

This is not a fucking love story

Long synopsis of a screenplay by  
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Adaptation of Tarmo Rissanens novella FTF

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EXT. FANTASY LANDSCAPE. EVENING

Mark is running through a fabulous landscape wearing a grey hoodie and sweatpants. He is dirty and exhausted, but his expression is self-confident, he knows where he's going. The surroundings are green and gilded, evoking the impression of an anti-reality, a dream, or a memory.

MARK

(voice over)

Let's take this from the start.  
This ain't a fucking love story.  
It's for real. FTF, right? Fuck  
you.

INT. CAR. DAY

From fantasy to reality.

A car trip through a suburban area. Mark looks out the window and sees a dragon flying by over the roofs. They are riding through a single-family neighborhood with rows of houses which seem to have no end. The dragon rises higher and finally vanishes from the sky.

MARK

(voice over)

The houses are colorful, very  
colorful, a means of compensation.  
Like Mercedes SUVs. Like a penis  
enlargement, but more like a  
humanity enlargement.

Mark breathes warm air on the window and draws a smiley on the steamy glass. He watches his Mom, who is driving the car, in the rear-view mirror. She smiles at him.

EXT. THE FAMILY'S HOME. DRIVEWAY. DAY

Mark steps out of the car. He glances at the neighbor who is observing him from the other side of the driveway.

INT. THE FAMILY'S HOME. AFTERNOON.

Mark lies down on the bed and exhales.

MARK

(voice over)

It's all about assembling parts by  
numbers. About not having, for

(MORE)

(CONTINUED)

MARK (cont'd)  
example, a left eye sit on the  
right side, or a lower lip on an  
upper lip. We all have to look like  
humans to make it past the border  
controls.

INT. THE FAMILY'S HOME HALL. AFTERNOON

Mark meets his sister Elle in the hallway. She is well-dressed and has just finished working for today. They give each other a long hug.

MARK  
(voice over)  
Time is not only passing, it's like  
a tunnel, and we're lying on  
stretchers as we're floating  
through it. The only thing we can  
do is to blink, hoping to catch  
flies between our lashes.

INT. THE FAMILY'S HOME. KITCHEN. EVENING

The family sit in silence around the dinner table. The sister tries to make a little small-talk.

MARK  
(voice over)  
Everything can happen, we can stop  
breathing, we can stab each other's  
eyes out with knives and devour  
them - we can be hatched. Become  
dragons. That's why nothing  
happens.

EXT. THE FAMILY'S HOME. ROOF. EVENING

Mark and Elle are sitting on the roof. They pull up the short ladder they've been using to get up so no one can follow them. Elle lights their cigarettes, they smoke and look out over the neighbor's garden. Lit windows with closed curtains.

ELLE  
Do you know what I'm always hoping  
for?

(CONTINUED)

MARK

No, what?

ELLE

(points with her cigarette)  
I hope they'll be dancing, lots of  
people, with their sagging boobs  
bouncing around.

She closes her eyes and gestures

MARK

(laughs)  
And slapping them in their faces.

They giggle and smoke. Elle points her cigarette at Mark's  
hand.

ELLE

What's that?

Mark shows her his hand. An artificial looking star ring  
sits on his small finger.

MARK

Er, you know. A ring.

ELLE

Given its ugliness I am determined  
to assume that you didn't buy it  
yourself.

He writhes in embarrassment for a while, then faces her.

MARK

But you can't think this is a  
fucking love story. Otherwise I  
won't tell you.

ELLE

(Crosses her heart with the  
cigarette)  
I swear on your latest overdose.

Mark sighs again, and starts.

FLASHBACK TO THE REHAB CENTER

Mark has precisely arrived at the rehab center, where he met  
a guy named Leo. Mark starts to narrate how they met for the  
first time during a FTF-meeting (Feel, tell, feel-meeting)  
only a couple of days earlier.

