

1 **INT. ADVERTISING AGENCY. CLEANING CLOSET -- DAY** 1

(From the first picture until the opening credits we hear the beginning of "Break on Through" by The Doors)

MILLA comes into a narrow cleaning closet, takes off her coat, throws it onto the mops hanging on the wall, sniffs the armpits of her T-shirt and wrinkles her nose. She looks at herself in a tiny mirror: her make-up-free face looks hungover.

MILLA

Cool.

Milla digs a few painkillers out of her purse, pops them into her mouth and washes them down with a few handfuls of tap water. She yawns.

2 **INT. (ADVERTISING AGENCY) OFFICE/HALLWAY -- DAY** 2

A COPYWRITER (man) sits in front of his computer and taps away.

Milla is dressed in a cleaning apron and pushes a cleaning cart in the hallway.

Milla comes into the room, takes the trash bin and empties it into the cart in the hallway. Comes back with the empty bin and a cloth, wipes the desk absentmindedly and shuffles to the door. She is remarkably slow at her work.

COPY

Hey, Energizer Bunny! Hang on a second.

Milla stops and turns around.

COPY

I think it's still a bit wet.

Milla stares at him.

COPY

The desk.

Milla looks at the desk, then at the man and finally at the dust cloth. Milla shrugs her shoulders, returns to the desk and wrings the cloth with both hands.

Water pours onto the papers on the desk.

3 **EXT. STREET/PUB -- DAY** 3

Milla emerges from the advertising agency, having changed from her work clothes. In the background, a doorman pulls the door shut. Milla stops, digs in her purse and lights a cigarette. Exhales smoke from her lungs.

SOPHIE

I just don't... I don't get you. Always the same thing. You should wake up.

MILLA

Have you ever wanted to just go and leave everything? You know... one day I'll just go. Just like that.

SOPHIE

Are you going to start again? Milla, grow up. By the way, you got any money?

MILLA

No...I forgot to go to the bank machine.

SOPHIE

You can't take care of anything on your own. You just dream about "going" but you can't even get money from the bank machine. That's an eating disorder, by the way.

MILLA

What'ya mean?

Milla looks at the chocolate wrappers in front of her and swallows, looking nauseated. The second chocolate bar is already finished.

7

INT. (SOPHIE'S APARTMENT) HALLWAY/BATHROOM -- DAY

7

(THIS DIALOG IS IN ENGLISH, EXCEPT MILLA'S LAST LINE)

Sophie stands in the hallway behind the bathroom door and listens.

Milla stands in the bathroom on the other side of the door and listens.

Sophie grabs the handle and pulls the door open. We see Milla standing in front of the mirror.

SOPHIE

I thought you were puking.

MILLA

What'ya mean?

Milla turns around, slams the door shut in Sophie's face and locks the door.

SOPHIE (off)

Sorry! I'm just worried about you!

MILLA (to herself)

Stupid.

Milla lowers herself onto her knees in front of the toilet seat and starts vomiting.

8 **INT. (SOPHIE'S APARTMENT) LIVING ROOM -- MORNING**

8

(THIS DIALOG IS IN ENGLISH)

Milla sleeps on the convertible sofa in the living room. A newspaper lands on her face (the job section). Milla wakes up and wipes the paper onto the floor.

We see Sophie standing by the sofa.

SOPHIE

You're gonna get a new job.

Milla lifts the pillow over her face.

SOPHIE (off)

I'm off to a photo shoot. Ciao.

9 **INT. (SOPHIE'S APARTMENT) KITCHEN -- DAY**

9

Milla sits at the table and looks at the job ads, yawning. The cell phone on the table starts to ring.

MILLA (to the phone)

Hello... Hi... Yeah, of course I remembered...

I'm just on my way to the bus stop...

Yeah... okay, bye.

Milla puts the phone down.

MILLA

Cool.

Milla takes a notepad and pen from the windowsill, writes a note and rushes out of the room.

INSERT- Note text (IN ENGLISH): "Job interview! Milla."

Milla storms back in and grabs a few pages from the job section.

10 **EXT. ROADSIDE -- DAY**

10

We see Milla jumping over a ditch onto the bank. She bends down by some flowers growing there (primroses).

11 **EXT. ROW HOUSE (MOTHER'S APARTMENT) -- DAY**

11

Milla stands at the door of the end house, holding a clumsy flower bundle made from the job section we already know. She rings the doorbell.

MOTHER opens the door. She is all smiles.

MOTHER

Hi, honey.

Milla smiles in a forced manner, shoves the flowers into her mother's hand.

MILLA

Happy birthday.

Mother looks into the package, lets Milla inside.

MOTHER

Flowers even! You shouldn't have. Lovely...primroses?

Mother stares at the revealed flowers, speechless.

12 **INT. MOTHER'S APARTMENT (ROW HOUSE). KITCHEN -- DAY**

12

Milla and her mother sit in a pretty kitchen and eat a first course. Three white and three green pieces of asparagus are on the plate, in a deliberate cross figure. Milla's primroses are in a crystal vase on the table.

Mother pours more white wine into Milla's glass.

Milla takes a big gulp.

MILLA

Good. How much alcohol in it?

Mother's movements pause for a moment.

MOTHER

The main course is perch.

Milla nods. Silence. Neither of them gets the conversation going.

13 **INT. (MOTHER'S APARTMENT) KITCHEN -- DAY**

13

The perch and salad are on the table.

Milla and her mother are finishing their meal.

MOTHER

Have you seen Pertti?

MILLA

No. The money showed up in my account in May. Although only half of what he promised me on the phone, drunk. But who cares. I didn't expect much from him anyway. Actually, I expected nothing.

MOTHER

Well, have you found a place to stay?

MILLA (shakes her head)
Still on Sophie's sofa.

MOTHER
That Sophie must be doing well. I've seen her pictures in the papers.

Milla shrugs her shoulders.

MOTHER
You do still have the money from your father?...
Or, I mean...how are things with you, really?

MILLA
What'ya mean?

MOTHER
Because you so rarely... Or... I hope you don't... Well, I think you've been drinking a little too much. Just like Pertti.

MILLA
What'ya mean?

They stare at each other. The mother flinches first, her eyes start to wander.

MOTHER
What if... what if I make some coffee?

MILLA (gets up suddenly)
I gotta go.

MOTHER
Already?

Milla nods. Mother twists her hands.

MOTHER
I want you to know... you can always move back here. If you'd like to go back to school. Night school if you want... you got so close before dropping out.

MILLA
Are you the same person who started packing my things one morning and told me it's time to spread my wings?

MOTHER
That was then... you were so difficult. Everything was... The divorce...Moving here... I just... I simply couldn't do it.

Milla stares at her mother, whose eyes wander around the walls.

MOTHER

It's still nice... that you came by. You could come a little more often.

Milla turns and leaves the kitchen. Comes back to the door.

MILLA

Um... Could you spare a couple grand?

14

INT. BAR -- EVENING

14

(THIS DIALOG IS IN ENGLISH, EXCEPT AKI'S LAST LINE)

The restaurant is half-filled with young adults drinking and talking. There is a loud Techno beat.

We see Milla on the dance floor. She dances recklessly and without inhibition. Then the music changes and Milla makes her way to the bar, still half-dancing. She jokes with Sophie, who was waiting at the bar.

Sophie sips her drink. Milla downs her whiskey like a man.

SOPHIE

Now, could you please tell me what we're celebrating?

MILLA

The summer gone by. Flies.

SOPHIE

It's the job. That interview.

MILLA (puzzled)

What?

SOPHIE

Stop it. Did you get the job?

Milla lights a cigarette and thinks.

MILLA

Oh, that... Yeah, I'm starting in October.

Sophie squeals and hugs Milla, whose expression darkens for a moment while she's being hugged.

A tough-looking man, AKI, stares at them self-confidently at the other end of the bar.

SOPHIE

Not before October?

MILLA

No. I think I'll just have fun until then.

Aki raises his glass.

SOPHIE

Oh no... See that guy? I'm never left alone. Here we go, he's coming over here. He'll want me to dance with him. Wanna bet he'll say: "what's up gals?" Those kinda guys always say that.

