



# GREEN SOFTNESS

Original screenplay for feature film

by Ana Lasić

Looking for a producer and/or director



*Let them be helpless like children, because weakness is a great thing, and strength is nothing. When a man is just born, he is weak and flexible. When he dies, he is hard and insensitive. When a tree is growing, it's tender and pliant. But when it's dry and hard, it dies. Hardness and strength are death's companions. Pliancy and weakness are expressions of the freshness of being. Because what has hardened will never win.*

- Andrei Tarkovsky

---





## GREEN SOFTNESS

When LENE (38), a single kindergarten teacher, finds out that her father MADS (68) is ill with cancer, she chooses not to help him but instead gives in to a sexual obsession with family man SVEN (33), whose daughter SARA (5), she takes care of. Soon Lene has to confront Sara who is forced to fight for her family, the same way Lene had to a long time ago. Now Lene wants to help Mads, but there is not much time left.





## Characters

LENE (38), a kindergarten teacher, once wounded by the most important man in her life, would rather never open up again.

MADS (68), father, dying, now would like to live more than ever.

HANNE (33), a literature student and a single mom, enjoys life even when it hurts.

SVEN (31), wounded as a boy, became a player, hiding and pretending life can do him no harm again.

SARA (5), small but big enough to know family is more than just a game.

ELA (35), a doctor, likes to help those in need, forgetting about herself.

## Synopsis

LENE works in a kindergarten. She comes across as a friendly person, but conceals a lot about herself. Her private life is quite dead. Surrounded by children and their parents, she quietly wishes for a family of her own, fantasising about a man who would come, take her and give her a reason to live.

After her mother's death, Lene and her father MADS weren't in contact, both too proud, they preferred to live in loneliness than to tackle the resentment and pain that had been accumulating over the years of family life. Now Mads knows he is dying and he wants to restore his relationship with Lene, but instead, she gives in to an impossible relationship with married man, SVEN, the father of SARA, one of the cutest girls in her care who is quite attached to her.

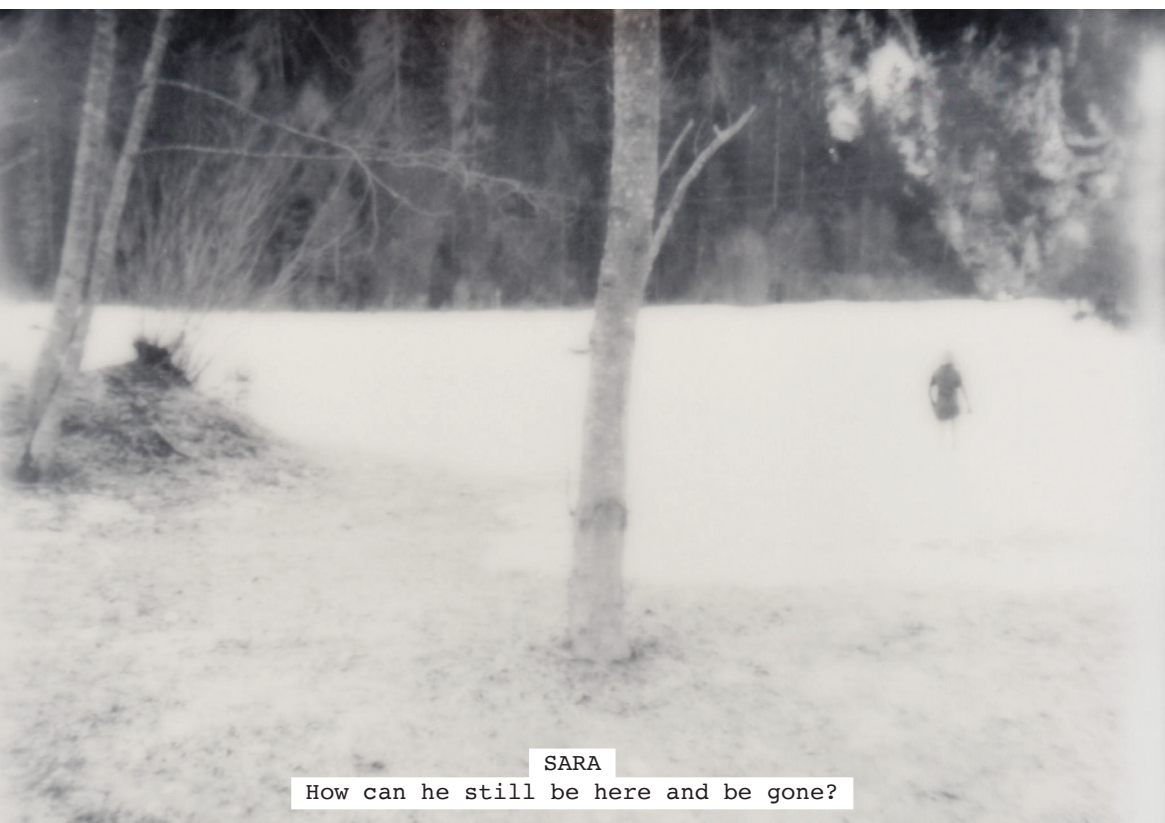
Mads believes he can be cured, also because he has some kind of relationship with a much younger woman HANNE. Lene remembers how he cheated on her mother when she was quite young and how she never felt loved as a daughter.