INT. REHAB CENTER. GROUP THERAPY MEETING. DAY

Mark's eyes wander about the room, across the floor and to the other side of the circle. They rest on a boot and a piece of hairy tibia sticking out from under a creased pair of trousers. A hand reaches down, seemingly to adjust the trousers, but pulls them up a little further instead.

On the other side of the circle, Leo looks up, his lips are moving, but Mark doesn't hear any sounds. The guys next to him are also looking at Leo.

MARK

(v.o.)

His presence was like a dark star.  
Something with a gravity field so  
strong it would consume all light.  
Even time. Dazzling in its absence  
of an attempt at anything else than  
to merely exist.

The group therapy talk ends.

Mark gets up and leaves the room, walks through a hallway and leaves the building. Leo follows him like a shadow.

EXT. REHAB CENTER. GARDEN. DAY

Leo and Mark are standing next to each other, leaning on a wall on the premises of the rehab center. Leo offers a cigarette and explains that it was difficult for him in the group when he was new, but now that he's been there for a while, most of the others show respect.

Mark asks about Leo's star ring. Leo waves the question off and explains that he got it from his sister and that it's actually not really his style.

INT. REHAB CENTER. DAYROOM. EVENING

Leo and Mark are alone, watching TV. Leo turns to face Mark, who continues to watch, and puts his hands under his sweater, unbuttons his trousers and gives him a hand job.

END OF FLASHBACK TO REHAB CENTER

EXT. THE FAMILY'S HOME. ROOF. EVENING

Mark and his sister are about to climb down when Elle turns around to face Mark. She stops him and signals him to wait.

ELLE

You're aware you haven't asked anything about me? You're like a big black cloud of discomfort,

Mark is listening.

ELLE

If you fuck up again, you're on your own. I don't have the strength to pick you up again. Nor do Mom or Dad.

INT. THE FAMILY'S HOME. EVENING

The family are eating sherbet at the dinner table. All conversation has ended.

MARK (voice over) There are lines which are crossed without our being able to do anything about it. Here, we're locked in, strangers in all colors, in our own faces. But there, over there I cross by my own free will, to him.

TITLE: THIS IS NOT A FUCKING LOVESTORY

INT. CAR. DAY

Mark is in the car on his way to the rehab center, the houses outside passing by like half-transparent ghosts.

EXT. REHAB CENTER. AT THE ENTRANCE. DAY

Upon Mark's arrival at the home, Leo is leaning against the wall by the entrance, smoking. Mark jumps out of the car and gives his Mom a hug, walks past Leo and greets him subtly, as if they both were acting. Leo puts out the cigarette and follows at some distance.

INT. REHAB CENTER. DAY

Mark is going through the registration process while Leo continues to observe him from a few meter's distance. Mark is shown to his room and followed by Leo. Leo waits until the staff have left, then walks into Mark's room.

INT. REHAB CENTER. MARK'S ROOM. DAY

They throw themselves in each other's arms. Leo is holding Mark, they kiss, stop kissing, their lips meet and they stand mouth to mouth. They are holding each other at some distance, trembling with desire and horniness.

Leo unbuttons himself. Mark starts to wank him off. Mark wants to go down on his knees, but is interrupted by Leo.

LEO

No. Stop! Stay here.

They kiss each other and press their faces against each other while Mark continues to wank. Finally, Leo comes and they fall down to the floor and hold each other without talking.

They are lying on the floor. Leo reaches for the wall and crawls up until he is sitting, moaning. Marks head rests against his ribs. Leo asks how it was at home and Mark tells him. They kiss each other and then glide out of the picture until the white-beige wall is all we see. A projection manifests itself on it.

INT. REHAB CENTER. MARK'S ROOM. DAY

The projection on the white and beige wall shows glimpses of a life which could have been theirs. We see Mark and Leo together at known romantic sites; at the breakfast table, in Stockholm's old town, on the Eiffel tower, on a train, bathing in a lake.

