERVIEW ROOM - CONTINUOUS
BREIVIK exits a lift, surrounded by OFFICERS. Is led into
the interview room.

CUT TO:

INT. POLICE STATION - CORRIDOR TO INTERVIEW ROOM - MOMENTS
LATER

LIPPESTAD waits as the cell door is opened, to reveal ANDERS
BREIVIK.

LIPPESTAD
(to a GUARD)
Please remove the restraints. Then
please give us the room.

BREIVIK extends his hand as the GUARDS leave.

LIPPESTAD hesitates, then shakes it.

BREIVIK
Anders Behring Breivik.

LIPPESTAD
Geir Lippestad.

BREIVIK
Thank you for coming.

LIPPESTAD
So...how do you know who I am?

BREIVIK
I've seen your work before. Nine
years ago. The Benjamin Hermansen
Neo-Nazi case. We met during the
trial.

LIPPESTAD

Did we?

BREIVIK

Yes. I knew I would need a lawyer
one day.

See LIPPESTAD, dimly remembering.

LIPPESTAD

(tries to take charge)

Tell me Mr Breivik, what have you
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

They were traitors. Children of the
elite. 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.

Hold on LIPPESTAD.

CUT TO:

INT. SUNDVOLLEN HOTEL - NIGHT

TORJE asleep. CHRISTIN holding him. Across the lobby, SVEINN
talking to a group of DISTRAUGHT PARENTS. He hugs them.

CHRISTIN watches SVEINN come back. He expression desolate.

SVEINN

Simon and Anders are dead.

CHRISTIN hangs her head. Cries. Moments pass.
Her phone rings.

CHRISTIN
Hello?
(listens)
Yes?
(beat)
He has a bad scar on his neck. A
fire burn.
(stands)
OK, thank you.

Puts down the phone.

CHRISTIN (CONT'D)
(to SVEINN and TORJE)
He's in the hospital. Let's go.

HARD CUT TO:

INT. OSLO POLICE STATION - CORRIDOR / INTERROGATION ROOM -
NIGHT

BREIVIK and LIPPESTAD are led into a small interrogation
room.

A one-way glass window. They're being watched. BREIVIK is
uncuffed.

BREIVIK
(to GUARD)
Don't be afraid. I'm not operative.

He's led to a chair.

CUT TO:

INT. BREIVIK'S MOTHER'S HOME - NIGHT

BREIVIK'S MOTHER watches the news.

Her phone rings.

BREIVIK'S MOTHER
Hello?

VOICE
Police. Open the door.

BREIVIKS MOTHER
Police?

CUT TO:

INT. POLICE STATION - INTERROGATION ROOM - SAME TIME
BREIVIK sits waiting. LIPPESTAD next to him.
A WOMAN enters.

FEMALE DETECTIVE
(as she sits)
I'm Nina Anderson. I'm a detective
at the Homicide and Serious Crimes
Unit. Do you understand you've been
arrested in connection with the
explosion in Oslo, and the
shootings on Utøya Island?

BREIVIK
Yeah, of course.

CUT TO:

INT. BREIVIK'S MOTHER'S HOME - NIGHT
BREIVIK'S MOTHER goes to the door. Opens it to reveal:
Dazzling light.
Armed DELTA OFFICERS. They storm the apartment.

CUT TO:

INT. POLICE STATION - INTERROGATION ROOM - SAME TIME

DETECTIVE ANDERSON
Did anyone help you with it?

BREIVIK
I am just one cog in a network. The
Knight's Templar. Named in honour
of the Knights of the Crusade. We
want Islam out of Europe.

DETECTIVE ANDERSON
Can you give me any names?

BREIVIK
No. Of course not.

CUT TO:

INT. BREIVIK'S MOTHER'S APARTMENT - BREIVIKS ROOM - SAME TIME
We follow DELTA into Breivik's bedroom. To his computer.
On the screen: Breivik's manifesto.

CUT TO:

INT. POLICE STATION - INTERROGATION ROOM - SAME TIME

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

BREIVIK
My manifesto. I sent it out so
people will understand what I've
done. It's all there. 1500 pages.

A message on Nina's computer screen:

Convince him to elaborate on further attacks.

DETECTIVE ANDERSON
We need to know if there are more
attacks planned.

BREIVIK
Yeah, 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 ANDERSON
Is another attack coming?

BREIVIK
(to LIPPESTAD)
Can we take a break?
(MORE)

BREIVIK (CONT'D)
I've been trying to get medical
attention ever since I was
arrested.

He shows a small cut on his finger.

BREIVIK (CONT'D)
I cut it on a piece of someone's
skull when it shattered. And this
might be infection if I don't get
treatment.

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

PM AIDE OYSTEIN (V.O.)
He could be bluffing, Sir...

CUT TO:

INT. PM'S RESIDENCY - SECURE ROOM - NIGHT

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

PM AIDE OYSTEIN
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:

INT. OSLO POLICE STATION - INTERROGATION ROOM - NIGHT

BREIVIK eating pizza, being treated by a medic. 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 wanted me to give you
a message.

BREIVIK
Really? He said that?

DETECTIVE ANDERSON
It was a personal message from the
Prime Minister. He said he wants
you to know he's listening to you.

This lands.

BREIVIK looks at the window, studying the dark glass.

BREIVIK
Is he in there? Watching us?

DETECTIVE ANDERSON
We need to know if there are
anymore attacks planned.

BREIVIK
(eventually)
Tell him I'm prepared to call off
the attacks. For the moment.

DETECTIVE ANDERSON
And how do we know that we can
trust you?

BREIVIK
Because you're all listening to me
now.

CUT TO:

INT. ULLEVÅL HOSPITAL - LOBBY/ICU ROOM - NEAR DAWN

VILJAR'S FAMILY arrive. Go through the busy lobby.

CAPTION:

ULLEVAL HOSPITAL. CENTRAL OSLO.

CUT TO:

INT. OPERATING THEATRE. NIGHT

VILJAR having brain surgery.

Fragments of bullets pulled from his exposed brain tissue.

TRAUMA SURGEON
Ok, more of these patches please.

CUT TO:

INT. ULLEVÅL HOSPITAL - LOBBY/ICU ROOM - NEAR DAWN

The FAMILY arrive on the ICU ward.

A NURSE tells them to wait.

Anxious moments.

The TRAUMA SURGEON arrives.

CHRISTIN

Hi.

TRAUMA SURGEON

Hi.

(shakes CHRISTIN's hand)

I'm Dr. Tomas. I'm the trauma and
Neuro surgeon.

CHRISTIN

Christin.

TRAUMA SURGEON

I don't know how much you know.

CHRISTIN

Very little.

TRAUMA SURGEON

Yeah. Viljar has very severe
injuries. Gunshot wounds to both of
his arms and to his lower extremity
on the right side. But what
concerns us most is that one of the
bullets exploded in his head.

CHRISTIN

OK.

TRAUMA SURGEON

So I needed to do emergency surgery
on him. It was complex. There are
several bullet fragments close to
his brain stem.

SVEINN

But what - what does this mean?

TRAUMA SURGEON

That means that if he survives, we
will have to perform another
surgery. But his condition is
critical.

CHRISTIN
Can we see him?

TRAUMA SURGEON
Of course. Please.

He leads them into a bare hospital room.

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

CHRISTIN begins to weep, despite herself.

CUT TO:

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

The PM alone at the sink. On the phone.

AIDE
(knocks)
Sir? The Press are ready outside.

PRIME MINISTER
One moment.

SECURITY OFFICIAL (OOV)
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.

PRIME MINISTER (V.O.)
We are all shocked...

