

GRENSELAND

Episode Four

"FUCK ME"

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TEASER

4.1 EXT. NICE HOTEL ROOM - MORNING 4.1

Anniken opens the door into the hotel hallway. A legal-sized envelope on the ground.

She picks it up. Eyes the contents. We don't see what it is.

4.2 EXT. JOSEF'S HOUSE - MORNING 4.2

Josef emerges from his house. Heads towards his car.

4.3 INT. JOSEF'S BMW 4.3

A soft, leather interior enveloping Josef like a glove. We would normally take a moment to admire this fine automobile, but then, we see:

Ciarissa. In the back seat.

Josef FLINCHES. But recovers. His senses heightened but his cool exterior back on.

A moment, then -

CIARISSA

You know, I've only been in town a short while, but there's one thing everyone keeps telling me to do.

JOSEF

Forest Museum?

CIARISSA

'See Josef.' Seems like you're the man who runs this town.

JOSEF

Obviously not well if you got the jump on me.

CIARISSA

Don't beat yourself up. You haven't had your coffee yet.

She smiles. It's not reassuring.

CIARISSA (CONT'D)

I'm looking for two friends. They came through here. But that's where the trail ends. You point me in the right direction, I get out of your car, and we never see each other again.

JOSEF

And why would I help you?

A hear a gun CLICK. Josef sighs.

JOSEF (CONT'D)

I don't know your friends personally. But I do know someone who might.

CIARISSA

Sounds vague.

JOSEF

Nikolai Andreassen. Kripos detective. That specific enough for you?

She doesn't answer.

JOSEF (CONT'D)

He and his partner are in town. My guess is it's got something to do with your friends.

CIARISSA

There was a suicide. That's why they're in town.

JOSEF

You think it takes five days for a suicide?

She considers that.

JOSEF (CONT'D)

You find him, you follow him, my guess is he'll lead you to your friends, and you can deal with them yourself.

CIARISSA

Who says I have to deal with them?

JOSEF

I doubt you're making this much of an effort out of pure concern. You don't seem the type.

CIARISSA

Aren't you running for mayor?

JOSEF

Why? You like powerful men?

CIARISSA

I don't like men. But you might want to work on your people skills.

JOSEF

Oh yeah?

CIARISSA

Yeah.

JOSEF

Well, last I checked Swedes can't
vote in Norway. So get the fuck out
of my car.

END TEASER

ACT ONE

4.4 INT. OFFICE - MORNING

4.4

Nikolai walks in. Wincing as he sips his take-away coffee; lip still swollen from last night.

Anniken at their desk.

ANNIKEN

He gave us until the end of the week.

NIKOLAI

Two days? What does he want?

ANNIKEN

No moves on Jonas. Not yet. He says he wants something more solid. Something that connects Jonas and Tommy more than just a coincidence.

NIKOLAI

Told you it was thin.

ANNIKEN

If it was thin, we wouldn't be here.

A beat.

ANNIKEN (CONT'D)

Talk to Marta for me.

NIKOLAI

Was that a request?

ANNIKEN

I need to know what she knows.

NIKOLAI

Because it sounded like an order.

ANNIKEN

Please. She hates me.

Nikolai sighs. Tosses his coffee in the trash. Grabs his mobile and keys.

NIKOLAI

Two days?

ANNIKEN

Two days.

NIKOLAI
I don't think we're gonna find what
you're after.

He's nearly out the door, but -

ANNIKEN
I'm sorry.

NIKOLAI
For what?

ANNIKEN
I know you hate it here. I keep
insisting we stay.

A beat.

NIKOLAI
It's a case. It's how it is. But
thanks.

And he's gone. She watches him leave. Her expression hard to
read.

4.5 INT. HUGO'S HOUSE - MORNING 4.5

Hugo drinking his morning coffee. Smoking his morning joint
as well. In his bathrobe. By his computer.

ON THE SCREEN

We see his email. He clicks open a message. An attachment
reads "estimate." He opens it.

BACK ON HIS FACE

He's reading it. Not liking what he sees.

4.6 INT. JONAS' HOUSE - MORNING 4.6

Jonas in the kitchen. On his mobile. Slices of bread on the
counter. He opens the fridge. Looks around. It's bleak in
there.

JONAS
I don't know when they're coming.
It could be at any second.

4.7 INT. OSKAR'S HOUSE, BRITTA'S BEDROOM 4.7

Britta, dressed like she was before - in way too little.
She's on her bed. Painting her toe nails. Mobile to her ear.

BRITTA

But, I mean, this whole thing sounds like total *bullshit*. What about DNA?

INTERCUT THE TWO SCENES

JONAS

What about it?

He pulls out a half-opened tin of Stabburet Makrell. At one point it was red and juicy. Now it's more brown and dry.

BRITTA

You can't do shit without DNA.

JONAS

Really?

BRITTA

I watch *crime shows*. Just *listen* to me. I know this stuff, okay?

Jonas stares at the bread and the tin. Frozen.

BRITTA (CONT'D)

Jonas?

JONAS

This could be my last meal.

BRITTA

Oh my *God*. They *feed* you in prison, drama queen.

JONAS

Let's get married.

She looks up from her toes.

BRITTA

What?

He starts spreading the Stabburet on his bread. Energy back. An idea cooking.

JONAS

If I'm gonna go to prison, I want to have like, visits from my wife.

BRITTA

But, it's not even *legal*.

JONAS

Or, I don't know, like, let's just run away or something.

BRITTA

That's not the plan, Jonas. The plan was for us to move in together and start *selling* together. Big time. *That's* what we talked about.

JONAS

But I just want to be with you.

He takes a bite. It's gross but he barely notices.

JONAS (CONT'D)

(mouth full)

You want to be with me, right?

BRITTA

I totally do.

JONAS

(mouth full)

I thought you loved me.

BRITTA

I do. But like, just because you love someone, it doesn't mean you have to do stuff for them when you don't want to, you know?

Jonas swallows.

BRITTA (CONT'D)

Just, like, text me after the cops come and let me know what happens.

4.8 EXT. TOMMY'S HOUSE - LATE MORNING

4.8

Nikolai parks his car in the driveway. Heads towards the front door, but then sees something towards the back of the house.

He heads through a side gate. Towards a back yard.

4.9 EXT. TOMMY'S HOUSE, BACK YARD

4.9

Two cheap, plastic chairs and a tiny table on top of a dying lawn.

Nikolai and Marta staring at the (terrible) view. Her wrapped in a blanket.

A thermos between them. Two coffee cups. White steam hitting cold air.

MARTA

Favorite part of my day. Everyone gone. I come out here.

(MORE)

MARTA (CONT'D)
 And it's total silence.
 (pause)
 Family's funny, you know? You love
 'em. But, you don't really want
 them around.

She sips her coffee. Holds the hot cup in her hand.