MARK

(v.o.)

We're hardly even mirror images.  
Just shadows painted by someone,  
actually. Maybe we had a real story  
once. Of the kind which is shown  
back-lit with fluorescent lighting  
and reflexes melting together with  
our smiles. Where we carry each  
other on our backs, with the palm  
of one's hands against the back of

(MORE)

(CONTINUED)

MARK (cont'd)  
the other's. Roaring under bridges.  
There was a time when we were that  
silent movie projected on a screen.  
And whirling dust particles in the  
projector beam. But we emerged on  
the wrong side of time, and nothing  
of it ever happened, the train had  
already departed.

The projected image freezes and falls apart.

MARK  
(v.o.)  
We were stranded on the platform,  
waited, lost patience and started  
to follow the train tracks instead.

The wall is white again.

MARK  
(quietly)  
You are fucking Franco to me.

INT. REHAB CENTER. GROUP THERAPY MEETING. DAY

Mark and Leo are participating in an FTF  
(fell-tell-feel-session), listening to others. The  
atmosphere is gloomy and respectful. People are listening  
and wearing serious expressions. Mark tells Leo to imagine  
they were talking about sex. The session's moderator gives  
them an irritated look.

The participant's personal and emotional contributions  
become quite amusing with sex in mind. Consequently, Mark  
and Leo can't help bursting into laughter. The mood in the  
room becomes tense because of the guy's giggling.

On the other side of the circle, a guy stares threateningly  
at them.

INT. REHAB CENTER. DAY ROOM. EVENING

Mark and Leo are watching Family Guy together with some  
others. They glance at each other. Mark leaves the room. Leo  
waits a little while, then follows.

INT. REHAB CENTER. MARK'S ROOM. EVENING

They lie down in Mark's bed and embrace each other. They talk about the home and other things.

MARK

You are fucking Franco to me Leo.

Leo doesn't understand, but it doesn't matter. Mark asks if Leo will sleep over at his room. Leo wants to, but the home's rules require everyone to be in their own beds when the lights are switched off and the staff count the patients. They continue their conversation which slowly glides over into fantasies.

As it's getting late, Leo sneaks over to his room.

LEO

Promise you won't fall asleep?

INT. REHAB CENTER. EVENING

The staff go from room to room and count. Leo is lying in his bed when it's his turn.

INT. REHAB CENTER. MARK'S ROOM. EVENING

Someone can be heard knocking on Mark's door, Leo comes in and crawls under Mark's blanket.

They continue their conversation and fantasies. Unnoticed by them, a dragon emerges behind their bed. It snorts, they giggle, kiss and fall asleep together.

INT. REHAB CENTER. MARK'S ROOM. MORNING

They are woken up by a nurse who understands they have slept together. The nurse is friendly, but warns them not to do this again because he/she can "be in trouble" if they get caught.

INT. REHAB CENTER. DAYROOM. DAY

They are eating lunch together with the other patients at the home. In the dining room, Leo is repeatedly called a fucking fag by the rude and threatening person who was offended by their making fun of others during the FTF-meeting. Leo ignores him and keeps his calm. When the other guy finally averts his gaze, Leo turns around and

(CONTINUED)

knocks him down with a chair. The atmosphere in the dining room turns cold and shocked. Mark gives Leo a surprised, but by no means frightened or disgusted look.

INT. REHAB CENTER. THE ADMINISTRATOR'S OFFICE. DAY

Both Leo and the boorish guy are sitting at the administrator's office and listening to a long monologue about the institution's rules, which are to be respected at all times. The sermon ends with the administrator telling them to give each other a hug in order to show they are friends.

INT. REHAB CENTER. MARK'S ROOM. EVENING

Later on the same evening, Mark and Leo are talking.

MARK

Did they call your parents?

LEO

Yeah, but they kept cool.