The door opens to reveal: a MASS OF CAMERAS.

The PM faces them.

PRIME MINISTER
...This was an attack on our
government, and on our children. We
are a long way from understanding
why.

(MORE)

PRIME MINISTER (CONT'D)
But what is clear is that our
nation has been attacked by someone
who would see it changed...

CUT TO:

INT. ULLEVÅL HOSPITAL - VILJAR'S ROOM - SAME TIME

CHRISTIN sits down next to VILJAR. Holds his hand.

PRIME MINISTER (V.O.)
...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. And
fight this terror with the rule of
law, not the barrel of the gun.
Thank you.

It's a rousing call to arms.

CUT TO:

EXT. ILA PRISON - DAY

LIPPESTAD enters through the main gates.

CAPTION:

ILA DETENTION CENTRE. 12KM WEST OF OSLO.

CUT TO:

INT. ILA PRISON. BREIVIK'S CELL / CORRIDOR - DAY

BREIVIK is taken out of his cell, towards a holding room.

BREIVIK (V.O.)
I had a very happy upbringing. I
grew up in west Oslo. My parents
divorced amicably when I was very
young....

GUARD
(having uncuffed BREIVIK)
Sit down.

CUT TO:

INT. ILA PRISON - HOLDING ROOM - DAY

BREIVIK

...I maintain a close relationship with my mother. My half-sister and I are not very close but we speak occasionally.

LIPPESTAD

What about your father?

BREIVIK

I haven't seen him since I was 16. We spoke a couple of years ago. But there was really no time to meet. I was focused on my career, my internet businesses. And he was living in France.

LIPPESTAD

How would you describe your relationship with your mother?

BREIVIK

My mother had nothing to do with this. She's really not relevant.

LIPPESTAD

It's all 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)

Yes, of course.

BREIVIK

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

CUT TO:

EXT. GOVERNMENT BUILDING REAR - DAY

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

See the PM, lost in thought at the magnitude.

PRIME MINISTER (V.O.)
So he buys 900 kilos of
fertilser...

CUT TO:

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

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 OYSTEIN.

PRIME MINISTER
... and aluminum nitrate, and there
were no red flags?

HEAD OF PST
Our focus has been on Islamist
terror.

PRIME MINISTER
But we know the Far-Right is
growing fast.

SECURITY OFFICIAL LARS
We can't stop every threat. We did
the best we could, Sir.

PRIME MINISTER
We all know that this is not good
enough.
(beat)
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:

INT. ULLEVAL HOSPITAL - ICU WARD - NIGHT

SVEINN on the phone.

SVEINN

Christin asked me to call. She's suspending the campaign...

CUT TO:

INT. ULLEVAL HOSPITAL - OPERATING THEATRE - NIGHT

A surgical drill cuts into bone.

VILJAR'S second operation.

SVEINN (V.O.)

...We're going to be staying here in Oslo with Viljar. And Torje's here with us, so he, I called the school, yeah. Yeah, they're operating on him right now.

CUT TO:

INT. ULLEVAL HOSPITAL - ICU WAITING ROOM - LATER

SVEINN, TORJE and CHRISTIN wait in silence.

The TRAUMA SURGEON enters.

TRAUMA SURGEON

(shakes their hands)

Nice to see you. I just came from the operating room. And I'm sorry that I don't bring better news than this. I tried to get the bullet fragments out, and I managed to take some of them out... but not all. Some of them were too close to his brain stem. It would have been too dangerous unfortunately.

SVEINN

So it's ...if he wakes up now, he's not the same as he was?

TRAUMA SURGEON

To evaluate his brain injury, we have to wait and see if he wakes up. It's up to him now. But we are trying to do everything to save Viljar's life.

CHRISTIN
Thank you.

The TRAUMA SURGEON exits.

The FAMILY try to absorb the news.

SVEINN
This is, this is wrong.

He kicks the chair and exits.

CUT TO:

INT. LIPPESTAD'S OFFICE - MEETING ROOM - DAY

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
She wrote to Social Services asking
for help. 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
What about his 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
So he was obviously very isolated
all the way into adulthood.

LIPPESTAD ASSISTANT 2
Not exactly the picture he painted.

VIBEKE DEF. LAWYER
No, no it's not.

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

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

LIPPESTAD ASSISTANT 2
I think so.

VIBEKE DEF. LAWYER
How else do we explain it?

LIPPESTAD looks back at the desperate photos. Closes the file.

LIPPESTAD
Yes.

CUT TO:

EXT. BREIVIK'S MOTHER'S HOUSE - DAY

LIPPESTAD pulls up outside.

Enters the building.

LIPPESTAD (V.O.)
I've been appointed by your son to
lead his defense...

CUT TO:

INT. BREIVIK'S MOTHER'S HOUSE - DAY

LIPPESTAD opposite BREIVIK'S MOTHER.

LIPPESTAD

Now I know he doesn't have a relationship with his father. So I wanted to ask you some questions. What was Anders like as a child?

BREIVIK'S MOTHER

Oh he was a normal boy. Kind, clever. Lots of friends. He loved affection. Since his father left up, I was a single parent.

LIPPESTAD

Any mental health issues?

BREIVIK'S MOTHER

No.

LIPPESTAD

Was he ever violent?

BREIVIK'S MOTHER

Never.

LIPPESTAD

Did he ever have any dealings with social services?

BREIVIK'S MOTHER

After his father left, I thought I needed their help, but I didn't. He was fine.

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

LIPPESTAD

And 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. And 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 who I
am.

LIPPESTAD

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

BREIVIKS MOTHER

(crying)

I can't do it.

LIPPESTAD

(packing up)

Thank you for your time.

LIPPESTAD goes to the door.

BREIVIK'S MOTHER

He's kind of right though, isn't
he. The way the country's going.
It's not like it used to be.

LIPPESTAD

These are difficult times.

CUT TO:

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

VILJAR still unconscious. CHRISTIN exhausted.

Outside the TRAUMA SURGEON confers with SVEINN, obviously
concerned.

TRAUMA SURGEON

His situation is still quite
critical.

In Viljar's room, CHRISTIN and TORJE listen in.

TRAUMA SURGEON (CONT'D)

He's fighting an infection....

CUT TO:

EXT. LIPPESTAD'S HOUSE - NIGHT

LIPPESTAD parks.

CUT TO:

INT. LIPPESTAD'S HOUSE - CONTINUOUS

LIPPESTAD enters. SIGNE is asleep in front of the TV.

Goes upstairs. Checks on their CHILDREN.

The phone goes. He crosses the landing. Answers.

LIPPESTAD

Hello?

VOICE

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

LIPPESTAD puts down the phone.

He comes back down to the lounge. A furtive look out the window.

As from the TV we hear: announcement of the PM's public inquiry:

GJORV (ON TV)
(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.

He wakes SIGNE.

As she gets up:

PRIME MINISTER (ON TV)
This public inquiry is of vital importance. Whatever went wrong we must confront it. If we fail to do so, the terrorist will surely win.

SIGNE
Who was that?

LIPPESTAD
It's from the office.

SIGNE
It's the third one tonight.

CUT TO:

EXT. OSLO - DAWN

CUT TO:

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

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

LARA
I'm Lara...

CHRISTIN
Hi Lara..

LARA
I was also on the island. I'm just
here visiting survivors. How's
Viljar?

CHRISTIN
He needs to wake up.

They both look down at VILJAR.

LARA
Yeah.

CHRISTIN
Are you OK?

LARA
My sister didn't make it so...

CHRISTIN
(hugging her)
I'm so sorry. What was her name?

LARA
Bano.

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

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

CHRISTIN (CONT'D)
This is Lara. She was on the island. She wanted to see how Viljar was doing.