MARTA (CONT'D)
 This about Tommy?

NIKOLAI
 My partner seems to think it's
 worth going over the details one
 more time.

MARTA
 But you don't agree?

NIKOLAI
 I haven't asked you about them,
 have I?

MARTA
 Then why come here? I like you,
 Nikolai, and I appreciate the
 company -

NIKOLAI
 But I must have an ulterior motive.

A beat.

NIKOLAI (CONT'D)
 My dad. You guys break up and get
 together a lot, right?

MARTA
 Your father can be wonderful. And
 vicious.

NIKOLAI
 But he's better when he's with you,
 isn't he? His mind?

She sips her coffee. Avoids his stare.

NIKOLAI (CONT'D)
 Here's all I know. People are born
 one way, but they can make
 themselves into something else, if
 they're really motivated. Hans
 Olav, he's an asshole. He was born
 that way. But he loved my mother.
 He really did. And when she was
 around, he was something else.
 Something good.
 (chuckles)
 (MORE)

NIKOLAI (CONT'D)

He wouldn't do it for me. But he did it for her. You'd think that'd make me hate him, but I don't know, it made me forgive him, or something.

A beat.

NIKOLAI (CONT'D)

What's happening to him now, that's a part of him. But he fights it, for you. He wouldn't do that for just anyone.

He looks over at her.

NIKOLAI (CONT'D)

People say 'I love you' all the time, but it's rare to come across proof.

She nods. Understanding.

He puts his coffee cup down. Stands. Starts walking down the porch steps.

MARTA

Nik.

He turns.

MARTA (CONT'D)

You've only been home for a few days. It helps when I'm in his life, and I understand what you're telling me, but your father, he'll need real help. Soon.

FROM A FAR-AWAY POV:

We watch Nikolai heading toward's his car. Pull back to reveal we are:

4.10 INT. CIARISSA'S BEETLE - LATE MORNING

4.10

She's watching Nikolai from a safe distance. Her mobile to her ear.

CIARISSA

(into mobile)

Kripos is in town. I've got eyes on him now.

She listens.

CIARISSA (CONT'D)
 (into mobile)
 I understand.

Hangs up.

4.11 INT. NIKOLAI'S CAR - CONTINUOUS 4.11

Nikolai climbs in. Shuts the door. Foot on the brake. Turns the key. But waits. Checks email on his phone.

He's scrolling. Bored. Then his eyes land on something. We see him tap the screen. He reads.

His eyes widen. Shift side to side. Thinking. Calculating. Then, realization.

He CRACKS his neck. Throws the car into reverse.

4.12 EXT. STREAM - LATE MORNING 4.12

An ice-cold, crystal clear stream. Norwegian countryside as far as the eye can see. Birds chirping. Fall foliage.

In a word - idyllic.

Hugo in knee-high waders. Fly fishing. His cast both artful and practiced, the line criss-crossing in the late-morning light.

It lands on the stream. The fly floating towards him. Tempting bait, but no fish are biting. Not just yet.

He reels in. He picks up his phone. Dials.

HUGO
 (into phone)
 I concede.
 (pause)
 That means I am admitting you were right after previously denying it.
 (pause)
 Yes. I'm in.

From somewhere far away, we hear a DOORBELL RING. The sound carries us over to:

4.13 INT. JONAS' HOUSE - LATE MORNING 4.13

Jonas headed toward the door. Wary. He looks through the peep hole. Relief washes over him. He opens it.

It's Kristel. A big puffy coat. A low-cut shirt underneath. She smiles.

KRISTEL
Should I have called first?

LATER

In the living room. Her on the couch. Coat off. Legs crossed. Him at a nearby table. Pot buds on magazines. A tiny scale.

JONAS
I didn't even know you smoked.

KRISTEL
Haven't in a while. But I've got a hen party tonight. Some girl from high school. Supposed to pretend we're still friends.

JONAS
You don't like her?

KRISTEL
She's marrying some rich guy. Works in finance. Whatever that means. They're moving.

Jonas finishing weighing the pot. Puts it in a sandwich bag.

JONAS
I always wanted to get married. Have kids. Most people don't know that.

He walks over. Hands her the bag. She eyes it. Then him.

KRISTEL
You know, you've been friends with Lars for twenty years. And still, I hardly know you.

He's confused. She smiles.

KRISTEL (CONT'D)
(re: the pot)
Wanna smoke?

4.14 EXT. ELVERUM POLICE STATION - LATE MORNING

4.14

Nikolai parks his car. Gets out. Heading towards the station, his expression angry; he's got a bone to pick, that's for sure.

His phone rings. He pulls it out. Recognizes the number. A moment of hesitation, then he answers.

NIKOLAI
Were you hoping for another coffee date this morning?
(MORE)

NIKOLAI (CONT'D)
 Because, I wasn't thinking it'd be
 a regular thing.

4.15 INT. JOSEF'S HOUSE

4.15

Josef in his kitchen. Pacing. Also on the phone.

JOSEF
 You shouldn't lead people on.

INTERCUT THE TWO SCENES

NIKOLAI
 You calling me a tease?

JOSEF
 I'd like to call you something else
 for the little license plate stunt,
 but I'll resist for now because I
 need your help.

Silence.

JOSEF (CONT'D)
 It's no surprise but the thing your
 brother and his friends found, it
 belongs to someone. What may
 surprise you is that that someone
 has found their way to Elverum. And
 specifically, to me.

NIKOLAI
 You give up my name?

JOSEF
 I'm sorry you think so little of
 me.
 (pause)
 Talk to her.

NIKOLAI
 Her?

JOSEF
 She's pretty. And my guess is, a
 little tough talk from a detective
 will be enough to scare her off.

A beat.

NIKOLAI
 No.

JOSEF
 No?

NIKOLAI

It's risky. And I know you. You gave her my name already. I'm not gonna turn around and help you.

JOSEF

You realize that she'll just come back for me now.

Silence.

JOSEF (CONT'D)

And unlike you, I'm killable.

More silence.

JOSEF (CONT'D)

You don't want this thing to be found.

NIKOLAI

You don't either.

JOSEF

You'd fuck me like that?

A beat.

JOSEF (CONT'D)

And do you really think, that just because we have a bit of history, that I won't fuck you back?

END ACT ONE

ACT TWO

4.16 INT. ELVERUM POLICE STATION - LATE MORNING 4.16

Nikolai storming past Atle at the front desk. Down the hallway, and towards -

4.17 INT. OFFICE 4.17

- where Anniken looks up. Goes pale. Nikolai holds up his phone.

NIKOLAI

He closed the case last night. Gave us the rest of the week off.

She doesn't answer. She can't.

NIKOLAI (CONT'D)

You lied to me.

ANNIKEN

I'm sorry.

NIKOLAI

We're way past 'sorry.'