Aki approaches the women, glass in hand. Sophie puts on a cold expression. Aki reaches them, puts his glass on the counter, and smiles.

AKI

What's up gals?

Sophie sighs. Aki doesn't pay any attention to Sophie. Milla bursts into laughter. Aki stares at Milla without blinking.

AKI

Let's go dance.

15 **INT. BAR -- EVENING**

15

A slow song is playing. Milla and Aki are dancing tightly against each other.

Sophie sits at the bar, looking irritated. She steals glimpses at the dance floor and at the same time pushes away a tie-clad, drunk guy who wants to dance.

16 **INT. (AKI'S HOUSE) KITCHEN -- NIGHT**

16

The dozy Milla sits in a dark kitchen at an old wooden table, on which five candles are burning. There's a sheet of paper on the table, Milla takes it. There are also two lighters on the table: a plastic cigarette lighter and a golden cigarette lighter.

Milla takes the golden lighter in her hand and tries to light it - nothing - drops the lighter back on the table.

MILLA

Doesn't work.

AKI (off)

Doesn't need to.

MILLA

How come? It's a lighter.

AKI (off)

For you, it's just a lighter. But to me, it's also something totally different.

MILLA

What?

AKI (off)

On the surface it's okay, but inside, the flame has died. It's like a person who forgot to live. Empty.

WE CUT TO:

17 **EXT. AKI'S HOUSE -- NIGHT**
17

In the darkness of the night, we see an old wooden house, looking idyllic. There are moss-covered apple trees and berry bushes. The yard slopes down to the seafront, which has a small jetty. From one window, behind the curtains, comes yellow and warm light. The conversation inside goes on...

MILLA (off)
Why don't you just get it fixed?

AKI (off)
Then it would be just a lighter.

MILLA (off)
Cool.

WE CUT BACK TO:

18 **INT. (AKI'S HOUSE) KITCHEN -- NIGHT**
18

Milla burns the paper sheet with one of the candles on the table. Sips her whiskey.

We see Aki standing behind Milla; he's smoking a joint and rolling a beer bottle on Milla's back.

Milla starts examining the foggy figures on the paper sheet.

MILLA
What does this make you think about?

AKI
Are you a psychologist or something?

MILLA
I'm more like a patient.

Aki leans closer to the figures, extends his hand at the same time and picks up the golden lighter, puts it into his pant pocket.

AKI
Auschwitz.

Milla bursts into laughter.

AKI

Do you think that's stupid?

MILLA

No... Auschwitz... why not. Or a string of pearls.
Just think, each pearl takes decades to develop.
So, a person's life is about as long as it takes for a pearl to be born.

AKI (yawns)

Yawn.

MILLA

What do you mean yawn?

AKI

Nothing. Gimme that.

Aki sits down and examines the paper.

AKI

We're both wrong. It's really Treblinka.

Milla gets up, sits on the table in front of Aki.

MILLA

Let's get down to business.

Aki looks Milla over, remains staring at her eyes, smokes his joint.

Milla pulls Aki close with her legs.

19

INT. (AKI'S HOUSE) BEDROOM -- MORNING

19

The sun shines in from a dirty window. On the night stand of a moderately furnished and messy room, a full ashtray and empty beer bottles. On the wall, covered with old flower wallpaper, hangs a big canvas with a black and white picture of Jim Morrison.

Milla lies on her back on the bed and stares at Morrison, who stares back. Milla turns onto her side and studies the sleeping Aki beside her. We see that Aki has a jumping dolphin tattooed on his left shoulder.

Milla sits up and finds her purse on the floor. She digs a mirror out of the bag and blinks in the sunlight; her eyes are caked with make-up. Suddenly her cell phone beeps in the purse, signaling a text message. Milla fishes out the phone.

INSERT – text message (IN ENGLISH): "Morning. I hope you wore something. Sophie."

MILLA (silently)

Cool.

Milla gets out of bed, naked. Can't find her clothes. Exits the bedroom.

What do you think this looks like?

JOONAS

A chromosome's DNA chain.

Joonas moves the paper away from his comic book and goes on reading.

22

INT. (AKI'S HOUSE) BEDROOM -- MORNING

22

Milla enters the bedroom. Pushes the sleeping Aki with her toe. We see that a wolf in moonlight is tattooed on Aki's right shoulder. Aki rolls onto his back.

MILLA

Hey! Wake up!

It takes Aki a moment to realize the situation. Then he smiles.

AKI

Good morning.

MILLA

Who's the little guy?

Aki sits up, looks around, baffled.

MILLA

In the kitchen.

AKI (yawns, stretches)

It's Joonas.

MILLA

Who's he?

AKI

My boy.

MILLA

You have a son?

AKI

I have a son. Is there anything else you want to know?

Milla looks at Aki, who gets out of bed naked, scratching his balls. She is stunned. Aki smiles.

23

EXT. AKI'S HOUSE -- MORNING

23

Milla comes out of the house, which looks quite run-down in daylight. The yard hasn't been taken care of. Aki follows with two helmets, one black and one red.

AKI

What did you want me to say? Hi, I'm Aki.
I have a son. You wanna go to my place and fuck? Is that it?

Milla stops. Aki walks past her.

MILLA
Yeah!... Well... He has a mother too, don't he?

Aki turns around. Milla stops. Aki looks at her seriously.

AKI
No, he don't. She died. And what's that got to do with this?

MILLA
I'm sorry.

Aki sneers. Turns and walks on.

MILLA
Hey, I really am! Really!

AKI
Don't be. I mean that. And that's it on the subject. Joonas especially must never hear anything about his mother. Never.

Milla shrugs her shoulders, walks up to Aki.

MILLA
He seems like a special kid.

AKI
He's a little like...a rare case.
He likes his imaginary world better than the real world. Or something.

MILLA
Don't we all?

Aki shrugs his shoulders.
There's an old Harley Davidson in the yard, partly repaired. Aki stops beside it.

MILLA
By the way, you know anything about chromosomes' DNA chains?

AKI
What?

MILLA
Chromosomes' DNA chains.

AKI
Joonas?

Milla nods. Aki laughs.

AKI

I have to ask you something too...
Is your name Mirja or Merja?

MILLA

Milla.

AKI

Cool, like Magic Milla in Donald Duck.

Aki smiles and steps closer, handing her the red helmet. Milla snatches it. Aki grins and puts his own helmet on.

24 **EXT. HIGHWAY -- DAY**

24

Aki drives his Harley toward Helsinki from the West. Milla sits on the back and holds Aki tightly by the waist.

25 **EXT. JUGEND HOUSE (SOPHIE'S APARTMENT) -- DAY**

25

Aki stops the Harley in front of the Jugend house. Milla gets off the bike, stands beside it, takes off the helmet and hands it to Aki.

MILLA

Thanks. For the ride, and... Well, it was all right.

AKI

You're welcome. Thanks.

Aki digs a piece of paper out from his breast pocket, hands it to Milla.

AKI

That's my number. Would be nice to fuck again sometime.

MILLA

It wasn't that good.

Milla turns around and walks to the door, swinging her butt. Aki looks at her, laughs. Milla opens the door, turns, lifts her hand and wiggles her fingers goodbye.

26 **INT. (SOPHIE'S APARTMENT) BATHROOM -- EVENING**

26

(THIS DIALOG IS IN ENGLISH)

Milla is lying in a bubble bath and sipping white wine from an elegant glass. On the table beside the sink, an empty bottle, a pack of cigarettes, a lighter and an ashtray. The front door slams.

Sophie comes into the bathroom, with strong make-up and an unbelievable hairdo.

MILLA

Jesus!

SOPHIE

Stop it. We got some really great shots.

Sophie takes a few dramatic poses. Milla laughs at her.

SOPHIE

Really good new photographer. He's called Jean.
The photos are going to be on a cover. And two double pages.

Sophie stares at Milla, who is thinking about something absently.

SOPHIE

Well?

MILLA

What?

SOPHIE

How was he?

Milla shrugs, faking indifference.

MILLA

He was okay.

SOPHIE

Stop that. I can see it from here.

MILLA

Blah.