LARA
Hi.

SVEINN
That's kind.

LARA
(to TORJE)
Hi, you ok?

TORJE
Hi. Yeah...

CHRISTIN
Do you know Viljar well?

LARA
I think everyone knows Viljar. I just played against him in the football.

TORJE
Yeah, he foaled you.

LARA
(laughs)
Yeah

SVEINN smiles. An awkward silence.

LARA (CONT'D)
But I will leave you.
(beat)
Maybe I can come back when he wakes up?

It's a small but powerful gesture of faith.

SVEINN
Yes please, that would be very kind of you.

LARA
OK. See you.

She hugs Torje. A moment between them. Then leaves.

CUT TO:

INT. ILA PRISON - HOLDING ROOM - DAY

LIPPESTAD opposite BREIVIK.

LIPPESTAD

My recommendation is that you plead insanity. The court will have you assessed by psychiatrists. They will give a diagnosis. And the court will then decide whether to accept it. If they do, you'll go to hospital for treatment.

BREIVIK

Not jail?

LIPPESTAD

Not jail.

BREIVIK

People will be very angry.

LIPPESTAD

It's the law.

BREIVIK

Will I be able to address the court?

LIPPESTAD

I will petition them and you will have the same rights as any other defendant.

BREIVIK

Okay.

CUT TO:

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

VILJAR unconscious. The soft bleep of intensive care machines.

CHRISTIN and TORJE sleeping. SVEINN sitting.

Angle on VILJAR'S hand. A slight movement.

Suddenly: Viljar starts to choke.

CHRISTIN
(waking)
He's choking! Can't you help him?

A NURSE checks VILJAR.

CHRISTIN (CONT'D)
Can you call someone?

NURSE
(on phone)
Can you come to Room 5? Quickly.

Still VILJAR chokes on the tube.

TRAUMA SURGEON and ANOTHER DOCTOR arrives.

TRAUMA SURGEON
What's going on?

NURSE
He's reacting to the tube.

TRAUMA SURGEON
OK. That's good news. I think we
should extubate him. His saturation
is good.

ANOTHER DOCTOR
Viljar, I'm going to take this tube
out of your throat. It's going to
give slight discomfort. Are you
ready?

CHRISTIN
We are here Viljar.

VILJAR gives a tiny nod.

ANOTHER DOCTOR pulls out the tube. VILJAR coughs and gasps.

See CHRISTIN.

TRAUMA SURGEON
Viljar? Do you hear me?

VILJAR moans.

TRAUMA SURGEON (CONT'D)
Very good, Viljar. Can you raise
your left arm?

With immense effort, VILJAR does.

TRAUMA SURGEON (CONT'D)
Yes. Very good Viljar. Can you move
the fingers of your right arm?

Viljar wiggles his fingers.

TRAUMA SURGEON (CONT'D)
Unbelievable. Where are you from?

VILJAR
(eventually)
Svalbard.

CUT TO:

EXT. OSLO - DAWN

A wide shot over Oslo.

Church bells ringing.

CUT TO:

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

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.
You were shot. But it's alright,
you're safe now.

VILJAR
Is Torje OK?

TORJE
I'm here.

CHRISTIN
Torje's fine, he's absolutely fine,
Viljar.

VILJAR
There was so much shooting.

CHRISTIN

Yes.

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)

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

VILJAR begins to cry. Desperate moments.

CUT TO:

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

VILJAR in bed. Sleeping fitfully.

Bring up the sound of screaming and VILJAR's voice

VILJAR (V.O.)

Simon! Simon!

HARD CUT TO:

EXT. UTOYA ISLAND - VILJAR SHORE - A FLASHBACK

BREIVIK opening fire.

VILJAR being shot.

HARD CUT BACK
TO:

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

VILJAR wakes in panic.

Later: his head bandages removed to reveal the scars.

TRAUMA SURGEON (V.O.)
It is clear that this is going to
be a long recovery...

CUT TO:

INT. ULLEVÅL HOSPITAL - EXAMINATION ROOM - MORNING

VILJAR wheeled in by his PARENTS.

TRAUMA SURGEON
Two years. Or three years.
(beat)
Of course there is brain damage and
these bullet fragments that are
close to the brain stem - these
fragments could shift. And, that
could be fatal.

CHRISTIN rubs VILJAR'S back.

TRAUMA SURGEON (CONT'D)
So we're going to have to take it
one day at a time.

On VILJAR, taking this in.

TRAUMA SURGEON (CONT'D)
Do you have any questions for me
Viljar?

VILJAR
No.

CUT TO:

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

VILJAR is wheeled back to his room.

CHRISTIN
OK, Viljar?

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:

INT. ILA PRISON - ASSESSMENT ROOM - DAY

BREIVIK chained like Hannibal Lector.

Sat opposite him: DR HUSBY and DR SORHEIM.

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

DR. SORHEIM
For the moment.

BREIVIK
So 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
You think you are a monster?

BREIVIK
No. But I think you do.

DR. HUSBY
You can read our minds?

BREIVIK
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

Yeah. Much worse.

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

CUT TO:

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

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

NURSE

Take a deep breath now.

CHRISTIN

(to NURSE)

Can we get him something for the pain?

VILJAR

No. No more morphine.

NURSE

Sure? OK. We're done now.

CUT TO:

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

VILJAR in his hospital bed.

A knock at the door.

LARA

Hi.

VILJAR

Hi. What are you doing around here?

LARA

I live around here. We're checking
on survivors. Can I come in?

VILJAR

Yeah sure.

LARA

How you feeling?

VILJAR

I'm OK. Are you?

LARA

Yeah. I was in the shower block
when it started. So I managed to
run and hide.

(beat)

But I got separated from my sister
Bano...

LARA (CONT'D)

I'm sorry about Simon and Anders
too.

VILJAR

It's shit.

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

LARA

How's the food here? Is it OK?

VILJAR

That's shit too... Actually it's
really shit.

LARA

If you want I can bring you
something? Food or...

VILJAR shakes his head.

VILJAR

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

LARA

Do you want anything else?
Cigarettes or?

VILJAR

That would be 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?

VILJAR

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

LARA

It's going to take time.

VILJAR

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 if you
want I can come back and check on
you again?

VILJAR

Yeah. That'd be nice.

LARA

OK. Take care.

VILJAR

You too.

LARA

Bye.

And she's gone - leaving VILJAR alone.

CUT TO:

INT. ILA PRISON - HOLDING ROOM - DAY

LIPPESTAD watching BREIVIK reading his psychiatric report.

LIPPESTAD

It's only the diagnosis. It will be
up to the court whether to accept
it.

BREIVIK
What's their decision?

LIPPESTAD
Paranoid Schizophrenia.
(hands him a bundle of
newspapers, letters)
In the meantime, the judge has
modified the terms of your
detention. You're allowed to read
newspapers. And you've got some
mail.

BREIVIK scans the headlines - furious denunciations of his
insanity plea.

BREIVIK
(holds up paper)
Geir, I told you they'd be angry.
(opens letters)
Fan mail...
(beat)
I will be allowed to speak at the
trial?

LIPPESTAD
This hasn't been decided yet.

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

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?

CUT TO DARKNESS:

INT. ULLEVAL HOSPITAL - PHYSIO ROOM - MORNING

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.

PHYSIO
Come on, come on... Yes very good.
And the right leg. Come on, very
good.

VILJAR takes a step.

PHYSIO (CONT'D)
One more. That's good.

Then his legs buckle. The PHYSIO catches him.

PHYSIO (CONT'D)
And breath.

VILJAR
I can't do this.