They talk about how people are and how they behave, about God and the world, global warming and the melting of the polar ice cap.

LEO

You know that there is this huge ice wall in the Antarctic which is melting. Before, you couldn't see where it ended, it just disappeared in the sky, but now you can see the end. It's because of us, we have done this. It doesn't have to be like this, life doesn't have to be so hard. But we're making it hard.

Leo has brought glue and a plastic bag, he is angry and wants to get high. Mark notices it and expresses his concern for Leo. Leo says everyone's a whore, and that the world is a rotten place which forces everyone to sell themselves to be part of the game.

They sniff the glue together. Leo gets high and cheerful. Mark's room becomes the stage he uses to perform for Mark. He is Marilyn Manson performing Marilyn Monroe's I wanna be loved by you. Mark is spellbound.

Dancing and hazy laughter are taking us to a space between fantasy and reality. Dust flying around in front of the ceiling lamp turns into dragons. They fall asleep together.

INT. BUS. DAY

Mark and Leo are sitting in the rear of the bus, looking out the window and watching beautiful landscapes fly by. They give each other small, meaningful looks and dream themselves away. The bus with staff and patients stops at a museum, and everyone gets off except Mark and Leo, who remain seated and

take advantage of the welcome chance for a kiss. The nurses count everyone outside the bus, notice their absence, go back in, catch Leo and Mark kissing but can't really "intervene" because of the situation.

NURSE

What the hell? We get off here, all of us!

INT. MUSEUM. DAY

The group are given a guided tour of the museum. Mark and Leo watch the items distractedly and don't really take in the information they're presented with. Leo is fascinated by the butts of some old stone statues.

LEO

They are fucking perfect. Look!

A painting of two entwined bodies of undefined sex catches Mark's attention. As if they had just found each other and realized that they fit together perfectly. Like two pieces of a puzzle.

MARK

(v.o)

We're staying by ourselves. We're staying by ourselves because there might be no end to the cascades if we should fall apart, so everyone else would risk to drown in us. Or maybe we think we're empty inside, that the only thing in there is a cold landscape void of life. Like a disaster zone, the site of a nuclear accident, inhabited only by burned bodies. In these spaces, we are alone, locked into circles, gone forever on selfhate charter trips sponsored by Society Inc. We don't have the slightest glimpse of things looking otherwise, because all other places require us to be whole, we're constantly reminded of

(MORE)

(CONTINUED)

MARK (cont'd)  
our being damaged. With others,  
we're mostly incomplete monsters.  
But there are undiscovered  
continents, places we have to  
proceed to via subterranean tunnels  
nobody else dares to use for fear  
of the rumors stating it's down  
there the world ends. There, on  
what feels like the most unlikely  
quest of all, it is possible to  
find another hand. Someone whose  
agelessness tells the same story.  
That we're more than just scars.  
More than examples of what will  
happen when everything goes  
downhill. That maybe we don't have  
to be whole individuals to exist.  
Maybe not even individuals. At the  
end of the tunnels we reach x where  
everything can happen. Where we're  
hatched. Where we become dragons.  
Where we burn the world. Together.

INT. REHAB CENTER. EVENING

Mark and Leo are browsing the rehab center's pharmacy for drugs they want to steal. Leo is more experienced and says what they should take and what they should leave alone. They squabble like small children.

INT. REHAB CENTER. MARK'S ROOM. EVENING

On the same evening, they are taking the drugs together. The atmosphere feels less thrilling and affectionate and more desperate. Leo takes too much. Both take too much. Leo collapses on the floor. Mark is stoned and hardly in control of the situation. Leo lies seemingly lifeless on the floor and Mark tries to wake him up while holding him tenderly. His concern turns to panic.

MONTAGE OF VAGUE MEMORIES

Leo, who has shit his pants, is carried out of the room. Mark follows the trace of excrements into the corridor. Someone drags him aside. Leo is lying in the corridor, surrounded by nursing staff. Another nurse holds Mark, who is not trying to fight. He watches Leo while the staff try to wake him up in the corridor. Other patients gather in the corridor and talk incoherently.