ANNIKEN

I know there's something here. Something we're missing. I just needed a little more time -

NIKOLAI

You know, every couple of years, we have to hear about how the women at Kripos feel as though they're not treated like equals. Like it's a man's world. Like they're not part of the team. Sometimes there's even a seminar. So, let me take this opportunity to treat you like I would any other male -

ANNIKEN

I know how you lost the Brekke case, the first time around. I looked through your files.

He freezes.

ANNIKEN (CONT'D)

You asked for a warrant when no one else would have bothered, because you were new and you were trying to go by the books. But the magistrate took too long.

(MORE)

ANNIKEN (CONT'D)

You had accounts from two neighbors, but none of the kids would talk. The psychologists wouldn't let you push. By the time you got Brekke into custody, he'd figured it out, and he'd had all the time he needed to get rid of whatever you could have used to put him away. You had to let him go.

(pause)

It took years until you had enough to go after him again. And during that time, one of the kids hung himself. Pål Lund. Kristoffer's brother.

He looks away. Still angry but distracted.

ANNIKEN (CONT'D)

I was so excited to work with you. But from the moment we got here, you've completely shut me out. And I don't know why. I'm sorry I lied to you but you've made it clear that I can't come to you, so what am I supposed to do? I'm not going to lose on a technicality. Not like you did.

NIKOLAI

This isn't a technicality. This is a closed case.

ANNIKEN

I could get Berg to reopen it if we found something solid. That was all I was hoping would happen.

He eyes her. Then -

NIKOLAI

There's a few things I need to take care of in town. Tomorrow morning, I'll pick you up at the hotel. We'll head back to Oslo. I won't tell Berg about this stunt you pulled. But you and I, we're done.

He leaves. She sighs. Turns back to her desk. The case files in front of her.

From somewhere far away, we hear a CLOCK TICKING. The sound carries us over to:

4.18 INT. HUGO'S HOUSE - AFTERNOON

4.18

That TICKING CLOCK is the only sound in the room. Hugo, back from his fishing trip. Back at his chair. Back in his robe.

Josef on the couch. Leaning forward. Face open. Friendly.

JOSEF

I know a lot of people, including your Oslo man. I know he came here to see you, and I can easily guess what it was about. I don't know if you've agreed to a deal just yet, but I do know you're not the only one interested in it. And I know that you don't know that, because if you did, you'd have nothing to do with it.

Hugo's smart. He stays quiet.

JOSEF (CONT'D)

You don't know me. And I don't know you. But I think you and I, we're a lot alike. We're businessmen.

Hugo's listening.

JOSEF (CONT'D)

And I know your tastes run towards the....softer, more natural side of things.

Josef's eyes shift over to the glass bowl on Hugo's desk.

JOSEF (CONT'D)

What you're about to do, it's not who you are. And you don't like it.

(pause)

Let me show you something you'll like.

4.19 INT. DOCTOR'S OFFICE - AFTERNOON

4.19

Nikolai sitting opposite DR. WAHL (40s). A kind-looking man. Thin. Wire-rimmed glasses.

DR. WAHL

Nikolai, I can't talk about your father's medical history with you. He's going to have to make an appointment himself.

NIKOLAI

I can get him to do that. What I can't do is get him to tell you how bad it is.

DR. WAHL

I'm afraid I don't know what you mean.

NIKOLAI

Last time I was home, it was two years ago. He was...himself. Angry, sure, but sharp. Could do the crossword puzzle in twenty minutes. Drunk. But now, he says things, half the time it's like it's coming from another decade. That's fast. Right? It's fast.

(pause)

I want you to know, when he's in here and he tells you he's fine, he's not. And I want you to know that it's not okay if he just walks out that door without getting help.

4.20 EXT. ELVERUM - EVENING 4.20

A dim sky. The evening air heavy and wet. Small-town lights twinkling.

4.21 INT. BAR - CONTINUOUS 4.21

A town bar. An outdated interior. A bad beer selection. The kind of place you go when you want to drink, and not talk.

That's what Bengt is doing, in a booth towards the back.

Kristel approaches. Sits down without saying a word. Silence between them. Finally -

KRISTEL

When we were young, before we were married, Lars and I used to talk about moving far away from here. Doing something completely different. Not even sending letters home.

(laughs)

That's was when people still sent letters.

Bengt doesn't answer.

KRISTEL (CONT'D)

For me, all that talk, it was serious. But for him, it was just...talk. See, Lars can't handle new things. Big things.

He still doesn't answer. Kristel sits back. Shifts gears.

KRISTEL (CONT'D)

He's a great secret-keeper but a terrible liar which basically means, I always know when he's bullshitting me but I never find out the actual truth. I talked to Nikolai but I should have known better. He's too good a liar. Even better secret-keeper. I'd never get anywhere.

Bengt sips his beer.

KRISTEL (CONT'D)

I thought of coming to you, but then it occurred to me, there's an easier way. There's someone who's both a terrible liar and a terrible secret-keeper.

Now Bengt's catching on.

KRISTEL (CONT'D)

I'm no cop. I'm not trained in interrogation. I don't know shit about psychology. But a little flirting, and I got the whole story. Not only what you all did, but what Jonas is going to have to do when the cops come knocking on his door.

She leans forward.

KRISTEL (CONT'D)

He cannot be arrested. If he's pressed for even five minutes he'll fuck it up for all of us. Lars doesn't get that. Because he doesn't think big. But I know you do.

She leans back. Waits. Bengt downs his beer. Stands. We assume he's about to leave, but -

BENGT

(re: beer)
You want one?

4.22 INT. HOTEL BATHROOM - EVENING

4.22

Steaming hot water. A foggy mirror. We hear RUSHING WATER shut off. A shower door slides back. Ciarissa, wet, steps out. Wraps herself in a towel.

We see her arms and legs. Shoulders. Thighs. All now exposed. On her milk-white skin, we see scars. Tiny, silvery ones. Hundreds of them.

She swipes her hand across the bathroom mirror. Runs her fingers through her long, wet hair. Examines her reflection.

She likes what she sees.

We stay with her as she turns towards the door. Opens it. Cool air rushing in. She walks out towards her -

HOTEL ROOM

- and stops dead in her tracks.

Nikolai. On the end of her bed.

Her eyes shift over towards her bag.

NIKOLAI
I already unloaded it.

She remains frozen. Hair dripping.

NIKOLAI (CONT'D)
Were you just hoping I'd lead you to the drugs, or were you also planning on killing me?

CIARISSA
You're Kripos. You're hard to kill.

NIKOLAI
(shrugs)
It's what drew me to the job.

A beat.

NIKOLAI (CONT'D)
I know the guys you're looking for. Because, I'm looking for them, too. And I just found them. In Denmark. They've connected with a guy down there. We've had our eyes on him for a while because he's got a big distributor in Oslo. I'm leaving tomorrow morning, because I think your friends can help me turn him.