PHYSIO
Very good Viljar, come on.

VILJAR
No. It's not.

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

CHRISTIN (V.O.)
I'm not enjoying this campaign...

CUT TO:

INT. ULLEVAL HOSPITAL - CORRIDOR TO MEETING AREA - DAY

CHRISTIN pushes VILJAR in the wheelchair.

CHRISTIN
People are angry.

VILJAR
Shouldn't you be there?

CHRISTIN
I'm not leaving you.

VILJAR
So how will that work on election
night?

CHRISTIN
I'll Skype.

VILJAR
Skype? Seriously?

CHRISTIN

A modern mayor. Maybe you could skype with me, if you feel up to it?

VILJAR

Only if you win...

CHRISTIN

I'll try.

Her phone goes.

VILJAR

Take it.

CHRISTIN

No, I'll call them later. It's ok.

VILJAR

Seriously take it. It's important. It's a fucking election.

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

...the Norwegians Anders Behring Breivik who killed 77 people in July is criminally insane. Breivik who has admitted carrying out the attacks in Oslo and on Utoya Island has been diagnosed with paranoid schizophrenia that developed over a long period of time... The psychiatric evaluation may mean that he will not be sent to prison.

VILJAR turns a corner. Comes face-to-face with BREIVIK on the TV. Being led into court.

TV REPORT (CONT'D)

Breivik was described as living in a delusional universe, governing his thoughts and acts. If the conclusions are upheld, he could be detained in a psychiatric unit instead...

See VILJAR panicking.

CHRISTIN enters. Puts her hand on VILJAR shoulder.

CHRISTIN
Viljar? He can't get you. He's
never going to get you.

She wheels him away.

CUT TO:

INT. PM'S RESIDENCY - LIVING ROOM - NIGHT

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
According to his critics, Prime Minister Stoltenberg has been accused of wasting a once in a lifetime economic boom. His Labour Party is still predicting to win the most votes, but polls suggest overall power will go to a coalition of centre-right parties. In many ways it's a peculiar shift. One change Norwegians may get as a result of this election is the Progress Party. It's a populist anti-immigration movement that mass-killed Anders Breivik used to be a member of.

Hold on the PM.

CUT TO:

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

CHRISTIN on her laptop. Her family around her.

CHRISTIN
(to Skype camera)
Hi, yeah everyone is there. That's great. And you can see me? Good. So OK.. I just want to say that I'm really honoured to become Mayor of Svalbard, and I want to thank everyone for being so understanding. As you know this has been a difficult time for us, but hopefully we will be home soon.

(MORE)

CHRISTIN (CONT'D)
(beat)
So yeah 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 just want to say that 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)
Thank you and maybe we could say
goodbye?

SVEINN, TORJE and VILJAR wave into the camera.

CHRISTIN (CONT'D)
Bye bye. See you soon.

VILJAR
Bye.

SVEINN
Bye.

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

CUT TO:

INT. ILA PRISON. BREIVIK'S CELL - DAY

BREIVIK in his cell.

CUT TO:

INT. ULLEVAL HOSPITAL GARDENS - DAY

VILJAR and LARA sit in the hospital cafe.

LARA looks over to a newspaper picture of BREIVIK.

VILJAR
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

So, what are you going to do? When you get out?

VILJAR

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

LARA

Yeah. But we survived. Right?

VILJAR

But what does that even mean?

LARA

I really don't know.

CUT TO:

EXT. COURTHOUSE - DAY

FAMILY LAWYER (female, 40s) METTE LARSEN, walks 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 the survivors of the 22nd July attacks, I will be petitioning the court today to order further assessments. We demand that Mr. Breivik faces justice and is held accountable. Thank you.

Flurry of flashlights.

CUT TO:

INT. COURTHOUSE - JUDGES CHAMBERS - NIGHT

JUDGE ARTNZEN

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

FAMILY LAWYER

Your Honour, the families welcome this decision. And they thank you. We will of course be calling our own psychiatric experts. Thank you.

LIPPESTAD

Your Honour, the court has already had Mr. Breivik psychiatrically examined. Allowing further assessments has no precedent in law. Thank you.

JUDGE ARTNZEN

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

See LIPPESTAD. This is a reverse.

CUT TO:

INT. HANSEN CAR - DAY

VILJAR and FAMILY are driven through a vast snowy landscape. Arriving in a small town, nestled between the mountains and the Arctic Sea.

CAPTION:

SVALBARD, NORWAY. 2,000KM NORTH OF OSLO.

CUT TO:

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

They pull up outside a small clapper-board home. A snowmobile 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 take your jacket?

VILJAR
Yeah.

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

SVEINN takes the cases upstairs.

VILJAR (CONT'D)
OK, thanks.

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

CUT TO:

INT. SVALBARD - VILJAR'S HOME - LIVING ROOM - CONTINUOUS

Meanwhile upstairs, SVEINN unpacks.

CHRISTIN looks around, lost in thought.

See the whole FAMILY coming to terms with being home.

TIME-LAPSE TO:

EXT. PLAY SCHOOL - DAY

Establisher of play-school. KIDS play outside.

HEADMISTRESS (V.O.)
Thank you so much for coming in...

CUT TO:

INT. PLAY SCHOOL - EMPTY CLASSROOM - CONTINUOUS

SIGNE and LIPPESTAD in a meeting with HEADMISTRESS.

HEADMISTRESS
This is very difficult. Some of the parents are unhappy. There have been complaints. Because you are defending such a dangerous man.

LIPPESTAD
Meaning?

HEADMISTRESS
They think the school might be a target.

SIGNE LIPPESTAD
Oh for God's sake.

HEADMISTRESS
I know it's very unlikely, but we have to think about what's best for everyone.

SIGNE
So what exactly are you saying?

HEADMISTRESS
We wonder if you should perhaps find another school. I'm sorry.

LIPPESTAD
That's OK.

CUT TO:

EXT. PLAY SCHOOL - STREET - CONTINUOUS

LIPPESTAD and SIGNE leaving the school, with their DAUGHTER.

AND WE CUT TO:

INT. ILA PRISON - HOLDING ROOM - DAY

LIPPESTAD enters.

LIPPESTAD
Hi Anders.

BREIVIK
I want to change my plea.

LIPPESTAD
What?

BREIVIK
I'm not insane. I was playing a role.

LIPPESTAD
What role?

BREIVIK

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.

LIPPESTAD

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

BREIVIK

I have to finish what I've started. And standing up in the court. That's the third attack. That's the whole point of this. That's why I surrendered. That is how I win.

CUT TO:

EXT. ILA PRISON - NIGHT

LIPPESTAD walks away from the prison.

LIPPESTAD (V.O.)

He wants to change his defense...

CUT TO:

INT. LIPPESTAD'S OFFICE - NIGHT

Piles of files across every surface. LIPPESTAD looks tired.

LIPPESTAD

(to his TEAM)

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

The psychiatric assessment was clear. 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. And 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 then 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:

EXT. SVALBARD - DAY

Wide shot of Svalbard.

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:

INT. SVEINN'S OFFICE - DAY

SVEINN in his more spartan office space. A couple of computers. Science equipment, outdoor gear, charts tracking migration patterns across the Arctic Sea.

SVEINN'S CO-WORKER

Hi

SVEINN

Hi. It's good to be back.

CUT TO:

INT. SVALBARD MAYOR'S OFFICE - DAY

CHRISTIN arrives in her new office.

CHRISTIN'S CO-WORKER
Welcome to Svalbard.

CHRISTIN
Thank you so much.

CHRISTIN'S CO-WORKER
How is Viljar?

CHRISTIN
Oh he's fine...