(CONTINUED)

MARK

(v.o)

That night, Leo shat his pants. The  
stink was everywhere, I think the  
shit was still on the way out when  
they carried him away through the  
corridor. There were stains on the  
floor, like the trail of  
breadcrumbs in the fairy tale, but  
not leading anywhere.

INT. REHAB CENTER. ADMINISTRATOR'S OFFICE. DAY

A confused conversation between the administrator, Mark's  
parents and, to some extent, Mark takes place. Mark stares  
out the window. The administrator explains that things are  
not going too well at the rehab center, especially not  
between Mark and Leo, and that the boys are not good for  
each other. They have stolen, and they've taken drugs. They  
have been a strong couple who refuses to cooperate with  
anyone else any longer.

ADMINISTRATOR

Best to take Mark home for a couple  
of days so they can get a little  
distance from recent events and  
some time to think things over.

INT. REHAB CENTER. DAY

Mark walks past Leo's room before he goes home. Leo's face  
is gray, and he's a little down after the overdose. He is in  
sweatpants and -shirt. They don't have time to say much.

INT. CAR. DAY

Mark is in the backseat.

MOM

(to Mark)

Everything will be all right now.  
It's the small things, isn't it,  
the small things that count.

MARK

Things...

MOM

You're not a victim. You're a human  
being.

(CONTINUED)

MARK

Not a victim...

MOM

We love you, I love you, we're going to get it right now, won't we, step by step, with small steps.

MARK

Small steps, yeah. It's going to be all right.

THE FAMILY'S HOME.

Mark is at home, talking to his sister about what happened. She is concerned and asks if he has started to take drugs again. Mark explains that it's not about drugs.

In the night, Mark is lying in his bed staring at the ceiling while dragons are flying by outside the window, unnoticed by him.

Silence at the dinner table.

Mark gets up early, sits down on the stairs of the entrance porch and watches the sunrise, the neighbor, the mailman and the birds. His Dad comes out with some coffee, they talk for a while. The father wants everything to be all right. He wants Mark to get well and to start liking his life again.

DAD

After all we've been through, you can't possibly fall back like this? Don't allow that to happen, Mark.

The father really tries to get through to his son, but it's a clash of different worlds.

INT. REHAB CENTER. SHOWER. EVENING

Mark and Leo are showering together in a bare bathroom; it is ugly and hostile with practical rubber mats. Mark is sitting on the floor under Leo who is showering, leaning against the wall. He is obviously calm and at ease with the seemingly uncomfortable situation. He blinks involuntarily when the water splashes on his face. He glances up to Leo, who in turn glances down on him. The water pours over their skin. Leo bends over Mark, his arms on either side of his shoulders. Drops of water fall on Mark's face.

(CONTINUED)

MARK

(v.o)

When you cry the other person  
should taste the salt of your  
tears. Our souls are so close to  
each other he sees my face in every  
mirror.

They have a moment together before someone abruptly knocks on the door and asks how long they actually intend to occupy the shower.

INT. REHAB CENTER. MARK'S ROOM. MORNING

Daylight in Mark's room. Mark is on his knees in front of Leo who holds his head and repeatedly presses him against his crotch. We can hear them moaning. Leo's pants are down around his ankles. It's a brute sex act with Leo leading and Mark obeying his commands, blowing him.

A nurse - the same who opened the door earlier - opens the door, and they are caught in the act.

INT. REHAB CENTER. DAY

Mark and his parents are sitting in the corridor, waiting in silence outside a closed door. The administrator asks Mark's parents in for a talk while Mark has to wait outside.

INT. REHAB CENTER. ADMINSTRATOR'S ROOM. DAY

The administrator explains that Leo and Mark are a bad combination and that the situation has become unacceptable. Together, they decide to move Leo to another institution.