A moment's silence.

SOPHIE

By the way, it's that time of the month.

MILLA

Bad cramps?

SOPHIE

Cut it out. I'm still talking about the rent.

MILLA

Oh yeah.

SOPHIE

Well?

MILLA

What?

SOPHIE
You got any money?

MILLA
No. I forgot to go to the bank machine.

Sophie grabs the empty bottle.

SOPHIE
And if you have to get drunk, can you drink something other than my best wine next time!

MILLA
Sorry. I didn't know what it was. All I know about wines is how much alcohol they have.

SOPHIE
That's it exactly! You buy your own fucking wine!

Sophie leaves the bathroom, taking the bottle with her.

MILLA
Then how am I gonna pay the rent?

27 **INT. (SOPHIE'S APARTMENT) KITCHEN -- MORNING**
27

Milla walks back and forth in the kitchen. Stops occasionally at the window, looks outside. Continues walking. Stops at the table, glances at the cell phone on the table. Reaches her hand toward it, pulls her hand away. Goes on walking. Stops at the window, pulls the curtains. Turns around, leans on the windowsill and stares at the cell phone.

MILLA
I won't call. Not ever.

28 **EXT. SEAFRONT -- DAY**

28

Peaceful bay. Milla lies on her back on a towel, eyes shut.

Aki sits on the towel beside her, smokes a cigarette, stares at the sailing boats far away and snaps the golden lighter with his fingers.

AKI
I'm glad you called.

MILLA
It's so beautiful.

Aki glances at Milla.

AKI

But your eyes are closed.

MILLA

This way, the world looks like an orange sea with ships that look like worms floating on it.

AKI

Ships that look like worms? Fuck. You've got a pretty weird conception of what's beautiful.

Milla opens her other eye and looks at Aki, who's looking at the sky and biting his lower lip. Aki drums his knees with his hands. Milla sits up.

MILLA

You know... I've always felt like I don't belong here.

Aki laughs. Turns to look at Milla.

MILLA

Really. I've got nothing here.

AKI

Where do you wanna go?

MILLA

Anywhere. Far away.

Aki pushes Milla onto her back.

AKI

Far away is kind of unspecific. Let's define your far away. You choose the latitude, and I'll choose a longitude.

MILLA

Well... Let's say Cancer.

AKI

Mmm... one moment, I'm trying to find it. If that's the equator, then...

Aki draws a line at Milla's waist and moves upwards, grabbing her breasts.

MILLA

Let me rephrase... Capricorn.

Aki gets even more worked up, moves down and starts tugging at Milla's bikini. Milla glances around, sees people further away. Grabs Aki by the hair and pulls him up to her stomach.

MILLA

Sorry. It's the equator after all.

AKI

How about 160 degrees to the East? I mean 166.

Aki moves "East" and kisses Milla's side.

MILLA

What's over there?

AKI

The Kiribati Islands. Over there, the sun rises always first. You'd be constantly ahead of your time.

MILLA

Oh gross, I'd have to wake up before anyone else in the whole world.

Aki laughs and moves to kiss Milla's other side.

AKI

How about Central America. Belize?

MILLA

What?

AKI

Belize. It's a place I'm going to soon. That's why I'm working like a dog. You could come along, if you're leaving anyway. It's far away, at least.

MILLA

Are you serious?

Aki stares at Milla intensely.

MILLA

What is it?

AKI

It's just that your mouth is so fucking sexy.
That's the first thing I noticed about you. Or the second... right after your ass.

Milla sneers. Aki's cell phone rings. Aki digs out the phone from under a pile of clothes and looks at the incoming number.

AKI

Sorry. I have to take this. (to the phone) Hello,...Yes.

Aki gets up and goes a little further away to talk on the phone.

Aki puts the cell phone into his coat pocket and starts putting his shirt on.

MILLA

That took long enough. Was it Anne? Or Liisa?

AKI

What kind of monster do you think I am?

Milla smiles.

MILLA

Work stuff, was it?

AKI

Sort of.

MILLA

So what do you do, for a living?

AKI

I'm an entrepreneur. Different stuff here and there.
Import and export, like the Harleys. You?

MILLA

I... I was at an advertising agency... as a copywriter. But I took
off from there. I got fed up with that shit. So superficial.

AKI

What do you do now?

MILLA

I'm sort of... in between.

AKI

What if we go to my place? How about a bad movie with some
good grass?

Aki offers his hand.

AKI

Let's vamos.

Milla takes Aki's hand. He pulls her up.

30

INT. (AKI'S HOUSE) LIVING ROOM -- EVENING

30

Aki and Milla are lying on a black leather couch, watching TV. They are
smoking joints and drinking cans of beer.
Joonas is lying on the floor in front of the TV, gobbling chips and Coke.
There's a languid smile on Milla's face. She curls up against Aki and yawns.

There's a knock at the front door. Aki gets up and goes into the hallway. Comes right back to the living room door.

AKI

Can the two of you stay here alone for a while? I gotta go take care of some stuff. But... I'll be back.

Before Milla gets the chance to answer, Aki's gone. Joonas glances at Milla timidly and sneaks into his room.

31 **INT. (AKI'S HOUSE) LIVING ROOM -- EVENING**

31

The drunk and tired Milla is sitting on the couch, trying to roll a joint. She can't do it. Milla curses and gives up. She goes on drinking beer and stares at a huge, cellphone-shaped blue helium balloon, floating on the ceiling. The display says, "Call me". Milla digs her cell phone from her pocket, dials a number and waits. Puts the phone back into her pocket, looking more bored than ever.

32 **INT. (AKI'S HOUSE) LIVING ROOM -- EVENING**

32

Milla is slumping on the couch, passed out in a half-sitting position, her chin against her chest. Falls slowly onto her side. The beer can in her hand falls on the floor. Milla awakens.

33 **INT. (AKI'S HOUSE) KITCHEN -- EVENING**

33

Milla staggers into the kitchen, yawning.

Joonas is sitting at the table, reading a comic book and eating.

MILLA

Is Aki back yet?...What's that?

Joonas doesn't lift his eyes from the comic book.

JOONAS

Naw. Lasagna. Garfield's favorite food. Dad made it.

Milla sways to the sink, finds a fork and comes to taste Joonas's food. Joonas freezes.

MILLA

Good.

Milla flops down beside Joonas and starts gobbling down the food. Joonas stares at her, stunned.

MILLA

I didn't know Aki could cook.

JOONAS

Dad's a chef.

MILLA

Do you know where he went?

Joonas shakes his head.

MILLA

You spend a lot of time alone, huh?

Joonas doesn't answer. He puts his fork on the table, gets up and leaves the kitchen.

MILLA

Wait a minute! Now I ate... I mean you didn't eat anything.

We hear the door to Joonas's room close.

34

INT. (AKI'S HOUSE) JOONAS'S ROOM/LIVING ROOM -- NIGHT

34

The door to Joonas's room opens. We see Milla's silhouette in the doorway. She fumbles for the light switch. The light comes on. Milla is holding a big plate with a glass of juice and a big pile of sandwiches. Milla staggers into the room. Stands in the middle of the floor.

By the back wall, Joonas is sleeping in his bed. On the floor in front of the bed, a collection of stuffed toys, all kinds and sizes, organized in a straight line according to height. Garfield is the biggest. The bookshelf, covering one wall, is packed with books. By the window, a desk with a drawing pad and different pens. Everything is neatly in its place.

Milla's eyes roam about the room. The wall opposite the bookshelf is filled with coal and pencil drawings. Elaborate drawings of old and beautiful buildings with their decorations, vaults and pillars. Among them, a few equally elaborate drawings of the most famous skyscrapers in New York.

Milla sits on Joonas's bed to admire the drawings. Joonas is startled awake.

JOONAS

Dad?

MILLA

No, just me.

Joonas sits up, rubs his eyes.

MILLA

I'm sorry I woke you. I just... I thought you're still hungry.

Milla pushes the plate in front of Joonas.

Joonas doesn't move. Milla sways with the plate, looking insecure.

MILLA

Maybe I'll leave it on the floor. You'll eat when you feel like it.