CUT TO:

INT. SVEINN'S OFFICE - DAY

SVEINN at work.

CUT TO:

INT. CHRISTIN'S OFFICE - DAY

CHRISTIN sits at her new desk.

CUT TO:

INT. SVEINN'S OFFICE - DAY

SVEINN at his.

Trying to engage...

CUT TO:

INT. CHRISTIN'S OFFICE - DAY

CHRISTIN with her TEAM.

CUT TO:

INT. SVALBARD HOSPITAL - MRI UNIT - DAY

VILJAR lying in an MRI tunnel.

The screen showing his damaged brain.

CUT TO:

INT. SVALBARD HOSPITAL - EXAMINATION ROOM - DAY

A SECOND DOCTOR carefully fits a prosthetic eye into VILJAR'S empty socket. Bright blue, but lifeless.

SECOND DOCTOR
(as he fits eye)
Just relax. OK. Does it hurt?

VILJAR
Does it look normal?

SECOND DOCTOR
Yeah. Would you like to have a look?

VILJAR
Yeah.

Hands a mirror to VILJAR.

VILJAR looks at his reflection.

Bring up the sound of screaming and gunfire.

He puts the mirror down.

SECOND DOCTOR begins examining VILJAR's body.

SECOND DOCTOR
So Viljar, how are you?

VILJAR
My head hurts, all the time. My shoulder. I have a lot of phantom pains.

SECOND DOCTOR
OK phantom pains are normal when you have a serious head injury. The bullet fragments are sitting deeply in your brain, close to the brain stem, and if they move just the slightest bit...

VILJAR
(interrupting)
I know, I know what the fucking dangers are.

SECOND DOCTOR
I understand that you're
frustrated. But you have to be
careful.

Hold on VILJAR, anger rising...

CUT TO:

INT. SVALBARD HOSPITAL - CORRIDOR - CONTINUOUS

VILJAR, with a stick, walks slowly down the corridor.

CUT TO:

EXT. SVALBARD - STREET - DAY

VILJAR walking painfully back from the hospital.

CUT TO:

INT. SVALBARD - VILJAR'S HOME - BATHROOM - DAY

VILJAR watches coverage of the upcoming trial on TV.

Hold on VILJAR. No escape. As we track in, we feel his anger rising.

CUT TO:

EXT. VILJAR'S HOME - CONTINUOUS

VILJAR slewing his snow mobile down the hill.

CUT TO:

INT. VILJAR'S HOME - SAME TIME

TORJE runs out of his room and shouts up the stairs

TORJE
Mum, Dad! He's on the snow mobile!

CHRISTIN and SVEINN appear at the top of the stairs.

CHRISTIN
What?

TORJE
Viljar! He's on the snow mobile!

CUT TO:

EXT. VILJAR'S HOME - MOMENTS LATER

CHRISTIN and SVEINN race out of the house.

Speed away in SVEINN's pick-up truck.

CUT TO:

EXT. SVALBARD - SNOW - SNOWMOBILE - NIGHT

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.

CUT TO:

INT. SVEINN'S TRUCK - SAME TIME

SVEINN
He's there.

They see VILJAR up ahead.

Desperate to catch him.

CUT TO:

EXT. SVALBARD - SNOW - SNOWMOBILE - NIGHT

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

His PARENTS follow.

CUT TO:

INT. SVEINN'S TRUCK - SAME TIME

CHRISTIN
What is he doing?

Ahead of them VILJAR drives the snowmobile across the road and across another snowy plain.

SVEINN
What the fuck is he doing?!

CUT TO:

EXT. SVALBARD - SNOW - SNOWMOBILE - NIGHT

See VILJAR, faster and faster.

He ploughs into a snow drift. Is thrown off.

CUT TO:

INT. SVEINN'S TRUCK - SAME TIME

SVEINN
Oh no, he's down.

CUT TO:

EXT. SVALBARD - SNOW - SNOWMOBILES - NIGHT

VILJAR gets to his feet. Staggers forward.

In the distance behind him, the pick-up approaches.

CUT TO:

INT/EXT SVEINN'S TRUCK / SNOW - SAME TIME

SVEINN pulls over.

SVEINN
(out of the pickup)
Viljar!!

CHRISTIN
Viljar!

He and CHRISTIN run over to him.

VILJAR walking away.

VILJAR

Go away! I'm fine! I'm fine.

SVEINN

Viljar.

They reach him.

VILJAR

I can't live like this! Pretending
everything is going to get better.
It's not. It's all still here. In
my head. And I can't get rid of it.

They get closer. He turns.

VILJAR (CONT'D)

What the fuck am I supposed to do?

SVEINN

Come on

VILJAR

(shrugging him off)
Tell me!

SVEINN

I don't know. I just wish it had
been me not you.

This lands.

CHRISTIN

Viljar...

She hugs him tightly.

CHRISTIN (CONT'D)

Let's go home, OK.

They walk back to the truck.

CUT TO:

EXT. EAST OSLO - EXTREMIST' HOUSE - DAY

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.

LIPPESTAD (V.O.)
My client writes about you in his
manifesto...

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

LIPPESTAD (V.O.)
He obviously admires you...

CUT TO:

INT. EAST OLSO - EXTREMIST'S APARTMENT - DAY

LIPPESTAD sits in front of A WHITE MAN (40s).

EXTREMIST
Many people admire me. But it's not
because of me. It's because of my
ideas about what's going on in the
world.

LIPPESTAD
Did you ever meet him?

EXTREMIST
He asked. But I'm careful who I
work with. What I do. And he's not
from round here you know. He's from
your side of Oslo. But yes, we
share the same vision for the
world.

LIPPESTAD
He says a war is coming.

EXTREMIST
I'd say the war already started.

LIPPESTAD
Are you a member of the Knight's
Templar?

EXTREMIST
There are many other organisations.
We are very strong, all across
Scandinavia. Northern Europe.
Eastern Europe of course. Very
strong in the UK. New groups
forming all the time.

LIPPESTAD
How about America?

EXTREMIST
Stormfront. Growing fast. Very
fast. And joining up with Europe.
(beat)
You know Lippestad, there's a lot
of fear and anger out there.
(beat)
And that's why tomorrow is going to
belong to us.

That hangs there.

LIPPESTAD
Will you testify in my client's
defense?

CUT TO:

EXT. SVALBARD - SVEINN'S OFFICE - DAY

CHRISTIN drives to Sveinn's office.

SVEINN loading caged birds onto his truck.

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. 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 Anders fucking
Breivik and his trial.
(MORE)

SVEINN (CONT'D)
I just want us to get on with our
lives. That's it. That's all.

CHRISTIN
OK.

CUT TO:

EXT. SVALBARD - MAIN STREET - DAY

VILJAR walking slowly along Longyearbyen's main street.

LARA (V.O.)
Hi... I haven't heard from you. I'm
just wondering if you're okay...

He looks in through a cafe window.

CUT TO:

INT. SVALBARD - CAFE - CONTINUOUS

VILJAR at a table alone. Putting away his phone.

LARA (V.O.)
...Call me if you want to talk.

CUT TO:

INT. SVALBARD - VILJAR'S HOME - LATER

TORJE comes downstairs and heads for his room.

VILJAR enters.

Sees TORJE at the end of the corridor.

VILJAR
Hey.

TORJE
Hey

VILJAR
Do you want to watch a movie or
something?

TORJE
Maybe later. I'm just doing some
music.

TORJE goes into his room. Closes his door.

VILJAR goes to TORJE's door.

VILJAR
Torje, talk to me.

TORJE (OOV)
I'm fine.

VILJAR
No you're not. You know you can talk to me.