INT. REHAB CENTER. MARK'S ROOM. DAY

Mark and Leo are in Mark's room. They are sitting on the floor on opposite ends of the room and talk about recent events.

MARK

Did they talk to your parents?

LEO

I think so. What did they tell you?

(CONTINUED)

MARK

Nothing. They just talked to my parents.

They talk about their parents and their hatred for their ignorance and incomprehension. A nurse, the same person who woke them up earlier in the story, comes in and tells them they're not allowed to be in each other's rooms.

Leo exits the room. At the door, he turns around, and they give each other a last look.

REHAB CENTER. MORNING

The staff wake up Mark and ask him resolutely to get dressed and follow them.

MARK

The nurse discharges Mark, then lets him go and have breakfast. Mark looks for Leo, but he is nowhere to be seen.

NURSE

Your parents are waiting out there.  
You can leave for the weekend.

Mark leaves the building. Cigarette butts of the brand Leo smokes are lying on the ground. His parents are waiting next to their car in the parking lot.

INT. CAR. DAY

They ride in silence.

INT. THE FAMILY'S HOME. AFTERNOON

At home with his parents, Mark feels alone and frightened. His Dad asks what's going on at the hospital. Mark finds it difficult to answer. He looks out the window.

INT. THE FAMILY'S HOME. MARK'S ROOM. EVENING

Mark and the doll's house. Mark is having a monologue with his sister's old doll's house. He moves around the dolls and the furniture. He is represented by a My Little Pony which doesn't fit in. It's a beautiful scene...

REHAB CENTER.

Mark returns to the rehab center and realizes Leo is gone. The guy who has been knocked down by Leo earlier is about to move into his room.

MARK Where is Leo?

GUY

Mark asks where Leo moved, but the guy doesn't answer. He throws Leo's forgotten hoodie-sweater at Mark.

GUY

Get lost!

Mark gets tense and frightened. He walks quickly through the corridors, enters the day room and takes a look around. He returns to the corridor and to Leo's room again.

MARK

When did he move?

The guy doesn't answer.

INT. REHAB CENTER. ADMINISTRATOR'S OFFICE. DAY

Mark is sitting in front of the administrator and listening to his/her explanation why Leo couldn't stay any longer. He had special needs.

ADMINISTRATOR

You were not good for each other...  
You've made your bed, now you have  
to lie in it... And this is, in  
fact, not a youth club... People  
are paying money because they want  
this to work, because they want  
things to be as good as they can be  
for you, and because they care  
about you.

INT. REHAB CENTER. DAY ROOM. EVENING

Mark is sitting by the window in the dining room staring outside. He looks lifeless and drugged. He takes a look around the room and at the other patients. Empty faces. Family Guy on the TV in the background. Mark's thoughts can't be heard anymore, they're silent in his head.

INT. REHAB CENTER. MARK'S ROOM. DAY

Mark's Mom and Dad and his sister/brother are visiting him. He's lying in his bed, paralyzed. He refuses to talk to them or to answer their questions.

MARK

You knew he was going to leave,  
too.

Nobody answers.

MARK

(To his Mom)

Then you are also just a whore.

They don't know what to do or say.

MOM

You need your own time, Mark. Not  
somebody else's. Or someone else's  
problems. You have to find your own  
strength. You're not a victim.  
You're not, you're a human being.

Mark has had it with their attempts at cheer-up-talk and starts to mock them.

MARK

Lalalaa, lalalaaa.

He sings louder and louder until it becomes impossible to talk. His Dad leaves quite soon, while his Mom and his sister still try to talk to Mark. To no effect.

Finally, they leave. Mark is lying there alone.

INT. REHAB CENTER. MARK'S ROOM. EVENING

Anxiety and nervousness catch up with Mark now, as can be seen from his sleeplessness and his thoughts. Nothing is worth living for, no place feels safe, and no one's there to rely on.