Milla bends to put down the plate. The glass spills and gets some of the sandwiches wet.

MILLA

Or maybe I should just take these away.

Milla takes the plate and gets up. Joonas looks at her in silence.

Milla sways with the plate to the middle of the room. Stops once more to admire the drawings. She notices a framed photograph on the bookshelf. She picks it up. In the picture, we see a boyish Aki smiling with a blonde beauty, cheek to cheek. Milla turns around, picture in hand.

MILLA

Is this your... no, sorry. I'm gone...right away... Good night.

Milla puts the picture back on the bookshelf and leaves the room. Comes right back and turns off the light.

MILLA

Like I said, I'm sorry.

Milla shuts the door. Stands for a moment with the plate in her hand, stares at the plate. Shrugs her shoulders and places the plate on a small table by the door, staggers away.

As soon as Milla is gone, the door opens and Joonas takes the plate. The door closes.

35 **INT. (AKI'S HOUSE) BEDROOM -- MORNING**

35

Milla opens her eyes and sees Aki on top of her.

MILLA

Where've you been?

AKI

Wrong tense. I am. Have you ever looked in a mirror at the very moment you have an orgasm? Stared into your own eyes at that moment? You look really gorgeous then.

Aki pulls a hand mirror from the nightstand drawer and throws it onto the pillows. Then he turns Milla onto her side, grabs her hair and fucks her from behind. Milla stares at her sweaty face in the mirror, excited, until she slumps on the mirror, panting.

We see Milla's lips in the steamy mirror.

36 **INT. (AKI'S HOUSE) BEDROOM -- MORNING**

36

Aki and Milla are lying in bed. Both are smoking a cigarette. Milla stares at Jim Morrison on the wall.

MILLA

The wallpaper and Morrison. One of them should go.

AKI

My mother picked that wallpaper. She died of cancer a few years ago. Went after my father. His heart gave out six months before.

MILLA

People seem to drop like flies around you.

AKI

No one here gets out alive.

MILLA

Then it's Morrison who's gonna go.

AKI

No way. If everything else goes, he stays. We've always been together. Me and Morrison. Just think, he died on the same day I was born. He even lived a little like me. Isn't that mystical?

MILLA

Yeah. Totally mystical.

Aki doesn't notice Milla's sarcasm.

AKI

He was a fucking sensitive guy, by the way. Have you ever read his poems? You should. He thought he could stop the world. Travel in time and space. Completely fucking out there. Do you get it? He could call the gods and the dead to him. I think it's pretty heavy stuff.

Milla sits up.

MILLA

I don't think he even had a hard-on in his last years.

Aki looks hurt. Gets up and starts putting on his pants.

AKI

Call yourself a cab; I'll pay for it.

MILLA

I thought we'd be together today.

AKI

I have too much work. I'll see you.

Aki digs two hundred mark bills from his pants pocket, throws them onto the bed, picks up his golden lighter from the nightstand and leaves the room, expressionless.

Milla looks at the door, then at the money.

37

INT. BAR -- EVENING

37

(THIS DIALOG IS IN ENGLISH)

Milla and Sophie are sitting at a corner table in a half-full bar. Sophie sips a fresh-looking drink, her makeup is perfect. Milla drinks whiskey, looking less sophisticated. Milla keeps looking at her watch and around her. Dials her cell phone in secret. Sophie notices.

SOPHIE

That's what men are like, they tell you one thing and then do something else.

Milla gives her a nasty look.

SOPHIE

I don't mean to preach, but you're drinking kindda a lot.

MILLA

One mother is enough for me, thanks.

SOPHIE

By the way, Jean called, he misses me terribly. He's gonna join us.

MILLA

Cool.

38

INT. (SOPHIE'S APARTMENT) HALLWAY -- NIGHT

38

(THIS DIALOG IS IN ENGLISH)

Sophie, JEAN and Milla stumble inside. Milla is very drunk.

Milla starts pulling off her shoes and laughs drunkenly. Loses her balance and falls.

Sophie and Jean are looking at Milla, who's lying on the floor.

SOPHIE

She has all the money in the world to get dead drunk, but when the rent is due, she's always flat broke!

MILLA

Because I can't drink your booze!

Milla laughs at her joke. Jean signals to Sophie she should quiet down. Sophie gets even more worked up.

SOPHIE

You're gonna have to pay me interest. Isn't that right, Jean?

JEAN

Uhh... Yeah. Of course...but in my opinion-

The angry SOPHIE pulls Jean away with her.

Milla sits up, continues fighting with her shoes and laughs to herself.

MILLA (imitates)

Isn't that right, Jean? Uhh, yeah. But in my opinion.

Milla bursts into uncontrollable laughter and falls on her back.

39 **INT. (SOPHIE'S APARTMENT) LIVING ROOM -- NIGHT** 39

The light from the street is filtered by the curtains in a dark room. Milla is lying on the convertible sofa, awake. From the room next door, we hear Sophie and Jean making love very loudly. Milla sits up, puts a pillow over her face and throws herself on her back. Sophie is squealing. Jean is growling like a disturbed German shepherd.

40 **INT. (SOPHIE'S APARTMENT) KITCHEN -- MORNING** 40
(THIS DIALOG IS IN ENGLISH)

Sophie sits at the kitchen table, fresh from the shower, eating a grapefruit.

Milla shuffles in.

MILLA

Is that rabbit gone already?

Sophie grins and nods. Milla plops into a chair and leans her head in her hands.

Sophie pushes the cereal box toward Milla. Milla shakes her head, nauseated.

SOPHIE

Guess what?

MILLA

We're out of milk?

SOPHIE

I'm going to Greece for a photo shoot! Guess who I'm going with?

MILLA

Ricky Martin?

SOPHIE

Jean! Isn't that amazing?

MILLA (yawns)

Cool. I heard you discuss the trip.

SOPHIE

It's Aki. I'm moving in with him.

Milla leaves the kitchen. Sophie stares after her, mouth open.

44 **EXT. JUGEND HOUSE (SOPHIE'S APARTMENT) -- MORNING** 44

Aki and Joonas are leaning on a Mazda's hood in front of the house. Joonas is trying to copy his father's posture.

The front door of the building opens and Milla comes out, dragging two big bags with her.

Aki rushes to help her, followed by Joonas.

AKI

Joonas!

Joonas extends the hand he had behind his back. He's holding a bag of candy. Milla takes it, looks at it unbelievably: cream fudge.

Aki is already at the Mazda with the bags. He throws the bags into the car's container.

AKI

Yes. Okay folks. Let's vamos.

45 **INT. MAZDA (MOVING) -- MORNING** 45

Milla sits in front with Aki, stares at the candy in her hands. Doubt flashes on Milla's face.

AKI

It was Joonas's idea. I told him you've been through a lot. Joonas thought that the situation definitely called for some cream fudge. It helps keep you going.

Milla starts to laugh. Aki smiles. Joonas is looking outside.

AKI

Joonas, it seems you were right.

46 **INT. (AKI'S HOUSE) BEDROOM -- DAY** 46

Milla unpacks her bags into already-full closets. Stops when she realizes it's hopeless.

Milla piles the bags by the wall and sits on the bed.

Joonas comes into the room, sits in the chair by the bed and looks at Milla.

JOONAS

I wanna live in a Jugend house. Do you know where the word Jugend comes from?

Milla shakes her head and stares at Joonas's socks; they don't match.

JOONAS

It's German and means youth. But I also like modern architecture. And skyscrapers. Dad and me are going to Tallinn to look at some beautiful buildings. We should go to New York one day also. And Barcelona. Do you know Antoni Gaudi?

Aki comes into the room.

AKI

Let Milla unpack in peace.

JOONAS

Magic Milla!

Milla strikes a pose familiar from Donald Duck comic books. Joonas jumps from his chair, excited.

JOONAS

Ha, ha ha. Look at this. Zap, zap, zap.

Joonas waves his hand in the air as if he had a magic wand. He moves around strangely and theatrically.

AKI

Look, Joonas, some other time.

Joonas swings his "wand" at Aki.

JOONAS

Zap, zap, zap. Disappear far away, into the great forest of Germania.