Sven gives her sweet moments, but because of Sara who discovers their secret, Sven returns to his family. Lene becomes nervous and obsessed with reaching him. After an incident with Sara, she is fired from the kindergarten.

Loneliness becomes unbearable and Lene is forced to return to her father Mads, who loves Hanne, but leaves her, to make up for his lost relationship with his daughter. They stay together through his last days. Lene forgives him and lets love come in again.

Just as her father is gone forever, Lene becomes aware that she was fired because of Sara, who was in a position to fight for her family the same way she had fought for hers a long time ago.

With her seeing herself as a child, spring comes (green softness).  
And freedom.



SARA

How can he still be here and be gone?

LENE

Put him into the ground.

Now when we cover him,

he'll be here forever,

but you still won't be able to see him.

---



A dark, moody photograph of a person smoking a cigarette, with a glass of red wine and pine branches in the foreground.

LENE

What is with you married guys?

You don't like to be with your family on Christmas Eve?

SVEN

We like to have fun.











LENE

You know, when I saw you then  
I said to myself, this is  
the exact kind of guy  
I've wanted all my life,  
the exact kind of child,  
this man and this child  
should be my family,  
but they aren't and now it's too late,  
I'll never have that in my life.  
I watched you and I felt  
that I knew you, that I knew  
things about you before you even told them to me.  
And then you and Ela came to pick up Sara together  
and as you were leaving  
you first lifted the little one high up  
in the air, and then you hugged Ela  
over the shoulders and I wanted  
so badly that for once in my life  
someone would hug me like that.

---

INT. HOUSE. EVENING

Lene is making up a bed for herself on the sofa. On the cabinet next to her father's bed she sees a copy of Jonathan Franzen's *Freedom*.

LENE

How did you get to this?

MADS

Hanne gave it to me.

She likes reading, just like you.

A very interesting story.

It's easier when you see that others  
have similar thoughts about life.

LENE

Like what?

MADS

About marriage, for example...

Marriage is captivity and  
captivity is a road to freedom.

LENE

And this Hanne thinks that?

MADS

This is what I think is in the novel.

What do you think?

LENE

I don't know. I haven't read it.

And also... I've never been in captivity.

MADS

We're all in captivity.

LENE

Then everything's alright,  
because we'll all also be free.

---



MADS

I know I have cancer. Being ill  
doesn't mean I'm stupid — or deaf.  
But you're wrong about something.  
I'm not gonna die.