TORJE (OOV)
You're the one who got hurt. Not me.

VILJAR
You were there too.

VILJAR (CONT'D)
Look, I'm sorry that Mum and Dad have been looking after me so much. I know it has been tough for you. But we're home now.

TORJE (OOV)
Yep.

See TORJE, remembering the island. Crying.

TORJE (CONT'D)
Yep.

CUT TO:

EXT. TROMSO ESTABLISHER (AIRPORT TOWN)

CUT TO:

INT. TROMSO - HOTEL/MEETING ROOM - DAY

Follow CHRISTIN towards a room, crowded with PARENTS and their LAWYERS.

FAMILY LAWYER (V.O.)
So the court has decided that...

CHRISTIN crosses the lobby.

FAMILY LAWYER
Breivik can speak in his own
defense.

PARENTS react angrily.

FAMILY LAWYER (CONT'D)
I understand...

ANGRY PARENT 2
How can it be right that he's
allowed to speak? How?

FAMILY LAWYER
The court has to preserve his
rights.

CHRISTIN enters and slips into the back as the argument
rages.

ANGRY FATHER
They are talking about the man who
killed my son! I would hang him
from a tree!

ANGRY PARENT 3
He shouldn't be allowed to turn
this trial into propaganda!

FAMILY LAWYER
I agree, I agree, and I'm going to
be there to make sure that doesn't
happen. We are closing the trial
with victims' testimonies. That's
why it's important that those who
survived speak about their
experience to stand up against his
defense. I think it will be a very
very strong statement.

ANGRY PARENT 3
He gets to speak? My daughter's too
scared to leave her bedroom!

ANGRY MOTHER
What about my daughter's voice?!

FAMILY LAWYER
They will be the voices of those
who cannot speak. Because they were
there. And we need to hear their
stories.

CUT TO:

EXT. SVALBARD - STREET - NIGHT

VILJAR walks away from the house. Opens an envelope. Reads.

CHRISTIN (OOV)
They've sent Viljar a letter. They
want him to testify at the trial.

SVEINN (O.O.V)
He doesn't have to do it. We can
just get the doctor to excuse
him...

CUT TO:

INT. SVALBARD - VILJAR'S HOME - KITCHEN - LATER

SVEINN and CHRISTIN clear up after dinner.

CHRISTIN
Maybe he needs to do it.

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.

SVEINN
So it's a hell of a risk.

CHRISTIN
It's his choice.

CUT TO:

EXT. SVALBARD - STREET - BEDROOM - SAME TIME

VILJAR gets out phone and dials.

LARA'S VOICE
Hey.

VILJAR
Hey.

LARA'S VOICE
I've worried about you.

VILJAR
I'm fine...
(beat)
I just received a letter. They want
me to appear. At the trial.

LARA
Yeah. Me too.

On Viljar, flash of relief.

LARA (CONT'D)
Do you think you can face him?

Suddenly the sound of: gunfire. Screaming.

Then a FLASHBACK: BREIVIK opening fire. VILJAR falling.

LARA'S VOICE
Are you still there?

VILJAR forces himself back.

VILJAR
Yeah. I'm here.

LARA'S VOICE
Do you think you can do it?

VILJAR
Well, I can't even walk down the
fucking street.

CUT TO:

EXT. ILA PRISON - DAY

Breivik's white van convoy leaves through the prison gates.

CUT TO:

EXT. COURTHOUSE - DAY 1 - DAY

ANGRY CROWDS mass behind barriers. ARMED POLICE, SNIFFER
DOGS. And the world's MEDIA too.

CAPTION:

OSLO DISTRICT COURTHOUSE. CENTRAL OSLO.

Bring up the voice of the prosecution's opening statement, as LAWYERS enter the courthouse.

PROSECUTION INGA
Your Honour. On the 22 of July
2011, Anders Behring Breivik...

CUT TO:

INT. COURTROOM - DAY 1 - DAY

Follow LIPPESTAD into the courtroom.

PROSECUTION INGA (V.O.)
...carried out a dual-terror attack
taking the lives of 77 innocent
people. 100s more were injured and
left forever scarred by his
actions...

AND WE CUT TO:

INT. BREIVIK'S CONVOY - SAME TIME

BREIVIK sits chained in the back of the van.

PROSECUTION INGA
The law is clear: if there is any
doubt of the sanity of a person
accused...

INT. SVALBARD - VILJAR' HOME - SAME TIME

VILJAR turns on the TV.

PROSECUTION INGA (V.O.)
...We are required by law to
request treatment, not
imprisonment. Given the court-
ordered psychiatric diagnosis the
Prosecution...

CUT TO:

EXT/INT. COURTHOUSE - STAIRWELL - CONTINUOUS

BREIVIK is led up through the building...

PROSECUTION INGA (V.O.)
...believes there is clearly
significant doubt as to Anders
Behring Breivik's...

CUT TO:

INT. COURTROOM - CONTINUOUS

EVERYONE in the courtroom stands.

PROSECUTION INGA (V.O.)
...state of mind on the 22 July.
Therefore we...

A ripple through the room as BREIVIK enters.

PROSECUTION INGA
...request the court to find him
guilty, but sentence him to
mandatory psychiatric treatment in
a secure facility.

LIPPESTAD watches as he is uncuffed.

LIPPESTAD (V.O.)
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. His were
political acts.

BREIVIK sits. Behind him the PARENTS.

JUDGE ARTNZEN
(eventually)
Mr Breivik.

BREIVIK goes to the witness stand.

CUT TO:

INT. SVALBARD - VILJAR'S HOME - CONTINUOUS

VILJAR watches Breivik.

CUT TO:

INT. COURTROOM - DAY

BREIVIK 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:

INT. SVALBARD - VILJAR'S HOME - CONTINUOUS

VILJAR watches Breivik's salute.

CUT TO:

INT. COURTROOM - DAY

BREIVIK sits.

BREIVIK
(his opening statement)
Today I speak on behalf of
Europeans who have been deprived of
their ethnic, indigenous, cultural,
and territorial rights.

(beat)
The Prosecution tell you I'm
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. 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?

CUT TO:

INT. SVALBARD - GYMNASIUM - DAY

VILJAR at the edge of an empty gymnasium.

BREIVIK (V.O.)
To force them to become a minority
in their own capital?

CUT TO:

INT. COURTROOM - DAY

BREIVIK
Many will realise this in the
coming decades and pick up arms.
Just as I did.

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.
Thank you.

CUT TO:

INT. SVALBARD - GYMNASIUM - DAY

VILJAR nearly in the centre of the hall.

Behind him, a PHYSIOTHERAPIST watches.

JUDGE ARTNZEN (V.O.)
(beat)
You may continue, Mr. Breivik.

CUT TO:

INT. SVALBARD - VILJAR'S HOME - LIVING ROOM - DAY

Tight on VILJAR, still watching BREIVIK's testimony.

BREIVIK (V.O.)

When peaceful revolution is made
impossible, then violent revolution
is the only option...

CUT TO:

INT. COURTROOM - DAY

BREIVIK

I demand to be acquitted because I
acted in defense of my country.

INT. SVALBARD - GYMNASIUM - DAY

VILJAR stops. Turns around. Drops his stick.

VILJAR

(to PHYSIOTHERAPIST)

I've got eight weeks. I want to
walk unassisted. No stick. No
shaking. No breathlessness.

SVALBARD DOCTOR

You are still very weak.

VILJAR

Just tell me what I need to do.

CUT TO:

EXT. INQUIRY HQ - EVENING

The PM's car pulls into the basement of the anonymous
government building.

GJØRV (V.O.)

Thank you for coming today, Prime
Minister...