AKI

This time it's you who's gonna disappear.

Aki pushes the reluctant Joonas out of the room. Then he sits down beside Milla on the bed.

MILLA

Any second thoughts yet?

They look at each other and burst into wild laughter. They hug and kiss.

MILLA

Lucky for you that this is only temporary.

AKI

You never know.

Milla practices riding Aki's Harley. Drives falteringly and slowly from the yard onto the road. Aki jogs beside her, yells and signals directions. Joonas is running after them a little further away.

We see that the road is curving. Milla screams. Aki is left behind. Joonas stops on the road and covers his eyes with his hands.

52

EXT. ROAD -- DAY

52

The Harley is in the bushes by the road. Milla sits by the bike, astonished.

MILLA

Cool.

AKI (off)

You hurt?

Aki jogs to her. Wraps his arms around Milla.

AKI

Are you okay?

They see Joonas standing further away, still covering his eyes, and they start to laugh.

53

INT. (AKI'S HOUSE) LIVING ROOM -- EVENING

53

(SOPHIE'S LINES ARE IN ENGLISH)

Milla and Aki are sitting on the couch and smoking a huge bong. The sun is low and shines in the dirty windows. The stereo is playing music. Milla rests her head against the couch. She stares at the helium balloon, still glistening on the ceiling.

AKI

Have you noticed that this thing works?

MILLA

What, the music?

AKI

No, our thing. You and me.

Milla smiles.

MILLA

You ever seen a helium balloon land?

AKI

No. But I've seen them go up.

MILLA

I'm just wondering how they come down.

AKI

They just come.

MILLA

Yeah, but do they land at once or little by little?

AKI

Couldn't care less.

MILLA

When I was a little girl I was really sad one morning, when my balloon was lying on the floor empty. I would rather have set it free so that it would have gone up and up until it exploded. I think that's a much better way to go. But my Dad didn't agree. He said the balloon was so expensive.

AKI

Whatta nice dad.

MILLA

Real nice. If only a person's life would be as simple as a balloon's.

AKI

Right now it is. Think about it, your head floating in the clouds and your feet on the ground.

MILLA

Maybe you didn't exactly get my meaning.

AKI

No. Did you?

MILLA

No.

Aki leans against the couch, closes his eyes. There are some noises at the front door.

SOPHIE (off)

You-hoo? Anyone home?

Milla and Aki look at each other.

AKI

Did you go to the store?

MILLA

No. Did you?

AKI

No. I forgot all about the party. We gotta improvise.

Sophie and Jean show up at the living room door. Sophie is holding a bunch of flowers.

SOPHIE

Is the food ready yet? Or are we gonna grill something outside?

54 **INT. (AKI'S HOUSE) LIVING ROOM -- EVENING** 54

(THIS DIALOG IS IN ENGLISH, EXCEPT AKI'S FIRST LINE)

Aki is dressed in a chef's hat and apron, and comes to the kitchen door with a cigarette in his mouth.

Sophie, Jean and Milla are sitting on the couch.

AKI

It's ready. Joonas! Dinner!

SOPHIE

Smells great. I already told Jean that Aki's a chef.

AKI (off)

I'm an ex-chef!

55 **INT. (AKI'S HOUSE) KITCHEN -- EVENING** 55

(THIS DIALOG IS IN ENGLISH)

The group is sitting at the table. Aki has set the table with non-matching plates and glasses. On the plates, there's a face made of cucumber, tomato, with cauliflower for ears. In the middle of the table, a candle montage with Aki's boxing gloves below it. The boxing gloves are surrounded by cans of beer. Sophie stares at her plate.

SOPHIE

It's a face! Great, isn't it Jean?

Jean looks at his own plate, speechless. Joonas is smiling at Milla, who tries not to laugh. Aki stands by the table.

AKI

Tonight our kitchen offers a French-style, quite... athletic dinner. The starter is Portrait d'un Boxeur. That means the portrait of a boxer; I will ask you ladies and gentlemen to pay attention to the cauliflower ears. And...one moment...

Aki turns around and brings a dish to the table

AKI

... The main course is sausage medallions with cheese bits.

Aki puts down the dish in a theatrical gesture, throws the oven mitt over his shoulder and sits down. In the dish, we see sausage bits cut into the shape of fish, covered with cheese.

SOPHIE

How exquisite!

Sophie glances at the silent Jean beside her and stares at Aki, mesmerized.

SOPHIE

I wish I had a cook like that at home.

JEAN

Uh... From what I see, this is grilled sausage.

AKI

You're very observant for a photographer.

Just think, Jean, the first time I heard you, I thought you were a dog.

Jean jumps as if someone had slapped him. Aki smiles self-confidently at Sophie and offers her a beer can politely.

AKI (to Sophie)

What would you like to drink, madame, beer or beer?

Sophie keeps looking at Aki, clearly taken with him. Milla's expression darkens with this long look. Suddenly she turns around, reaches out to Aki and kisses him passionately for a long time, to which Aki responds eagerly.

Sophie's face gets gloomy as the kiss goes on; she glances again at Jean, who is twirling his thumbs absent-mindedly.

After the kiss, Aki starts opening the beer cans.

AKI (hums)

Voulez-vous coucher avec moi...

Joonas eats the sausage slices hungrily.

56

EXT. (AKI'S HOUSE) BEACH/JETTY -- NIGHT

56

JOONAS'S POV:

Joonas is playing agent, and from his point of view, we see Milla and Aki sitting on the jetty, their backs to us. We approach the waterfront, dashing from tree to tree, glancing occasionally at Aki and Milla. Joonas (off) is snickering.

MILLA (imitates Sophie's speech and gestures)

IN ENGLISH: Hey, you could water my plants while Jean and I are in Greece.

IN FINNISH: Cool.

Do you think Sophie is better looking than me?

We see Aki bent down beside Milla (Aki is rolling a joint.) We dash closer, to the next tree.

MILLA

Of course she is a model.

AKI

Mm.

MILLA

You're not even listening.

AKI

I heard you. But what do you want me to say.

Aki concentrates on what he's doing. Milla sighs.

MILLA

Do you think the Caribbean is like this?

Aki still doesn't lift his eyes from the joint. We crouch down behind the tree.

AKI

No. It's much cooler. It's more like the color of a... turquoise plastic bag. We'll see soon enough.

Milla laughs and hits Aki with an elbow. We run again to the tree closest to the jetty. We stay there.

AKI

Don't fucking push me! This shit is gonna drop in the water.

CUT TO:

57

EXT. (AKI'S HOUSE). JETTY -- NIGHT

57

Milla stares at Aki, who finishes his joint. Aki lights up and pulls on the joint.

MILLA

Have you ever done anything 'cept grass?

Aki is silent for a long time. Holds his breath.

MILLA

Did you hear me?

AKI

Sometimes. Occasionally. My ears are often really full of wax. Lucky Q-tips have been invented.

MILLA

Don't even try. Have you?

AKI

A long time ago I tried cocaine. But not any more. That stuff gets you in really bad shape. And anyway. It's loser shit.

Aki smokes and stares at the sea.

...Sini was messing around with heroine. She got clean for a while when she was pregnant with Joonas. We were gonna get married. But we were too late. Sini fell off the wagon. She ODeD

Aki turns and looks at Milla.

...She was your age then. Too fucking young to die. Joonas was only two years old. That's why I don't ever want anyone to talk to Joonas about Sini. Otherwise the truth may slip out. I don't know how he would take it.

Milla stares at Aki, tears start falling from her eyes. She bursts out crying. Aki wraps his arms around Milla, rocks her against himself, smoothes her hair reassuringly.

Neither of them notices Joonas, who is peeking out from behind the closest tree.

CU- Joonas's expressionless face.

58

INT. (AKI'S HOUSE) BEDROOM -- MORNING

58

Milla lies in bed alone. From the living room, we hear chains rattling and faint punching sounds. The sounds stop.

Aki comes into the bedroom, shirtless and wearing his boxing gloves. Wipes sweat from his forehead and stands at the door.

AKI

Um... We're going to Tallinn.

Milla throws the pillow in the air, overjoyed, and sits up.