...

And I feel good with her.

LENE

Then she should help you.

---



EXT. FOREST. DAY

They reach the edge of natural springs. Steam rises around them and creates fairytale atmosphere. Both are surprised. They stand, observe and enjoy in what they see. She quickly decides. Looks at him and starts undressing.

SVEN

Are you insane?

LENE

Do you wanna live forever?

And she's naked and in the pool. He looks at her, surprised.

LENE

OMG, it's so beautiful!

Sven turns away.

LENE

Come on...

He approaches the edge again, hesitates.

SVEN

We'll freeze afterwards.

LENE

Who cares about afterwards?

She swims away a little. While she's not watching, he finally undresses, annoyed, and very carefully steps into the pool. She turns around. They swim towards each other. Enthusiasm in her eyes. He's relaxing, too. They come to each other. They look at the sky. They come closer and start kissing. Time stops. It starts to snow again.





SVEN

Sara mustn't find out...

LENE

Of course not.

SVEN

Children feel everything.

---



LENE

Remember when... no, probably you don't,  
I couldn't have been more than 5 or 6,  
we were at the sea side  
and a girl, perhaps 20...  
she liked me so much,  
she played with me constantly.  
I saw her in the photos from that summer  
a million times,  
mum put them into my photo album.  
They're still there today.  
You were sitting at the table,  
I was small enough to see  
you caress her thighs under the table.  
In my presence. You probably thought  
I was unaware, that I was blind and stupid,  
that I didn't understand...

MADS

How is this connected to you?

---

INT. IN FRONT OF SVEN'S FLAT. EVENING

Lene breathes heavily, hesitates at the door. Listens, hears nothing. Finally, she rings the bell. Sven opens and is totally surprised to see her.

ELA (OFF)

Sven! Who is it? Can't we finish  
a single conversation in peace?

In this moment the Kitten sneaks out without anyone noticing, he's closing the door. She actually grabs him by the sweater, tries to keep him.

LENE

My father is dying.

He gives her a truly hostile look.  
She takes a step towards him and he pushes her aside. And closes the door.

ELA (OFF)

There's always something else  
more important, never truly...

Lene stares at the closed door.

ELA (OFF)

And where are you? Where were you  
yesterday?? Where? Tell me!!!

SVEN (OFF)

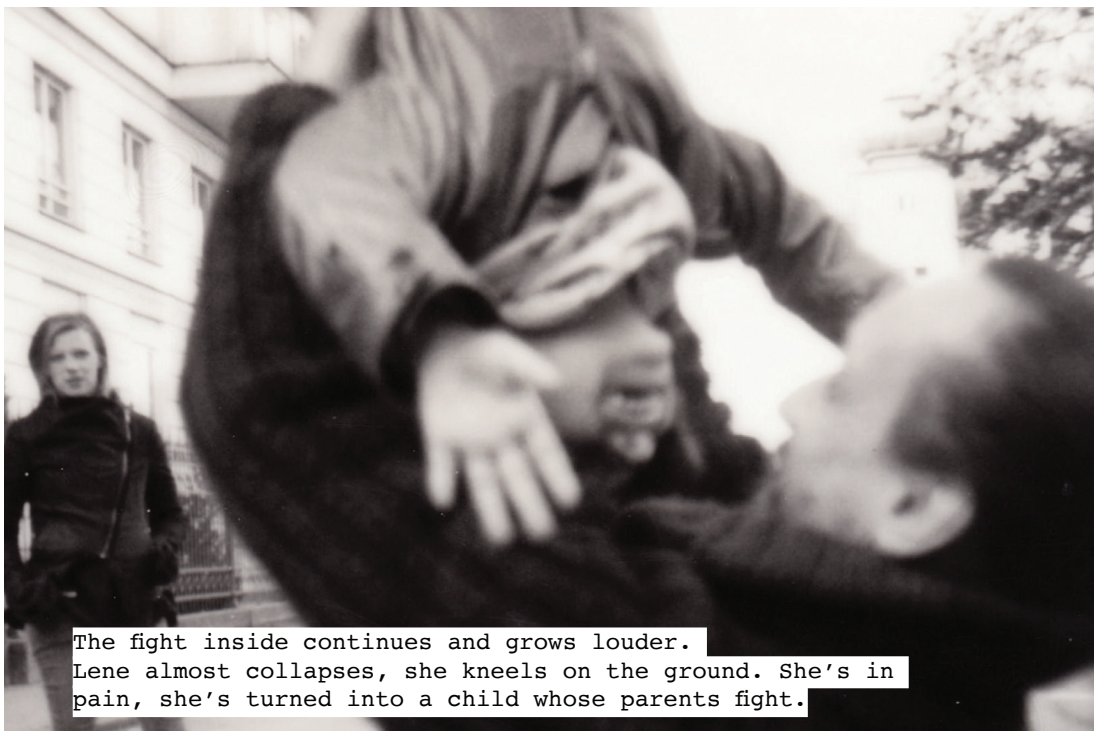
I've had it with these threats... Blackmailing me!  
But you won't take the little one!