CIARISSA
Why should I believe you won't use them to turn on me?

NIKOLAI
If I thought you would help me get someone local, it'd be different.
(MORE)

NIKOLAI (CONT'D)

But as far as I can tell, you're not that well connected in Norway. Which means, you're not all that interesting.

He stands. Moves towards her.

NIKOLAI (CONT'D)

Your guys are long gone. We've got too many eyes on them for you to make a move. Go back to Sweden.

He heads towards the door. Leaves.

4.23 INT. NICE HOTEL ROOM - EVENING

4.23

Anniken in bed. Still in her work clothes. Papers spread out everywhere. The lamp on the side table illuminating her search.

But she's getting nowhere. And it's killing her. She takes off her glasses. Sighs in frustration.

4.24 INT. ANDREASSEN HOUSE, KITCHEN - EVENING

4.24

Nikolai at the kitchen table. By the window. It's cracked open. Cool air streaming in. He's waiting.

Finally, we hear FOOTSTEPS ascending a creaky stairway. The top door opens. Hans Olav comes into the kitchen. Stops when he sees Nikolai.

A moment. Then Hans Olav goes to the fridge. Pulls out a beer.

HANS OLAV

You want one?

Nikolai shakes his head - no.

Hans Olav takes a snusbox out of his pocket. Pops the top. Sits down at the kitchen table. Cool air hitting them both.

NIKOLAI

Case is closed. I'm leaving tomorrow morning.

Hans Olav drinks his beer. Says nothing.

NIKOLAI (CONT'D)

You need to make an appointment with Dr. Wahl.

The old man's eyes shift. We recognize the look. It's fear.

HANS OLAV
I don't need to do shit.

NIKOLAI
Yeah. You do. Because for as hard as she fought to live, it's disrespectful of you to throw your life away. And if she knew, she'd never forgive you.

Hans Olav rubs his face. Looking away.

NIKOLAI (CONT'D)
Just get a check up. Let him run a few tests. Make sure it's nothing bad.

A tiny nod from Hans Olav. Almost imperceptible. Nikolai stands.

NIKOLAI (CONT'D)
I'll see you in the morning before I leave.

As he's heading towards the door -

HANS OLAV
Look -

NIKOLAI
(turning)
Don't.

HANS OLAV
It's not your fault. The way you are.

The color drains from Nikolai's face.

HANS OLAV (CONT'D)
He made you that way.

Nikolai is frozen. Words escaping him. We might not fully understand what Hans Olav is saying, but Nikolai sure does.

NIKOLAI
I don't know what you think you know about me. But you're wrong.

4.25 INT. NIKOLAI'S BEDROOM

4.25

He shuts the door behind him. Still pale. Mind racing. Breathing shallow. He's practically panting.

A moment, then -

He SPRINGS into action. Grabbing his coat. Swiping his keys and wallet off the bedside table.

Needing to escape. Not able to do it fast enough.

4.26 INT. BREWERY - NIGHT

4.26

Customers long gone. Chairs stacked. Counters wiped.

Pia closing out her receipts. Counting tips behind the bar.

A KNOCK on the door. She's startled. Then smiles. Nikolai is outside.

LATER

Nikolai behind the bar counter. Leaning up against the register. Watching Pia as she goes about her nightly routine.

A nearly-empty pint glass in his hand. From the looks of it, he's been at it, steadily, all night.

PIA

Glad you're keeping me company. I usually close up alone.

She gathers her receipts. Puts them in a zippered bag. Moves over towards the ice bin. Starts wiping down the beer taps.

PIA (CONT'D)

You do this with all waitresses in Oslo?

NIKOLAI

You know how many waitresses there are in Oslo?

She laughs. Then she smile fades. *

PIA

You know, you're the only one from our school who acts normal around me. *

Nikolai stays silent. *

PIA (CONT'D)

I'm actually glad it happened. I mean, I needed the wake-up call. I was high all the time. Never at school before *that* day, but, you know what I mean. *

(pause) *

Where you there? Did you see? *

He shakes his head - no. She looks relieved. *

PIA (CONT'D)

My boyfriend had slipped me E in the morning. Before class. He thought it was funny. I thought it was hot out, and at the time, it seemed completely logical to just take off my clothes.

She laughs, but it's a sad one.

PIA (CONT'D)

I'm sure you heard all about it. It was...quite the show.

A beat.

PIA (CONT'D)

Anyway, I couldn't go back to school after that. My mom and I moved to another district. And after I got out of rehab, I married the first loser I could find just to get further away. Swore I'd never come back, but, she's sick. And she was there for me. So.

She averts her eyes. Goes back to wiping.

PIA (CONT'D)

Anyway. Thanks. It's nice that you're, you know, respectful, or whatever.

He swirls the last of his beer in the bottom of his glass. Thinking. Then -

NIKOLAI

You think I'm respectful?

She turns. Smiles. A bit unsure what he means.

NIKOLAI (CONT'D)

When I look at you, what I'm thinking, it's not respectful.

Her smile falters. Face flushes. She looks back at beer taps. Goes back to wiping.

NIKOLAI (CONT'D)

But I can't shut it off.

He puts down his glass. Takes a step towards her. She keeps her eyes forward. Their bodies are only centimeters apart.

NIKOLAI (CONT'D)

I think about...what I'd do to you.

He touches her neck. Behind her ear. She shudders. Eyes wide.
Can't bring herself to look him.

NIKOLAI (CONT'D)

The sounds you'd make.

*

His other hand reaches around her waist. Lands on her hip.
Fingers just under her waistband.

Turns her. She's embarrassed. Vulnerable.

He lifts her. Skirt hiked. Bodies on the ice bin.

One hand behind her head. His mouth on her neck. The other
hand around her body. Pulling her inward.

PIA

Please.

He freezes in place. Fearing he'll be shot down. Then -

PIA (CONT'D)

Fuck me.

END ACT TWO

ACT THREE

4.27 INT. NICE HOTEL ROOM - NIGHT 4.27

Pitch black. All we can see is the headboard of a standard-issue hotel bed.

Silence. Then, a GASP.

Anniken SHOOTS into frame. STARTLED awake. Pulse racing. Eyes wide.

ANNIKEN

Fuck. Me.

4.28 INT. MORGUE HALLWAYS - VERY EARLY MORNING 4.28

Anniken and Nikolai walking under ugly florescent lights. She looks wide awake despite the hour. He doesn't.

ANNIKEN

Jonas Dreyer works at the morgue.

FLASH TO:

The pilot episode. Anniken at the morgue. Seeing Jonas wheel a body down the hallway. Thinking nothing of it at the time.

FLASH BACK TO:

Her picking up speed as she talks.