MILLA

Great!

AKI

I mean, can you manage a few days on your own?

MILLA

What?

AKI

I'm going with Joonas. A little father-and-son thing. I'm taking him to see some old houses. Hey, I promised him.

MILLA

I'm going with you.

AKI

You gotta understand, you can't.

MILLA

Why not?

AKI

Because I said so.

MILLA

Give me one good reason?

Aki looks at a loss for a moment. Suddenly, he gets mad.

QUICK CUT TO:

59 **INT. (AKI'S HOUSE) LIVING ROOM -- MORNING**

59

CU- the boxing glove smashes against the sack.

WIDER ANGLE

The punching bag is hung from the ceiling with a hook. We see the sweating Aki who beats at the sack furiously. Milla is standing beside him, leaning on the pinball machine.

AKI

It's the last time I'm gonna tell you. You just can't.
Get that into your thick skull. When I say something, I really mean it. Remember that!

60 **EXT. HARBOR. SHIP'S DECK -- DAY**

60

We see Milla, Aki and Joonas standing by the rail, looking at Helsinki. Joonas has a backpack, and there's a sporting bag beside Aki. Aki stands with his hands in his pockets between Joonas and Milla, wearing sunglasses and looking pissed off. Joonas and Milla are pointing happily at the view, poking Aki's ribs. Aki glances at both of them. Finally he spreads his arms and holds both Milla and Joonas.

61 **INT. SHIP -- DAY**

61

Milla, Aki and Joonas are walking in the ship's corridor. They come to the ball pool. Joonas stops and grabs Aki's hand.

JOONAS

The ball pool!

AKI

You're not going.

JOONAS

I wanna go into the ball pool!

Aki is dragging Joonas forward.

AKI

It's over.

Joonas hangs on Aki's sleeve, slows him down.

JOONAS

I gotta go. My stomach hurts.

AKI

The ball pool is not gonna help that.

Joonas starts acting like a baby and screams to get his way.

AKI

Cut it out!

MILLA

What are you so strung up about?

JOONAS

Ball pool! Ball pool!

AKI

You gotta understand that you're not going to a fucking ball sea. They have an age limit, and it's eight years. And Joonas, when I say something, I really mean it!

62 **INT. SHIP -- DAY**

62

Joonas and Milla are playing in the ball pool.

Aki stands behind the glass wall, looking pissed, the sports bag and Joonas's backpack on the floor beside him, talks into his cell phone and waves for Milla and Joonas to get out.

63 **EXT. SHIP'S DECK -- DAY**

63

We see the ship approaching Tallinn. Aki is leaning on the rail and smoking a cigarette, the sports bag at his feet.

Milla and Joonas with his backpack come over. Milla is holding two whiskeys, Joonas has a lemonade.

MILLA (offers to Aki)

Have a drink.

AKI

Not right now.

Milla shrugs her shoulders and drinks the other glass. Puts the plastic glass on top of the other and starts sipping the second whiskey.

JOONAS

Wasn't it great when dad came into the ball pool and fell on his back, and couldn't get back up?

MILLA

Yeah, it was great. The look on his face was something else. And the yelling.

Joonas and Milla laugh. Aki doesn't think it's funny.

Joonas takes off his backpack and takes out a book.

INSERT - Book cover: "Tallinn's buildings and art monuments".

Joonas looks first at the book's pictures, then at the city, and again at the book.

JOONAS

I want a picture of all the beautiful buildings. At least the castle of Toompea, the church of Virgin Mary, the house of the Commandant and the cannon tower and the City hall and and and... (leafs through the book)

AKI

Goddamn it, we only have a few hours.

JOONAS

...The Knight room and the Three Brothers and the church of Saint Nicholas...Is our hotel a beautiful building, the Viru?

Aki puts his hands to his ears and starts making funny noises. Milla laughs.

64 **EXT. (TALLINN) THE VIRU HOTEL – DAY**

64

Reflected in the window, we see one of Tallinn's architecturally significant (beautiful) buildings. Camera moves back. Slowly, as the picture opens, we see the Hotel Viru in front of us.

65 **INT. HOTEL ROOM (VIRU) -- DAY**

65

Milla hums and dances, swaying on the bed. She jumps to the floor and wriggles herself in front of Aki, who's sitting on the chair. Aki looks at her indifferently, yawns. We hear the toilet being flushed. Then Aki's cell phone rings. Aki takes the phone from his pocket, Milla sits on his lap, continues wriggling and casts spells on him (zap, zap).

AKI (to the phone, IN ENGLISH)

Hello...Yeah...I'm here...tomorrow...where?...Yeah... okay... I'll call tomorrow, when it's done...okay...bye.

Aki, Milla and Joonas get out of the car.

72

EXT. MUSTAMÄKI MARKETPLACE -- DAY

72

Aki, Milla and Joonas are wondering around among the market stands. The music heard during shots 66-71 is now playing badly from a CD-seller's old radio. We see that Milla is swaying considerably on her feet.

AKI

Let's look at some CD's.

They stop at a CD stand. Milla starts browsing the CD's.

Aki grabs Joonas's hand and pulls him a few steps back, taps him on the shoulder and raises a finger to his lips. He starts dragging Joonas with him.

Milla finds an interesting CD.

MILLA

We'll take at least this one.

Milla turns around. She notices she's alone. Aki and Joonas have disappeared. Milla puts the record back and looks around.

MILLA

Aki! Joonas!

She can't see any sign of Aki and Joonas in the mass of people around her. Milla digs a cell phone out of her bag, dials and puts the phone to her ear, waits.

MILLA

Fucking Russia.

Milla ends the call. Then the cell phone beeps to signal a text message has arrived. Milla opens the message. We see the disappointment in her face.

INSERT – Text message (IN ENGLISH): "Remember to water the plants! Sophie."

Milla puts the phone back in her bag and leaves, glancing around her.

Milla comes to the street, stands by the taxis.

We see Aki standing hidden in the doorway of a house by the marketplace, holding Joonas behind him. Aki bites his lip nervously.

From Aki's point of view, we see Milla by the taxis, looking around. Milla finally jumps into a taxi, looking irritated.

Aki sighs, looks at the taxi leave, looking relieved. Turns to look at Joonas, who is staring at his father in amazement.

AKI

This is just a kind of game. A nice game.

JOONAS

This house is not beautiful at all.

73 **INT. (TALLINN) APARTMENT BUILDING'S CORRIDOR -- DAY** 73

Aki and Joonas are climbing the stairs in a run-down corridor. They stop at a door. Aki knocks. Glances around him nervously.

JOONAS

A really ugly house.

AKI (tense)

I got it already. Joonas, when I say something, I-

The door opens. There's a grim-looking man standing there, VLADIMIR.
(Translator's note: Vladimir has a heavy Russian accent).

AKI

Uh... Hello.

VLADIMIR

You from Finland?

AKI

No, Aki. My name is Aki. I'm from Finland.

VLADIMIR

That's what I asked. You're late.

AKI

Sorry, but I don't speak Russian. Do you speak English?

VLADIMIR

Shut up and get inside.

74 **INT. (VIRU) HOTEL ROOM -- DAY** 74

Milla comes into the room. She's disappointed to see the room is empty, sits on the bed, and rolls her thumbs. Her eyes wander about the room, until she sees something on the nightstand: it's Aki's cell phone.

MILLA

Cool.

Milla gets up and leaves the room, swaying slightly.

75 **INT. (VIRU) HOTEL BAR -- DAY** 75

Milla sits at the nearly empty bar, drinks whiskey, smokes cigarettes and keeps looking at her watch and to the lobby.

At the bar, there's a BUSINESSMAN, who seems to be interested in Milla. Takes his glass and comes to Milla's table.

BUSINESSMAN

Is this seat free?

Sits down without waiting for Milla's reply. Milla glances at him. Doesn't say anything.

The businessman is assessing Milla openly with his eyes, empties his glass.

BUSINESSMAN

How much do you charge for a blowjob?

Milla stares at him, dumbfounded.

MILLA

What?

BUSINESSMAN

What, what, what. Stop kidding around. Your Finnish is pretty good, by the way. The accent's not too bad.