CUT TO:

INT. INQUIRY HQ - INTERVIEW ROOM - CONTINUOUS

The PM sits alone in front of the Inquiry panel, STAFF at
tables to one side.

GJØRV

I want to begin to explore to what extent Government was aware of the threat posed by Anders Behring Breivik prior to his attacks on 22nd of July.

PRIME MINISTER

That was obviously a question that concerned me greatly. The Security Services told me they had no warnings. That he operated completely out of sight.

GJØRV

Prime Minister, our investigation suggests something different. We have discovered that Mr. Breivik's purchase of chemicals that he used in the construction of the bomb came to the attention of the customs services in January 2011. But this was not acted on.

PRIME MINISTER

That was not what I was told, Madam Chair.

GJØRV

Can we turn now to the issue of physical security around the Government Quarters? You can turn to tab 3.

(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?

CUT TO:

INT. COURTROOM - DAY

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

Mr. Breivik, you told police that this organisation was set up in 2002. Is that true?

BREIVIK

Yes. After September 11th.

INGA

Did you attend this first meeting?

BREIVIK

I did.

INGA

What happened?

BREIVIK

I was given my mission. This mission.

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, so 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.

CUT TO:

INT. SVALBARD - GYMNASIUM - DAY

VILJAR in physio. Sweating hard. Battling the pain.

RADIO REPORTER (OOV)
The mastermind of Norway's
suffering was led in, his hands
cuffed. He seemed relaxed. Eager.

RADIO REPORTER 2 (V.O.)
Watching this man he is fascinating
Robert, in a repulsive sort of way.
There is a calmness. A serenity to
him.

RADIO REPORTER 3 (V.O.)
When he first walked in, and I
think we've seen the same again
today, he looked as if he owned the
place. And to some extent you know,
he does. This courtroom was built
specifically for this trial,
costing 10 million pounds of tax-
payers money...

Finally VILJAR's hits the wall. Unable to go on...

CUT TO:

INT. COURTROOM - DAY

LIPPESTAD is cross-examining BREIVIK now.

BREIVIK
Then I carefully began to assemble
the components of the bomb. I did
it very slowly of course, so that
the authorities wouldn't see me.

LIPPESTAD
Turning to the attack. Did you feel
empathy? For the victims?

BREIVIK
(beat)
Shall I make this easier for you
all?
(MORE)

BREIVIK (CONT'D)
I will forego any appeal, any re-trial, I will spare the families all for this, if the court finds me sane.

On LIPPESTAD, watching BREIVIK holding the justice system hostage.

CUT TO:

INT. SVALBARD - GYMNASIUM - NIGHT

VILJAR training hard. Pushing himself to the point of failing.

Behind him his PARENTS watch.

VILJAR buckles and falls.

CHRISTIN walks over.

VILJAR
(seeing them)
I'm not ready.

CHRISTIN
That's okay. You don't need to do it.

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.

SVEINN starts to walk over to them.

VILJAR
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.

SVEINN
Then what is it you want?

VILJAR

I want to smash him into a bloody pulp. I want to smash his fucking face in. For what he did to everyone. For what he did to Simon and Anders, and Torje, and you. I want to make him see what he's done.

(beat)

I just want to beat him.

Finally:

SVEINN

Then maybe this is your chance.

CUT TO:

INT. COURTROOM - DAY

LIPPESTAD cross-examines the FAR-RIGHT EXTREMIST. BREIVIK watching closely.

LIPPESTAD

Have you ever met the Defendant?

EXTREMIST

I met him online.

LIPPESTAD

Online?

EXTREMIST

Yes, online. In chat forums, attached to mythic, military games like World of Warcraft. Call of Duty. It's a place to train, it's a place to share ideas.

LIPPESTAD

Recruit?

EXTREMIST

Of course.

LIPPESTAD

How did the defendant strike you?

EXTREMIST

He liked to lead missions online.

LIPPESTAD

Was he rational?

EXTREMIST
Perfectly.

LIPPESTAD
Was he a leader?

EXTREMIST
He certainly wanted to be.

INGA stands, to begin the Prosecution's cross-examination.

INGA
Was Mr. Breivik your leader?

EXTREMIST
No he was not.

INGA
You wouldn't follow Mr. Breivik?

EXTREMIST
I think others are better qualified
than him.

See BREIVIK.

INGA
Better than Mr. Breivik?

EXTREMIST
Definitely.

INGA
Would they be capable of doing what
Anders Behring Breivik did?

EXTREMIST
The Alt-Right. The Far-Right.
Whatever you want to call us. We're
deadly serious. About seizing
power. About changing society
completely. And a single man's
violent acts won't help us to reach
that goal.

See BREIVIK watching intently.

CUT TO:

INT. COURTHOUSE - HOLDING ROOM - CONTINUOUS

LIPPESTAD sitting. BREIVIK pacing.

BREIVIK
He's a coward. He's a fucking
coward.

CUT TO:

INT. COURTHOUSE - CORRIDOR TO HOLDING ROOM - EARLIER

BREIVIK is led by GUARDS into the holding room.

LIPPESTAD waits for him inside.

BREIVIK
To betray me like that. You never
betray a brother. Never.

The door closes.

CUT TO:

INT. COURTHOUSE - HOLDING ROOM - CONTINUOUS

BREIVIK
There are millions of people out
there who support me. And this is
the best you can do?

LIPPESTAD
He was the only one.

BREIVIK
I'm a commander in the Knight's
Templar Europe.
(beat)
What about my mother? She could say
I was normal.

LIPPESTAD
She won't do it either.

See BREIVIK. This lands.

BREIVIK
Pathetic. You know there's not once
when I could rely on her. Not even
once.

LIPPESTAD
Anders, there's not one single
person who will agree to defend
your actions.

BREIVIK
I don't need anyone.

CUT TO:

EXT. SVALBARD - DAWN

VILJAR walking up hill. One foot in front of the other.
Behind him: the endless snows of Svalbard.

CUT TO:

INT. COURTROOM - DAY 6 - SAME TIME

LARA

We were refugees. We were running from war. It took a long time for Norway to feel like home. And some people were suspicious of us. They were angry that we were even here.

LIPPESTAD looks at BREIVIK. No reaction.

LARA (CONT'D)

But my sister Bano, she really helped me. She told me that Norway, Norway's great. It could mean security for us, and freedom, and hope. And that exactly what I felt around the campfire on Utøya. The night before.

(pauses)

But the next day, when we were attacked - and when my sister died - I just lost all that...

CUT TO:

INT. SVALBARD. VILJAR'S BEDROOM - SAME TIME

VILJAR watches Lara's testimony on TV.

LARA (V.O.)

I just had to live in a world of pain and fear. And so much anger...

CUT TO:

INT. COURTROOM - SAME TIME

LARA

And I-sorry...

(holding back her tears)

I've just been feeling so guilty. I just keep on wondering how did I live when she died? And how do I face my parents? And what do I say to my brother? And I just couldn't understand why anyone would want to kill us.

(beat)

I don't understand what's so frightening about me.

See BREIVIK, no reaction.

LARA (CONT'D)

Thank you.

FAMILY LAWYER

Thank you Lara.

CUT TO:

EXT. SVALBARD - VILJAR'S HOME - DAWN

SVEINN and CHRISTIN head out to the car.

CUT TO:

INT. SVALBARD - VILJAR'S HOME - CONTINUOUS

VILJAR stands alone. Coat on. Comes out into hallway.

TORJE comes out too.

VILJAR

You OK?

TORJE

Yeah, I'm fine.

They head outside.

CUT TO:

EXT. SVALBARD - VILJAR'S HOME - CONTINOUS

Their car drives away from the house.