THE FAMILY'S HOME.

Mark is on leave from the rehab center again. Everything feels quite obscure now. Like a terrifying montage going on forever. Being stuck at home, stuck inside himself, stuck in anxiety doesn't make anything better. No one gets better, nothing gets better.

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Brother/sister pats Mark as he's on the sofa, lies in his lap. Water is coming out of Mark's eyes. The movie is a Swedish thriller, the sound evokes an uneasy air of suspense, as if we are waiting for something. After a while, the father enters the room. Mark rises and hides his tears.

Mark holds his breath at the dinner table, not because he wants to elicit attention, but because he has to. The situation is unbearable for everyone.

Mark tries to sleep. Silence.

In the middle of the night, Mark is outside in the garden with his doll's house. He places it on a stack of dry leaves and sets fire to it. It catches fire quickly, and Mark watches it burn. He hears a sound and turns around. It's the neighbor who clumsily parks the car after having driven home dead drunk, he gets out of the car, stumbles and falls on the other side of the driveway. Mark observes his neighbor, who is unaware of Mark and his fire.

INT. REHAB CENTER. GROUP THERAPY MEETING. DAY

Back at the rehab center, Mark attends a therapy session and listens to the others in disgust. He can't be cheerful, and he can't pretend anymore. When it's his turn, everyone wants him to feel and tell.

MARK

But I don't feel anything.

MODERATOR

But something?

MARK

I don't feel anything for you...

Mark lapses into a long monologue in which he explains everything. Everything about everyone. Everything he learned from Leo: that everyone's a whore, that life is actually not that difficult, it's only us who made it difficult, it's us who destroyed it. It's a controlled outburst which doesn't fail to baffle everyone. Mark demonstrates that the strength he and Leo were radiating together is still alive inside him.

REHAB CENTER.

Mark's sister visits him at the rehab center. The atmosphere is cold. They're standing in the corridor outside his room and talk. She gives him a letter. Mark doesn't understand. His sister tells him she knows where Leo is, then hands him the letter.

Leo contacted her "outside" and told her how Mark can find him.

SISTER

He's the best thing you've ever done, Mark.

The morning after, a small dragon lands on Mark's window sill. It walks around like a dove, sometimes pecking against the window in an almost challenging manner. Mark wakes up and notices the dragon. He observes it scrupulously. Something inside him is lit up that morning.

Thoughts, arguments and phantasy start to flow again. He spends the whole morning carrying out tasks which seem ordinary, but which are performed with a newly found decisiveness and finality, like a preparation.

MARK

(voice over)

When you have a love affair with a drug, it can never be ended, at least not the way people think. It's always going to be there, even when you're denied access to it or when you're supposed to be clean. Like an eye you can't see and which never sleeps. It's watching you. Through others. All the time. Silently observing, and the question the look it gives you always is: when will we two meet again?

Mark gets dressed, gets under the blanket and pretends to sleep when the staff switch off the lights and count.

He climbs out the window. It's dusk outside, and the sun is about to disappear behind the horizon. Mark runs through the forest, towards a highway, and avoids a car heading towards him by running back to the forest.

MARK

(v.o)

In the darkness of the drug,  
there's void, moments ending,

(MORE)

(CONTINUED)

MARK (cont'd)  
you're fumbling around, blindly,  
rendered permanently lifeless  
without its kisses. And it  
possesses a small part of your  
heart, possesses it in an  
overwhelming, demanding way.

Mark penetrates deeper into the forest, he gets sweatier, dirtier, falls. He reaches a huge and completely fantastic abandoned amusement park. He marches on in a very focused manner, like in a trance. An older couple with matching tracksuits runs past him and tells him to speed up. He does so.