Milla stands up and pours her whiskey calmly on top of the man. Staggers off, chin up, looking "dignified".

76

INT. (VIRU) HOTEL ROOM -- EVENING

76

The fully dressed Aki sits on Joonas's bedside and smooths the hair of the boy, lying under the covers.

Milla sleeps in the bed next to them.

AKI (sings silently)

Katselivat toisiansa, menninkäinen rinnassansa
tunsi kummaa leiskuntaa...

Milla makes a sound in her sleep. Aki looks at Milla, keeps singing.

AKI

Sanoi: poltat silmiäni, mutten ole eläissäni...

Aki turns around and signals for Milla, who's woken up, to be quiet.

AKI

...nähty mitään yhtä ihanaa.
Ei haittaa vaikka loisteesi mut sokeaksi saa,
on pimeässä hyvä asustaa.

Aki bends closer to Joonas, sees that he's fallen asleep. Aki moves silently to Milla's side in the bed.

AKI (whispers)

I'm sorry, but there's nothing I could do. Joonas went crazy. He just started running suddenly. I could do nothing 'cept go after him. We came back almost right away, but you were gone already. I would've called, but I left my cell phone here. And I can't remember the phone numbers by heart.

MILLA

Is it late?

AKI

Pretty late.

MILLA

And you were at the market this long?

AKI

Try to understand, Joonas is not a regular kid.

MILLA

What did you do?

AKI

Guess. We stayed to look at some beautiful buildings. Believe me, I could do nothing else. You saw it yourself. He can be really difficult at times.

Milla glances at the sleeping Joonas, sighs.

MILLA

Did you have fun, anyway?

AKI

Joonas did. That's the main thing. This trip is on his terms.

MILLA

I was really worried, I really missed you like hell.

AKI

I can see that.

Aki lies on his back, eyes open, and seems absent. Milla starts to stroke Aki's chin.

MILLA

Let's make love.

AKI

Not now. You smell like vomit.

Milla smells her breath against her hand, resigns and curls up against Aki.
Aki lifts Milla's hand away and sits up.

AKI

And also...I gotta take care of one more business call. I'll go into
the corridor, so Joonas doesn't wake up.

MILLA

Maybe I'll brush my teeth.

77 **INT. (VIRU) CORRIDOR -- EVENING** 77

Aki stands in the hotel corridor, cell phone to his ear.

AKI (IN ENGLISH)

I'd like to report a crime... no, I want to report it anonymously.
It's about...

78 **INT. (TALLINN) APARTMENT BUILDING'S CORRIDOR -- EVENING** 78

Two policemen are dragging the struggling, handcuffed and cursing Vladimir
down the stairs.

79 **EXT. SHIP -- DAY** 79

The ship is approaching the Helsinki harbor.

80 **INT. (SHIP) LANDING TUBE -- DAY** 80

Aki with his sports bag, Milla and Joonas with his backpack are walking
towards the terminal building among the other passengers. Suddenly Aki
stops.

AKI

Hey, hang on a minute.

Milla and Joonas stop. Aki seems suddenly nauseated.

AKI

You go ahead. I gotta get back to the ship.

MILLA

You forgot something?

Aki looks in pain.

AKI

My stomach's really upset.

MILLA

Use the bathroom in the terminal.

AKI

No... I gotta go right now. The customs could take time. I think I'm gonna start puking.

MILLA

We could go with you.

AKI

No... You go on ahead. I'll come soon. We'll meet in the cafeteria.

Milla looks at Joonas, shrugs her shoulders. They leave.

Aki stands still, and then remembers something.

AKI

Joonas!

Milla and Joonas stop.

Aki signals for Joonas to come to him.

Joonas comes. Aki digs in his breast pocket. We see that he takes out the golden lighter. He puts it into the side pocket of Joonas's backpack, gives him a twenty mark bill and caresses his head.

Milla stands further away, her arms folded in front of her.

AKI

Buy some ice cream. Go on now, before Milla blows a fuse. And Joonas... Remember.

Aki lifts a finger to his lips. Joonas leaves.

Aki looks after Milla and Joonas, then turns around. Goes back toward the ship.

81 **INT. (SHIP) LOBBY -- DAY**

81

Aki comes back into the ship's lobby. Stands there for a moment, closes his eyes. We see him calming his breathing. Aki opens his eyes, digs out sunglasses and puts them on, slaps his hands and turns around. Goes towards the landing tube with the other passengers.

82 **INT. (SHIP) LANDING TUBE -- DAY**

82

Aki walks with the others towards customs, chewing gum. Tries to make his walk as relaxed as possible. Overdoes it: Aki's walk is like a hip hopper's. Customs approaches.

TWO CUSTOMS OFFICERS are leaning on the railing between the red and green line, they talk and laugh. People are going through the green line in an uninterrupted stream.

Aki glances at the customs nervously, slows his pace, becomes more unsure.

AKI'S POV/ SLO-MO:

From Aki's point of view, we stare at the NOTHING TO DECLARE sign that is approaching incredibly slowly. The sounds of the world have disappeared, we hear only loud heartbeats. Aki lowers his eyes from the sign. We see the customs officers straighten their backs, stop leaning on the railing. One customs officer glances at Aki half-indifferently and turns again to his colleague.

We are at the beginning of the green line. We pass the officers leaning on the railing. Then a hand lands on Aki's shoulder. It's the other officer's hand. He looks grim.

83 **INT. CUSTOMS DESK -- DAY**

83

Aki is brought behind a screen. Aki glances around insecurely, but when he sees the space is empty, calms down and leans on the wall, looking satisfied. One officer starts looking in Aki's sports bag, one clothing item after another is moved onto the desk, including a bottle of whiskey.

The other officer is standing beside Aki and staring at him intently. Aki is chewing gum.

The searching officer lifts the bottom cardboard of the empty bag, feels with his hand.

AKI

Don't tear the bag up, it wasn't cheap. If I wanted to smuggle something in, I wouldn't put it in a sports bag, would I. I'm not a moron, you know.

The movements of the searching officer stop. He looks first at Aki, then at the other officer, nods briefly. The officer beside Aki takes his arm.

84 **INT. CUSTOMS EXAMINATION ROOM -- DAY**

84

Aki leans his upper body on the table with his hands, looking pissed off. The other customs officer comes up behind him, raises his hand: his sleeves are rolled up, and he is wearing rubber gloves. The officer uses his left hand to adjust the right hand's glove, closes and opens his fingers.

AKI

I'm warning you. I didn't take my morning crap yet.

85 **INT. TERMINAL BAR -- DAY**

85

Milla and Joonas are sitting at a table. Milla drinks whiskey and Joonas slurps lemonade with a straw.

In the background, we see Aki approaching the table, walking stiffly like an old man.

MILLA

Didn't seem to help much.

Aki stands beside the table. Doesn't say anything, smiles briefly in a pissed-off manner. Milla giggles, takes a drink.

AKI

I'm gonna get the car.
I'll be outside in five minutes.

Aki turns around and walks away stiffly. Milla looks after him, laughs.

86 **EXT. TERMINAL. PARKING LOT -- DAY**

86

Aki comes out of the terminal, goes toward the parking lot nearby. Digs in his pocket for his car keys. Suddenly he stops and squats down to hide behind the nearest car. Pretends to look for something in the sports bag. Rises a little and glances over the car's hood.

From Aki's point of view: further in the parking lot, on the hood of the familiar Mazda, sits a very muscled man with a crew cut, NYBERG, his thick arms folded in front of him. By his side, a MAN WITH GLASSES is looking at his watch. The man with glasses says something to Nyberg, he shrugs his shoulders and shakes his head.

We see Aki squat back down. Aki curses silently, bites his lip, gets up again and looks around the cars in the parking lot. Aki's eyes settle on an old yellow Toyota. Aki glances again at the men waiting by the Mazda, moves bent-over between the cars toward the Toyota.

87 **EXT. TERMINAL -- DAY**

87

Joonas and Milla are standing on the terminal stairs. Milla seems bored. A yellow Toyota turns in front of the terminal and stops. Milla and Joonas don't pay any attention to the car. The Toyota honks. Aki's face appears in the open passenger window. He signals with his hand.