CUT TO:

INT. ILA PRISON - BREIVIK'S CELL - NIGHT

BREIVIK sits alone.

Track in on him. Feel his malignant force.

CUT TO:

INT. OSLO HOTEL - VILJAR'S ROOM - NIGHT

VILJAR in a hotel room. Oslo stretching out below him.

He pulls out his phone.

CUT TO:

EXT. OSLO SQUARE - NIGHT

VILJAR approaches a cafe. Looks inside. Sees LARA.

LARA sees him.

LATER: And now they're walking along a street.

LARA

You OK?

VILJAR

Yeah, I'll be fine.

LARA

It's nearly over.

VILJAR

(covering)

Definitely.

(beat)

Look. I'm sorry I got lost. The last few months. I just...

LARA

It's OK. So did I.

They walk on.

VILJAR

How close is he? I couldn't tell
from the TV.

LARA

(holds her hands apart)

He's really close.

See VILJAR.

LARA (CONT'D)

You don't have to look at him, if
you don't want to.

(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 that right.

See VILJAR. They hug.

LARA (CONT'D)

You're going to be great.

VILJAR

Thanks.

LARA

I should get back. See you
tomorrow.

VILJAR

See you tomorrow.

VILJAR watches her walk away.

CUT TO:

INT. BREIVIK CELL - DAWN

BREIVIK gets dressed.

CUT TO:

INT. OSLO HOTEL - VILJAR'S ROOM - DAWN

VILJAR inserts his prosthetic eye.

Looks at his reflection. His scars.

It's time.

CUT TO:

INT. BREIVIK CELL - DAWN

The cell door opens. BREIVIK is cuffed.

CUT TO:

INT. OSLO HOTEL - VILJAR'S ROOM - DAWN

VILJAR looks out over Oslo.

CUT TO:

EXT. COURTHOUSE - MORNING

BREIVIK's convoy arrives at the courthouse.

Passes an ANGRY CROWD.

CUT TO:

EXT. COURTHOUSE - MORNING

VILJAR AND FAMILY, on foot, arrive outside the courthouse.

Moving through the CROWDS. Up the steps.

See VILJAR, trying to keep his breathing steady.

Goes inside.

CUT TO:

INT. COURTROOM - CONTINUOUS

LIPPESTAD prepares for the session.

CUT TO:

INT. COURTHOUSE - UNDERGROUND CARPARK/BASEMENT - DAY

BREIVIK moves towards the courtroom.

CUT TO:

INT. COURTHOUSE - LOBBY - CONTINUOUS

The FAMILY through the atrium. Wait outside the courtroom.

VILJAR paces the lobby alone.

TORJE goes over to him.

TORJE

You OK?

VILJAR

I'm fine.

TORJE hugs him.

TORJE

(whispers)

Thank you.

A moment between them.

CUT TO:

INT. COURTROOM - MOMENTS LATER

BREIVIK is led in.

See LARA.

See CHRISTIN, SVEINN, and TORJE.

The courtroom settles.

VILJAR enters.

He walks to the witness stand. Concentrating on keeping his breathing steady.

His PARENTS watching. LARA too.

JUDGE ARTNZEN

Please, sit down Viljar.

VILJAR sits.

Looks up at BREIVIK.

Who's looking right at him.

VILJAR looks away.

FAMILY LAWYER
Can you tell us what happened to
you on Utøya, Viljar?

VILJAR

Yes.

(begins to remember)
He tried to... He tried to kill me.
I remember seeing him. And running
away. Trying to find somewhere to
hide. And protecting my little
brother. And I remember being shot.

(using his right hand)
Five times. When I was lying on the
beach. I was... all alone. In a
kind of pain I couldn't 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
But everything is different. I've
had to relearn how to use my body.
Learn to walk again, how to feed
myself again. I have little use of
my left arm. And I'm blind in one
eye - but that's... that's a
relief.

PROSECUTION
A relief? How do you mean?

VILJAR
A relief. A relief in that 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 anymore. My body. It's
broken... And the worst is that
he...

(begins to cry)
Killed Anders and Simon. My best
friends. Stopping them from making
their mark on the world. They would
have made it a better place. And I
miss them every day.

VILJAR stops, swallowing back his pain, trying to keep control. Head down. EVERYONE watching him.

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 stay strong.
Because I do this for them. So they
will not be forgotten.

VILJAR looks 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 that I got a
choice. Because I still have
family. And friends. And memories.
And dreams. Hope. And love.

(beat)
And he doesn't. He's completely
alone. And he's going to rot in
prison, whereas I...

(beat)
I survived and I choose to live.

And at that moment, BREIVIK looks away. And VILJAR sees it.

VILJAR knows he's won and BREIVIK knows it too.

VILJAR (CONT'D)
(to the JUDGE)
I'm done.

JUDGE
Thank you Viljar.

CUT TO:

INT. COURTHOUSE - ATRIUM - LATER

VILJAR is reunited with his FAMILY.

SVEINN
Let's go home.

They leave together.

CUT TO:

INT. MOD - PM'S OFFICE - DAY

PM alone, reading through the 22nd July Inquiry Report. The weight of it written into his face.

He stands. Looks out the window. Oslo beyond.

CUT TO:

INT. MOD - MEETING ROOM - CONTINUOUS

BEREAVED PARENTS sit waiting.

The PM arrives. Hugs them.

PRIME MINISTER
Hi.
(tearful)
It's good to see you.

The PM sits amongst them.

PRIME MINISTER (CONT'D)
Thank you for meeting me. First of all, I want to say, 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.

MOTHER
We all think that the
responsibility lies with the
terrorist. Only him. Not you.

See the PM, stunned by her grace.

JUDGE ARTNZEN (V.O.)
The verdict is unanimous...

CUT TO:

INT. COURTROOM - VERDICT - DAY

BREIVIK standing.

JUDGE ARTNZEN
... The conclusion is as follows.
The court finds Anders Behring
Breivik guilty of all charges. And
we judge him accountable for his
actions. Anders Behring 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:

EXT. ILA PRISON - DAY

LIPPESTAD drives to prison.

CUT TO:

INT. ILA PRISON - CORRIDOR / HOLDING ROOM - CONTINUOUS

LIPPESTAD is led through the prison by a GUARD. Into the
holding room.

He and BREIVIK meet for the last time.

LIPPESTAD
So now the trial is complete.
Please sign here. Just some
formalities. Thank you.

BREIVIK

Do you think you will you visit me?

LIPPESTAD

I don't think so, Anders.

BREIVIK

So we're done.

LIPPESTAD

Yes. My job is finished.

BREIVIK holds out his hand. LIPPESTAD doesn't take it.

As stands and 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.

LIPPESTAD

We will beat you. My children, and their children. They will beat you.

BREIVIK

You can't even see us.

LIPPESTAD

Goodbye, Anders.

LIPPESTAD leaves.

BREIVIK sits for a moment and then stands to be taken away by a GUARD.

CUT TO:

EXT. ILA PRISON - CONTINUOUS

LIPPESTAD exits the prison. Out into the sunshine.

CUT TO:

INT. ILA PRISON - CORRIDOR / CELL - DAY

BREIVIK is led down the corridor by the GUARDS.

CUT TO:

EXT. ILA PRISON - CONTINUOUS

LIPPESTAD walks away.

CUT TO:

INT. ILA PRISON - BREIVIK'S CELL/CORRIDOR - DAY

As BREIVIK is unchained and put into his cell.

The door closes.

CUT TO:

EXT. SVALBARD - DAY

Tight on VILJAR.

Standing alone in the snowy wilderness.

END