ANNIKEN (CONT'D)

I saw him here when we first got into town but I'd forgotten. So fucking stupid I could -

NIKOLAI

- so if we've got Jonas at the morgue when Tommy's body's here, then he's -

ANNIKEN

- obviously the one who planted the debris in Tommy's forehead. Think about it. We'd pulled him in for questioning. It was one of the first things he did. He knew we were suspicious it wasn't a suicide, he knew we'd eventually land on him, and he scrambled to make it as convincing as possible.

NIKOLAI

Was he on the list of -

ANNIKEN

No. I never got the list. Dumbass coroner never gave it to me and with everything that happened I forgot to follow up.

They stop outside of a door. She turns to him. His mind racing.

ANNIKEN (CONT'D)

What?

NIKOLAI

Nothing. I just...can't believe I didn't know he worked at the morgue. It's the kind of thing I should've checked.

She shrugs. Totally unaware of what's actually going through his mind.

ANNIKEN

You can't think of everything.

She pushes the door in, leaving him in the hallway.

4.29 INT. MORGUE

4.29

Nikolai and Anniken standing with Elvis. He's been woken up, and he's not happy.

ELVIS

Yes, Jonas Dreyer is one of my employees. Yes, I was supposed to get you a list. Yes, I forgot. As I've mentioned, I have no medical examiner. No technicians. I do -

ANNIKEN

Everything.

ELVIS

Right.

NIKOLAI

What kind of employee is Jonas Dreyer?

ELVIS

Perfect.

They both stare at him. Surprised.

ELVIS (CONT'D)

Really. He's shit with people but with corpses he's great.

NIKOLAI
Explain what that means.

ELVIS
He's meticulous. Careful.

NIKOLAI
Clean?

ELVIS
Very.

ANNIKEN
In other words, no way he could
have contaminated a body by
accident?

ELVIS
No way.

ANNIKEN
You stated earlier that you never
leave your assistants alone with a
body. But was there ever a time
when Jonas was alone with Tomas
Hagen?

ELVIS
That's not my standard practice.

ANNIKEN
I'm not asking about your standard
practice. I'm asking -

ELVIS
You woke me up. And now you're
accusing me -

NIKOLAI
No one's accusing you -

ANNIKEN
Is it *possible* that Jonas Dreyer
was ever alone with Tomas Hagen's
body?

He hesitates.

ELVIS
I can't say it's impossible, no.

4.30 EXT. MORGUE - VERY EARLY MORNING

4.30

Maybe 5am. The sun hasn't made an appearance yet. The air is
cold. Wet.

Anniken and Nikolai descending the stairs. She's borderline hyper.

ANNIKEN

We got a connection between Jonas and Tommy, a motivation for the crime, and the means to cover it up.

She pulls out her mobile. Heads towards her rental car.

ANNIKEN (CONT'D)

You call your brother and Bengt. They can meet us at the station.

NIKOLAI

You calling Berg?

ANNIKEN

Hell yes. My guess is, we're on Jonas' doorstep in an hour.

She opens her car door. Gets in. Drives off. Nikolai walks over towards his -

CAR

- pulls out his mobile. Dials.

4.31 INT. BENGT'S BEDROOM - VERY EARLY MORNING

4.31

Bengt's in bed. Alone. His mobile RINGS. He stirs. Picks it up. Angry and half asleep.

BENGT

Who is this?

INTERCUT THE TWO SCENES

NIKOLAI

We're gonna make a move on Jonas. I need you and Lars down at the station. Now.

BENGT

Why are you calling me?

NIKOLAI

Because you're the one I don't trust.

BENGT

If I were you, I'd be more worried about Jonas than me.

NIKOLAI

He can keep his story straight. And I can take lead on the questions, help him if he needs it.

(pause)

This a risk for me, too. But I don't want any surprises when we arrest him.

A beat.

BENGT

Okay.

NIKOLAI

Call Lars.

Nikolai hangs up. He swallows. Nervous.

4.32 INT. BENGT'S BEDROOM 4.32

Bengt hangs up. Sits up. Mobile in his hand. Thinking. Then, he dials.

4.33 INT. LARS AND KRISTEL'S BEDROOM 4.33

A mobile RINGING. Lars stirs, waking. Checks the caller ID. Answers it.

LARS

Hello?

No answer.

LARS (CONT'D)

What's going on?

Still no answer.

LARS (CONT'D)

Bengt? Is that -

The call ends.

4.34 INT. BENGT'S BEDROOM 4.34

Bengt hanging up. Still on the edge of his bed. A moment passes.

Then, we see him dial again. He puts the phone to his ear.

4.35 INT. LARS AND KRISTEL'S BEDROOM 4.35

We hear a mobile ring *again*. But this time, it's on Kristel's side of the bed.

She's already half awake. Looks at the caller ID, confused. Looks over at her husband, confused.

4.36 INT. OFFICE - EARLY MORNING 4.36

Nikolai, Anniken, Lars and Bengt all in that tiny office.

NIKOLAI

Anniken and I will be armed.
Forensics is on the way to do a search of the premises after we've got him in custody. As for the arrest...

Nikolai puts a print-out of Jonas' neighborhood and house on the desk for them all to see. Points as he talks.

NIKOLAI (CONT'D)

We're at the front door. You two at the back.

ANNIKEN

How many more deputies do you have?

LARS

Two.

ANNIKEN

That's it?

LARS

This isn't Oslo.

ANNIKEN

Get them both in here. I want someone over here.

(pointing)

If I were gonna run, that's where I'd go.

LARS

I want my guys armed, too.

NIKOLAI

You're just back up.

BENGT

Jonas has hunting rifles. He keeps them loaded. You want us to be unable to defend ourselves?

Nikolai eyes Bengt. Wary.

NIKOLAI
 (to Anniken)
 I'm calling Delta.

ANNIKEN
 Fuck that. They'll take too long.

NIKOLAI
 They have a chopper now. They can
 be here in 30 minutes.

ANNIKEN
 We don't need them.

NIKOLAI
 We're arresting a man for murder.
 He's known to have a loaded weapon
 in his house. This is exactly when
 you call Delta. Don't be stupid.

She hesitates. Then nods. He heads towards the door. Makes eye contact with Bengt on the way out.

4.37 INT. ELVERUM POLICE STATION, HALLWAY 4.37

Nikolai rounds the corner. Once he's out of sight from the rest of the group, he pauses. Leans against the wall. Reality hitting him, full force.

4.38 INT. JONAS' HOUSE 4.38

Jonas still up, playing video games. Marijuana smoke hanging in the air, like a blanket.

His mobile RINGS. He pauses the game. Answers.

JONAS
 Hello?
 (listens)
 Wait. What?
 (listens)
 They're coming here?!

From somewhere far away, we hear the sounds of a HELICOPTER. The sound blends with the RUMBLING of car engines.

CLOSE ON: an unmarked, discrete Volvo V70. Tires gripping a wet road.