MARK  
(v.o)  
And maybe not before you rip out  
that part, that question, that way,  
that merciless, violent way, and  
transplant it into someone else.  
Unscrupulously. Then. And only  
then. Not freedom. Not air. Not  
even blood. But like the mother of  
all cocaine, pure, shining. It's  
true, love is the drug which fills  
the darkness with light, and  
everything else is but a  
substitute.

Mark is running under incredibly high old railroad bridges which are overgrown with plants transforming them into blossoming monuments. He spots Franco, who is standing at some distance with a moustache and a military cap, warningly raising his finger, and continues to run. The lush greenery and the sunset turn into a mist through which solitary towers can be spotted in the background. Dragons are flying high above Mark, but he doesn't notice them.

MARK  
(v.o)  
Invisible crystals pumping through  
the soul, making its pupil focus.  
That is why this is much worse,  
because what happens is that the  
small part mutates, it becomes an  
organ, another heart. The real one.  
And when that one is lost... then  
what may sound like tinnitus is  
actually the sound of your soul  
rotting away, leaving you a corpse,  
a zombie, a revenant.

(CONTINUED)

Mark is now running through a giant abandoned sports arena. The rain has turned into snow, and the whole stadium is covered in white. Floodlights are being turned on, and Strindberg emerges from the light beam. He's wearing his formal, austere suit. Strindberg is a hybrid between a fox and a human. Mark starts to run on.

STRINDBERG

Mark!

MARK

I don't have time.

Strindberg makes an effort to catch up with Mark. He's waving a glass of absinth in one hand while trying to keep up with his pace.

STRINDBERG

(Panting and exhausted)

For fuck's sake, Mark! Are you doing this for love?

MARK

I don't have time to talk right now.

STRINDBERG

You're confused! Do you know what the strongest thing in the world is? Do you!? Wrath ranks third. Love comes in second. And the winner is: HORNINESS!

Strindberg stops. Mark continues to run.

STRINDBERG

Got it?!

Mark runs out of the arena and into a dark wintery forest.

MARK

(v.o)

I think I understand. It is actually not that hard if it wasn't for us making it hard. Let's take it from the start. This is ain't a fucking love story. It's not a story. It's for real. FTF, right? Fuck you.

(CONTINUED)

Mark reaches a towering ice wall. He is covered in sweat, rain, and snow. He is dirty and breathless. He takes a look around, but he can't see anyone. Only the large, massive ice wall in front of him. He reaches it for it, puts his hand on it. Than he retires a few steps and hollers.

MARK

Leo!

Mark is screaming at the top of his lungs.

MARK

LEOOO!

The ice wall starts to shake. Mark continues to scream.

MARK

LEEEOO!

The ice wall collapses, and Mark is swept of his feet and tossed aside. When he raises his eyes again, the ice wall is gone, and a Swedish meadow is stretching out in front of him. It is morning, and the sun has started to rise purple and orange over the horizon. Further away on the meadow, we can see a huge building with a parking lot. Dragons are flying over it. Mark is still lying in the grass, a bewildered expression on his face.

Mark gets up and walks over the meadow towards the building.

INT. BUILDING. MORNING

Mark manages to get in and sneaks about the corridors. He walks cautiously from one room to another and takes a look inside. He reaches a room with a door sign saying Leo Stjärnfeldt. He looks inside. He hammers against the door.

Mark hears a scream somewhere down the corridor. Panicking, he hammers against the door once more. A nurse emerges further down the corridor. Mark knocks again, Leo opens, and Mark throws himself in Leo's arms. When Leo realizes it's Mark, he starts to scream and holds him tight.

Leo takes a chair from his room and barricades the door knob with it so the door can't be opened from outside. He turns around to face Mark again. They hold, hug and kiss each other as hard as they can. The nurse tries to break through the door.

NURSE

What the fuck are you up to? Open!

The nurse tries in vain to open the door.

(CONTINUED)

Leo hugs Mark. Mark glances over Leo's shoulder at the nurse. They finally release each other and look into each other's eyes.

END.