ELA (OFF)

Stop it, Sven! She is listening!

SVEN (OFF)

Let her listen! Let her know  
what kind of mother she has! She'll make her own decision  
with whom she'll be.



The fight inside continues and grows louder. Lene almost collapses, she kneels on the ground. She's in pain, she's turned into a child whose parents fight.

Kitten looks at Lene with her little eyes.  
Lene doesn't know what to do. Kitten scoots down the corridor. Lene follows to catch her, Kitten resists.  
Lene stands with Kitten in her hand, Kitten scratches her and Lene winces.  
Suddenly... She rings the bell... one more time, she simply can't hold back... Little Sara opens the door – a look of surprise, neither knows what to say. Sara's face is wet with tears.

ELA (OFF)  
Who is it now?

Lene lets go of Kitten who slides inside and Sara closes the door without saying anything. Lene's face shows shock, her mouth is gaping.

## Writer's note, Ana Lasić

### Themes and psychology

Green softness is a family drama about hidden, locked, frightened, and wounded emotions between people who are closest to each other, parents and children. As a consequence, illness comes, but turns out to be a salvation, a call for closeness, forgiveness, love and softness. On the other side, there's always fear (of death) and escape into addiction and obsession (sex).

The story comes out of the premise that in a child's eyes, an unfaithful husband becomes an unfaithful father. It unlocks this well-known misunderstanding that because of their own problems, parents love their children conditionally and yet, most parents would actually die for their children. In this film literally.

It is also a story that reflects male–female relationships through this very relationship between a father and a daughter.

Lene is attracted to Sven, a married man uncomfortable with his own vulnerability and a player who runs from relationship to relationship who is willing to hurt his wife and child in the process. He fits the psychological profile of her father and therefore her previous experience, something she can identify with. She comes from a broken family, so to break up another one would be something that makes her feel at home. She's used to receiving pain caused by men, and when she's at her most vulnerable she stumbles into a relationship that is fated to hurt her even further.

When Lene finally dives into the pain she has suffered because of her father, she understands that many things hurt him more than he, as a man, dared to admit, that he feels guilt that suffocates him so badly that he can no longer bear it. She comes to understand his wounds; she gets to know herself and her own guilt. She realises that he loves her. She realises that she loves him. She forgives her father. By forgiving herself and her father, she sets herself free. The process through which Sara – Sven's daughter who Lene teaches at the kindergarten – has to go, reminds Lene that she had to go through the exact



same hurt and had to assume the role of an adult as a child, which marked her for her entire life. Because she doesn't truly believe in family and because to her, being a child is a painful experience, she is still alone and unable to start a family of her own. She's still a child. When Lene sees Sara, she accepts part of herself, this vulnerable wounded soft little child, who she rejected a long time ago. She becomes that child. She becomes softness.