Pull back to reveal we are:

4.39 EXT. STREETS OF ELVERUM - MORNING 4.39

The sun just starting to peek over the horizon. A dark sky giving way to light.

The Volvo is one of two. They lead the way. Following is Nikolai's car. Bringing up the rear are two standard-issue police cars.

4.40 INT. NIKOLAI'S CAR 4.40

It's drizzling. He's got his windshield wipers on.

Anniken in the passenger seat, fiddling with her bullet-proof vest. Nikolai's is already on.

ANNIKEN

I know this doesn't make up for what I did. But I meant it when I said I was sorry. I am.

He doesn't answer.

ANNIKEN (CONT'D)

What are you thinking about?

NIKOLAI

What do you mean?

ANNIKEN

What do you mean, what do I mean? A guy who've known since you were a kid killed another guy you've known since you were a kid.

NIKOLAI

Neither one of them was my friend.

ANNIKEN

Still. You've known them, what, twenty years?

A moment. Nikolai thinks.

NIKOLAI

Jonas used to be funny. When he was young. I remember that.

Nikolai looks at his rear view mirror. The police car riding in back.

NIKOLAI (CONT'D)

I think it's sad.

4.41 EXT. JONAS HOUSE - MORNING 4.41

Dark figures. Dark suits. Kevlar helmets. MP5s. Diemaco C8 assault rifles.

This is the Delta team. And they're getting into position. Fast. Silent. Routine - for them.

- 4.42 INT. NIKOLAI'S CAR 4.42
- The glove compartment opened. Nikolai and Anniken loading their P30 semi-automatics. Radio unit on.
- Waiting for the signal. Eyes shifting towards the house. Back to the guns. At the house again.
- 4.43 INT. POLICE CAR 4.43
- Lars and Bengt. Also with pistols. Waiting. A nervous glance between them.
- 4.44 INT. NIKOLAI'S CAR 4.44
- Silence deafening. Finally -
- DELTA TEAM
(through radio)
In position.
- NIKOLAI
(to Anniken)
Let's go.
- 4.45 EXT. JONAS' HOUSE 4.45
- Drizzle has given way to rain. Nikolai and Anniken get out of their car. Lars and Bengt do the same. Everyone shielded behind their vehicles.
- They're all on standby. Watching as:
- Delta approaches the house. Some men head towards the back door. A few on the sides.
- Five approach the front door. In formation. Three with weapons drawn and pointed. Two with a military ram.
- They reach the front door. Footsteps silent on the steps. Signals between them. Then -
- WHAM. WHAM. And WHAM -
- The front door splinters, giving way.
- DELTA TEAM
(screaming)
This is the police!
- And they're in.
- Nikolai's watching. Nervous. Silence. Then -
- BANG. BANG.

Two lightning-quick shots.

Everyone outside tenses. This isn't part of the plan.

More silence. It's excruciating.

Then we hear the Delta team, calling to each other from inside the house. Their communication international, but loud.

Clear! DELTA TEAM (O.S.) (CONT'D)

More silence.

Clear! DELTA TEAM (O.S.) (CONT'D)

More silence.

Clear! DELTA TEAM (O.S.) (CONT'D)

More silence. We see bodies moving behind windows. Black shadows. Guns pointed. Heads down.

Finally, the police radio lights up.

DELTA TEAM (CONT'D)
(through radio)
We need medic.

Nikolai and Anniken rush inside. Lars and Bengt follow, along with their deputies.

A medical team not far behind.

4.46 INT. JONAS' HOUSE - MOMENTS LATER

4.46

Jonas. Shot between the eyes. Back of his head flat and mushy. Pupils up towards the ceiling. Red pool underneath him.

A hunting rifle in his hand.

We see Anniken and the other deputies nearby. Everyone murmuring. Shocked.

A Delta Team Member stands next to Nikolai, who's eyeing the gun.

NIKOLAI
He was back here when you came in?

DELTA TEAM MEMBER
Yes.

NIKOLAI
And he was already armed?

DELTA TEAM MEMBER
Yes.

The Delta Team Member leaves. Nikolai is alone.

NIKOLAI
Doesn't make any sense.

END ACT THREE

ACT FOUR

4.47 EXT. JONAS' HOUSE - EARLY AFTERNOON

4.47

EMTs pulling a stretcher. A body bag on top. Cop cars. Lights flashing. Media vans as close as they can get.

The sound of camera lenses SNAPPING at high speed. The staccato clicks mixing with the MURMUR of voices.

ON THE ROAD

Nikolai sitting at the back of an ambulance. An EMT flashing a light in his eyes.

EMT

Can you follow the light with your eyes?

He moves the light. Nikolai follows it.

EMT (CONT'D)

Good. How are you feeling? Light headed at all?

NIKOLAI

No.

Nikolai looks across the street. Lars and Bengt being interviewed, separately. His eyes dwell on Bengt.

EMT

Any sensation of weightlessness?

Nikolai snaps out of it.

NIKOLAI

What?

EMT

Blurred vision?

NIKOLAI

No.

EMT

Difficulty taking a deep -

NIKOLAI

No.

EMT

Can you tell me what day it is?

NIKOLAI

It's Friday. My name is Nikolai Andreassen.

(MORE)

NIKOLAI (CONT'D)
I'm a detective with Kripos. I live
in Oslo. The Prime Minister is Erna
Solberg. Unfortunately.

The EMT stands back.

NIKOLAI (CONT'D)
I'm not in shock.

4.48 INT. ELVERUM POLICE STATION, BREAK ROOM - AFTERNOON 4.48

Where people usually get lunch. But not today.

Nikolai sits with a POLICE LAWYER (50s). Like the EMT, he's
handling Nikolai gently. And like the EMT, he doesn't need
to.

POLICE LAWYER
Take me through it one more time.

NIKOLAI
My partner and I were waiting for
the Delta signal to enter. We heard
two shots.

POLICE LAWYER
In your estimation, were they from -

NIKOLAI
Different weapons. After the shots
were fired, they cleared the rooms.
We entered. Found Jonas Dreyer in
the back bedroom. He'd been shot in
the head.

POLICE LAWYER
And Mr. Dreyer was armed?

NIKOLAI
Yes. I'm sure forensics will show
it was Jonas' gun that fired first.

POLICE LAWYER
Any idea *why* Mr. Dreyer was armed?

A beat.

NIKOLAI
No.

4.49 INT. ELVERUM POLICE STATION - LATER 4.49

Nikolai taking a breather in the hallway. Sipping the
station's coffee. It's still terrible.

Berg approaches. An awkward moment. Then -

BERG
You okay?

NIKOLAI
Fine.

He nods.

BERG
She's got a strong case against
Dreyer.
(pause)
What do you think?

NIKOLAI
I think she's smart.

An awkward beat. Berg isn't a good boss, and right now, it's painfully obvious.

BERG
'k.

Berg heads down the hallway. Over his shoulder -

BERG (CONT'D)
How much time you want off?

NIKOLAI
None.

As he's rounding the corner...

BERG
That's what I figured...

4.50 INT. OFFICE - LATER

4.50

Nikolai sitting at their desk. Paperwork. But he's unable to concentrate. Mind elsewhere.

Anniken walks in. He looks up. An awkward moment. Then -

ANNIKEN
(re: paperwork)
You can copy off mine if you want.

He chuckles. She smiles.

ANNIKEN (CONT'D)
I wouldn't have called Delta. It
would have been a huge mistake.
(pause)
Thank you.

NIKOLAI
It's okay.

ANNIKEN

Berg is looking into you for the Brekke case.

He freezes. Smile gone.

ANNIKEN (CONT'D)

I swear I didn't know it when we got here, but I found it out a couple days ago. He thinks you coached Kristoffer Lund's testimony. He was hoping I'd report back on you. It's why he gave me so much free reign. But I said no.

Nikolai sighs. Absorbing. Then nods.

ANNIKEN (CONT'D)

Did you?

NIKOLAI

What?

ANNIKEN

Coach him?

A beat.

NIKOLAI

No. I didn't.

4.51 EXT. OSKAR'S HOUSE - AFTERNOON

4.51

A shabby-looking place. In need of paint. Overgrown weeds. Crooked front steps.

JOSEF (V.O.)

Now see, this, this right here, this makes me happy.

4.52 INT. OSKAR'S HOUSE

4.52

It doesn't look any better on the inside.

Josef on a dirty couch. Hugo in a small chair, thankfully not wearing his robe.

Oskar in a bigger lounge chair. Staring at Josef. We get an up-close look at him. Tattoos crawling up his neck. Beard thick and reddish. Eyes deadened.

JOSEF

And I think it makes everyone else happy, too.

Oskar shifts in his chair. Thinking.

JOSEF (CONT'D)

With this arrangement, everyone gets what they want.

(to Oskar)

You grow the product.

(to Hugo)

You buy the product.

(re: Cawaale, not in the room)

And your man distributes the product.

No one argues.

OSKAR

What do you get out of it?

Everyone looks to Josef. He smiles.

JOSEF

I just want the hard stuff off the streets.

Britta saunters into the room. Passes the men without giving them a glance. Why bother? She knows they're looking at her.

She makes her way into the -

KITCHEN

- where Cawaale is seated at the rickety kitchen table. She hesitates, eyeing him, then opens the fridge. Pulls out a soda. Pops the top. Lingers.

BRITTA

You're meeting with my dad, which means you're somebody. But he made you stay in here, which means, you're not somebody enough.

He doesn't answer.

BRITTA (CONT'D)

Don't take it personally. He hasn't been himself ever since he got out of prison.

Cawaale raises an eyebrow.

BRITTA (CONT'D)

He likes it better inside.

She sits down at the kitchen table. Pulls her knees up to her chest.

BRITTA (CONT'D)

You from Oslo or Stockholm?

CAWAALE

Oslo.

BRITTA

(re: the men in the other
room)

You their street guy?

He nods.

BRITTA (CONT'D)

(re: his face)

Where'd you get the scars?

A beat. He considers. She waits.

CAWAALE

I was thirteen. But I was working.
And two detectives started chasing
me. Looking for who I was working
for. One of them got angry, smashed
a bong in my face. Cut me up. The
other one turned him in for it.
Said what his partner did was
wrong.

BRITTA

Why'd he do that?

Cawaale shrugs.

CAWAALE

Think he's got a soft spot for
kids.

BRITTA

What's your name?

CAWAALE

Cawaale.

(pause)

It means 'lucky.'

4.53 INT. TOMMY'S HOUSE, BEDROOM - AFTERNOON

4.53

Marta in a black dress. Black stockings. Black high heels.
Delicate, sparkling earrings. Maybe a present. Maybe from
him. From long ago.

She stands in front of the mirror. She's worn. But beautiful.
Strong. Jaw locked.

We follow her as she walks out of her bedroom, and through
the -

HALLWAY

- where she passes a child's bedroom. We see a little BOY. Maybe 6. He's struggling with his socks. She walks in.

IN THE CHILD'S BEDROOM

She kneels by his side. Helps him with his socks. Touches his cheek. He's not crying. Not yet.

MARTA

I love you. I will always love you.
And I will never, ever leave you.
Do you understand me?

He nods. She embraces him. Eyes squeezed shut. Holding it together.

MARTA (CONT'D)

We'll get through this, honey. We will. And one day...things will be different. And we'll look back, and we'll think, this was all for a reason.

We hear the front doorbell RING.

4.54 INT. TOMMY'S HOUSE, FOYER - MOMENTS LATER 4.54

Marta opens the front door. Hans Olav stands outside.

He's in jeans. A clean sweater. He looks like he might have shaved. She waits.

HANS OLAV

I don't think I should go to the service. But, I'm still really sorry.

She nods.

HANS OLAV (CONT'D)

And I'm also...sorry.

She takes a deep breath. Exhales. He hesitates, then turns. Walking down the front steps.

MARTA

Wait.

He turns back. Hopeful.

MARTA (CONT'D)

You can come in. If you want.

4.55 INT. ANDREASSEN HOUSE - AFTERNOON 4.55

Nikolai coming home. An empty house. He walks into the -

LIVING ROOM

- where his father has left the TV on. Afternoon news.
Nikolai picks up the remote. Clicks it off.

4.56 INT. NIKOLAI'S BEDROOM 4.56

Nikolai grabbing his bag. Starting to toss a few things in.
He goes to the closet. Finds some shoes. Then something
catches his eye.

A suit. One of his old ones, probably.

4.57 EXT. GRAVEYARD - AFTERNOON 4.57

Nikolai, wearing the suit, leans against his car in the
nearby parking lot. Keeping a distance. Watching.

The church service is over. Maybe a dozen people around an
open grave. The wind is chilly. Everyone in black coats. Some
wool. Some puffy, dirty.

We see Marta and her son. Lars. Bengt. Kristel. A PRIEST.

The coffin is lowered into the ground. It hits bottom. Ropes
are released.

And just like that, the show's over. A life, gone.

People mill about. Unsure what they should say. Unsure how
long they have to be there.

IN THE GRAVEYARD

Marta standing by the open grave. Her face unreadable. People
giving her space.

Lars approaches. He opens his mouth, searching for the right
words, but nothing comes out. He sighs, resigned to silence.
But -

MARTA

He told me everything. Before he
died.

She looks at him. His jaw unhinges.

MARTA (CONT'D)

We'll have some settling up to do.

She takes her son's hand. Leaves. Lars is left alone.
Dumbfounded.

IN THE PARKING LOT

Bengt approaches Nikolai. Their cars near each other.

NIKOLAI

Jonas knew someone was coming for him. But he thought it was someone other than me. Something got him scared. What was it?