## Setting and history

The story of the film takes place during winter somewhere in the north, possibly in Scandinavia, hence the choice of names. The structure of the story, the events and the emotional undertones feel "northern" to me. A distilled story, which in a small space, generates a whirlpool and goes in like a drill, deep under the surface. First sun brings out softness.

## Style and colours

The visual style of the film is suitable to the region the characters come from. Winter, white and calm, cold and brutally sharp mountain peaks that sometimes cut through the heart, just like ice.

## Locations

- A city in wintertime
- Kindergarten
- Emergency
- City Restaurant and a Cafe
- Two flats, Lene's impersonal one and Sven's rather modern and spacious one
- Small holiday village outside of town, covered in snow
- Modest house (a cottage) in a holiday village
- A local pub



The development of “Green Softness” is supported by the Slovenian Film Centre. The expert committee wrote the following in their statement on “Green Softness”:

“A gallery of psychologically carefully nuanced characters, a bitter analysis of personal relationships, a poem about loneliness and the search for love, forgiveness, freedom... A skillfully written screenplay reveals the knowledge of psychology and the dark corners of the human soul, as well as well developed main characters and the visual aspects and atmosphere of the world that they inhabit. Such precise studies of human relationships never fail to find an audience at home or abroad.”

## Ana Lasić

Ana Lasić is a screenplay writer and a playwright born in Belgrade, Serbia - former Yugoslavia. She graduated from the Academy of Dramatic Arts, Department of Dramaturgy and Screenplay Writing.

Her senior thesis play "Where Are You Coming From?" won the "Selenic prize," a prize annually given for best graduating play. The play won third prize at the Competition for the best EX-YU play in 2000, organized by Theater m.b.H. in Vienna, Austria. It was also read at the "Theatertreffen" in Berlin and "Schiller Tage" in Mannheim. "Where Are You Coming From?" has been printed in German and its original Serbian in the collection of plays called "Schutzzone und andere neue Stucke aus Exjugoslavien" published Folio Verlag 2002, and was performed at Theater Forum in Berlin.

In 2004, her first feature film "Ruins" was released. She wrote the script together with director Janez Burger. The film won the prize for the "Best Slovenian Film" at the 7th Slovenian Film Festival, and went to festivals around Europe and the United States, including the Rotterdam film festival (main program), Karlovy Vary (in competition), Minneapolis (competitive section), Motovun (competition), Palm Springs, to name just a few. At the Lecce film festival, "Ruins" won the Special Jury Award.


Lasić's plays have been produced in Slovenia and abroad. For "For Now Nowhere", she won the Dominik Smole Price for the best Slovenian play 2006.

The films "Angela Vode Hidden Memories", "Balkan Is Not Dead", "Driving School", and the Slovenian adaptation of the series "In Treatment", original (BeTupul), for which she wrote the screenplays, have also won several awards.

Ana Lasić is a docent for Screenwriting at the State Academy for Theater, Film and TV, AGRFT in Ljubljana, Slovenia.

During her stay at the Ingmar Bergman Estate in Fårö, Sweden, in April 2017, Ana finished her new screenplay for feature film "Green Softness" and is in the process of looking for a producer and director.





Feel free to contact Ana Lasić

+38631507784

[ana.lasic@gmail.com](mailto:ana.lasic@gmail.com)

Photographs for mood board by Marko Brdar

Actors: Maruša Majer, Marko Mandić, Maja Japelj

Written by Ana Lasić

Translation by Barbara Skubic

Edited by Lena Živković

Design by Adrijan Karavdić

Special thanks to:

Marko Brdar, Maruša Majer, Marko Mandić, Nejc Levstik, Gregor Vesel,

Barbara Skubic, Lena Živković, Ivan Lasić, Periša Perišić