BENGT

I don't know.

NIKOLAI

You're gonna bullshit me, after all this?

Bengt lights a cigarette. Takes his time answering.

BENGT

Jonas was a nice guy. Wasn't in him to steal. Maybe his conscious got the best of them.

FLASH TO:

Kristel and Lars' bedroom. A continuation of a previous scene.

Kristel picking up her mobile. Groggy and confused. Lars, his mobile in his hand, also confused.

KRISTEL

Hello?

BENGT (O.S.)

(through phone)

After Lars is gone, go get cigarettes. Find a pay phone. Call Jonas. Tell him the Swedes got a tip it was him who took the drugs. Tell him to get his gun ready. Now, say "okay" and hand the phone to Lars. Tell him I tried to call him on his phone, but the connection was bad so I called you.

A beat.

KRISTEL

Okay.

She hands the phone to Lars.

KRISTEL (CONT'D)

He couldn't hear you on your phone.

Lars nods, thinking nothing of it. Takes the phone.

LARS

(into phone)

What's up?

BENGT (O.S.)
 (through phone)
 Nikolai just called. We're gonna
 arrest Jonas.

BACK TO:

THE PARKING LOT

Bengt climbs into his car. Drives off. Nikolai watches him leave.

We hear his mobile RING. He checks the caller ID. Chuckles, then answers.

NIKOLAI
 (into phone)
 You must have heard I'm leaving
 tomorrow. You call to say goodbye?

4.58 INT. JOSEF'S BMW

4.58

Josef driving. Fall foliage encasing a tiny road. He's on a hands-free phone.

JOSEF
 It is so pretty out here. I just
 crossed over the border. You go
 over the border much?

INTERCUT THE TWO SCENES

NIKOLAI
 Maybe not as much as I should.

JOSEF
 I was visiting a friend. Don't know
 if you know him. Oskar Skarin?
 Anyway, I introduced him to two
 friends of mine. You might not know
 Hugo. Dutch guy. Big investor.
 Loves Norway. But I do think you
 know his friend. Cawaale. Means
 "lucky," apparently.

The color drains from Nikolai's face.

JOSEF (CONT'D)
 Anyway, you always worry if your
 friends will get along with your
 other friends, but everyone really
 hit it off. In fact, Cawaale and
 Hugo are gonna be investing with
 Oskar. So, I just thought I should
 give you the heads up: I wouldn't
 hold your breath for them helping
 out your brother.

(MORE)

JOSEF (CONT'D)

(pause)

Looks like you're back to the drawing board.

NIKOLAI

You realize you just screwed yourself.

JOSEF

It was worth it.

NIKOLAI

Why?

JOSEF

Hey. What does "Nikolai" mean, by the way?

He's fuming.

JOSEF (CONT'D)

Come on. Tell me. Otherwise I'll just look it up when I get home.

NIKOLAI

It means "victory."

A beat. Then Josef BURSTS out laughing.

JOSEF

That's funny. That. Is. Fucking. Funny.

More LAUGHTER. Then it abruptly stops.

JOSEF (CONT'D)

Remember how I told you not to fuck me? That's why.

Josef disconnects. Nikolai stands there. Frozen. Fists like rocks. Knuckles white.

He CRACKS his neck. Climbs in his car.

4.59 EXT. ELVERUM - NIGHT

4.59

Only a few lights still on. Otherwise, the city is dark. Quiet. Cold.

4.60 INT. NIKOLAI'S BEDROOM - NIGHT

4.60

Nikolai in bed. Unable to sleep. He gets up.

- 4.61 INT. ANDREASSEN HOUSE, KITCHEN 4.61
- The light from the fridge. He reaches in. Pulls out a six-pack. Snusbox. Cap popped.
- He sits at the kitchen table. In the dark. A long pull of the bottle. The silence in the room all encompassing.
- His eyes wander. Bored. The stove. The cabinets. Old trinkets. Pictures. Eventually his gaze moves out the window.
- A view of the front steps. A row of pots along the edge. All of them empty. All of them handmade.
- Something makes him freeze.
- 4.62 EXT. ANDREASSEN HOUSE - NIGHT 4.62
- Nikolai standing in the cold. The row of pots at his feet. He kneels down. We get a closer look.
- One of the pots is smushed.
- Nikolai's hand touching the cold surface. The dent where the door pushed it in.
- It's been painted. *She* painted it. Even after he ruined it.
- A flicker of moisture in his eyes. A momentary crack in his emotions. But he gets it under control. Quick. Stands. Walks inside.
- 4.63 EXT. ELVERUM - MORNING 4.63
- Traffic. Pedestrians. Long lines at coffee shops. Elverum is awake.
- 4.64 EXT. NICE HOTEL - MORNING 4.64
- Nikolai's car parked out front. Anniken wheeling a suitcase through the hotel's front doors.
- 4.65 INT. NIKOLAI'S CAR 4.65
- She climbs in. He starts the engine.
- NIKOLAI
You take your car back already?
- ANNIKEN
Yeah. Let's go.
- He throws it into reverse. As he's backing out - her mobile RINGS. She answers.

ANNIKEN (CONT'D)
 (into phone)
 Yeah?
 (listens)
 Now?

4.66 EXT. LAKE - MORNING

4.66

Nikolai pulls up. The woods are thick; we can't see the water just yet.

He and Anniken step out. Atle rushes over to greet them.

NIKOLAI
 What's going on?

ATLE
 Fire department divers doing drills this morning. I didn't even know they used this lake. Anyway, they found something. Might be a car.

ANNIKEN
 Anyone in it?

ATLE
 Don't know. They're pulling it up now.

Anniken rushes towards the lake. Atle follows. Nikolai, eyes wide, takes careful steps forward.

BEYOND THE WOODS

We see a crane lifting a car from the lake. Gallons of water rushing out of every cracked window.

Something's inside. Can't be sure, but it looks like a body. Maybe two.

ANNIKEN
 Jesus Christ.

ATLE
 This is crazy.

Across the lake, we see a familiar white Beetle. Leaning against it is Ciarissa.

She's looking right at Nikolai.

ANNIKEN
 (to Nikolai, re: the car in the lake)
 Looks like Swedish plates.

NIKOLAI

Yeah.

ANNIKEN

And it looks like there's someone
in there.

NIKOLAI

Yeah.

ANNIKEN

Berg's gonna want us to stay.

A beat.

NIKOLAI

Yeah.

Another police car drives up on the scene. Lars and Bengt get
out. Take in the scene. Their shock just as palpable as
Nikolai's

Anniken walks over to them. Atle follows, puppy-like.

Nikolai looks at his brother.

Then at Ciarissa.

Then back at the car. Water still draining from its belly.

A beat. Then -

NIKOLAI (CONT'D)

Fuck me.

Fade out.

END ACT FOUR