Milla frowns, puzzled, and goes toward the car.

88 **INT. TOYOTA (MOVING) -- DAY**

88

Milla sits in the back with the bags, looks around in astonishment. Joonas is sitting in front with his father.

Aki drives nervously away from the harbor area. Glances at the parking lot in the rearview mirror. The men are still by the Mazda.

MILLA

How come I remember you had a Mazda?

AKI

A Mazda, huh? You should drink a little less, you know.

Milla looks around her suspiciously, and then shrugs her shoulders.

MILLA

A penny for your thoughts.

Aki doesn't say anything.

MILLA

A grand for your thoughts.

Aki sips his coffee and remains silent. Lights a cigarette.

MILLA

That's my last offer.

AKI (tense)

Leave me alone. I have to think.

MILLA

Why do you have to be so grim? This is a really nice place. You have neat surprises.

Aki finishes his coffee. Notices that Joonas is squirming around in his jacket. Aki gets up, rattling the chairs, picks up Joonas's backpack.

AKI

Joonas. Let's us guys go to the bathroom together.

Aki leaves. Joonas glances at Milla and follows him like a good boy.

MILLA

You go on and powder your noses. (to herself) I think I'll get a drink.

92

INT. (HAIKKO) BATHROOM -- DAY

92

(series of shots)

Aki pulls Joonas's T-shirt over his head. Joonas's jacket is already on the toilet seat cover. When Joonas's middle body appears, we see that longish, flat packets are taped to it.

Aki starts taking off the tapes. Joonas makes a sound, it hurts. Aki looks into Joonas's eyes and rips the packet off. Continues ripping off the packets, they both feel like crying.

CUT TO:

Joonas is wearing the jacket again. Aki has wrapped his arms around Joonas, who's standing on the toilet seat, and hugs Joonas against him.

AKI (whispers)

Joonas. I ... I love you. Try to calm down.

We'll go back now and pretend nothing happened. You feel better already, right?

Aki takes Joonas' face between his hands. Wipes off his tears with his thumbs. Finally Joonas nods and smiles sadly.

AKI (whispers)
That's what I thought. Daddy's boy.

CUT TO:

Aki is squatting down, stuffing packets into Joonas's backpack.

93

INT. (HAIKKO) LOBBY -- DAY

93

(THE DIALOG BETWEEN THE LOBBY EMPLOYEE AND THE RUSSIAN FAMILY IS IN ENGLISH)

We see Milla standing around in the lobby with a whiskey glass in her hand. She looks and smiles to herself.

The Russian family's boys are running around the lobby. Both have the Ferrari caps in their hands, and they smack each other with them.

LOBBY EMPLOYEE (off)

Do you understand?... Good. You'll easily make it back for tonight.

Milla turns around. The Russian parents are at the lobby desk and are looking at a map together with the LOBBY EMPLOYEE. The employee folds up the map and hands it to the Russian mother.

LOBBY EMPLOYEE

You have yourself a really good day at the amusement park.

RUSSIAN MOTHER

Thank you.

The parents walk past Milla, holding hands. The boys are running outside ahead of them. Milla follows them with her eyes.

Outside, the father opens the door for the mother and gives her a kiss. The father claps his hands, and the boys get into the back seat from both sides.

Joonas comes into the lobby from the bathroom. Milla is startled.

MILLA

Where did you leave Aki?

JOONAS

Dad stayed to... powder some more.

MILLA

I wonder if he has some kind of food poisoning?

Joonas doesn't answer; he looks past Milla out the window and sees the black Volvo leaving the yard slowly. In the Volvo's place on the ground, there's a red Ferrari cap.

94

INT. (HAIKKO) BATHROOM -- DAY

94

(series of shots)

We see Aki squatting in front of the toilet seat.

CUT TO:

Aki snorts cocaine from the toilet cover with a straw made of a bill.

CUT TO:

CU – Aki's face. Aki breathes deeply through his nostrils. Turns his face up and closes his eyes.

CUT TO:

Aki folds the cocaine packet.

CUT TO:

Aki puts the cocaine packet into the golden lighter and snaps the lighter back together.

CUT TO:

Aki is sitting on the toilet seat, smiling.

95

INT. (HAIKKO) RESTAURANT -- DAY

95

The brightly smiling Aki returns to the table where Joonas and Milla are sitting again, carrying Joonas's backpack. Aki bends to kiss Milla's cheek.

MILLA

You must feel better now. You're like a different man.

Aki laughs, messes Joonas's hair.

AKI

Yeah, I feel better. You go ahead to the Jacuzzi, I have to make a few business calls. Joonas, I'll put your backpack in the car. No use dragging it with us all the time, right?

CU – Joonas's expressionless face.

96

EXT. (HAIKKO) TERRACE/OUTDOORS POOL -- DAY

96

(AKI'S CALL IS IN ENGLISH)

Aki walks back and forth on the terrace wearing his swimming pants and sunglasses, talking on the phone. On the terrace, tables and a few customers.

AKI (speaks very unclearly to the phone, keeping one finger in his mouth)

...fucked up real bad. They took the money and beat me.

Everything's gone.

Pause.

Oh, where? I'm still in Tallinn.

Pause, during which an OLD COUPLE at the nearest table looks at Aki, puzzled.

AKI

I can't get on the ship, they have guys waiting for me at the harbor, and I have to get a lift over on a boat.

Pause.

I'll be in town tomorrow and I'll come by right away.

Aki ends the call, empties his lungs. Puts the phone on the table, on it are already the glass of whiskey and lemonade. Looks toward the pool, where

Milla and Joonas are talking. Aki takes the sunglasses off and puts them on the table.

CUT TO:

OUTDOORS POOL.

Joonas and Milla are standing in the shallow end of the pool. Milla is looking at Joonas's red cap.

MILLA

What's that on your head?

Joonas lowers his eyes and looks guilty.

JOONAS

I found it. It was in the yard. Someone forgot it.

Milla reaches over and grabs the cap. Joonas pulls away.

We see Aki in the background, approaching the pool in "penguin" style.

MILLA

I just wanted to bend it a little. Make it look trendy. So you wouldn't look like such a nerd.

Joonas takes the caps off and bends the visor. Puts it back on. Milla smiles.

MILLA

Now you're really cool. Joonas, you know something?

Joonas looks at Milla carefully.

MILLA

You're a pretty neat guy. Actually... you're really neat. Your father's son.

Joonas smiles.

Aki has gotten to the pool and jumps in like a bomb. Water splashes on Milla and Joonas.

Aki attacks Joonas, grabs him by the armpits and starts to spin him round. Joonas squeals with joy.

97

INT. (HAIKKO) POOL DEPARTMENT -- AFTERNOON

97

We see Aki lying in the Jacuzzi, looking content.

In the background, Milla is going with the flow in a pool with a water jet.

Joonas is standing like a statue under a waterfall, water pouring down on him.

Aki shakes his head and laughs.

98 **INT. (HAIKKO) STEAM SAUNA -- AFTERNOON** 98

Aki and Joonas are sitting in the sauna side by side, wearing towels.

Aki watches Milla appear in the steam, wrapped in a towel.
Milla sits down on Aki's other side. They start flirting.
Milla lets her towel drop casually.

AKI

Hey Joonas. Why don't you go play that car game?
Take some money from my pocket.

Joonas leaves.

As soon as the boy is gone, Milla pulls Aki's towel open and climbs on top of him. They kiss passionately; their hands caress each other's bodies without inhibition. A lot of steamy, sensual close-ups.

99 **EXT. ROAD -- EVENING** 99

We see the Toyota driving through a darkening field landscape.

100 **INT. TOYOTA (MOVING) -- EVENING** 100

Aki is in a good mood, whistles to himself and winks at Milla through the rearview mirror. She's on the back seat with her whiskey bottle.

Milla drinks from the bottle.

Aki starts tickling Joonas's side. Joonas, who's wearing his new Ferrari cap, giggles.

AKI

We had some fun today, huh?

Aki tickles again. Joonas also starts shoving him back.

AKI

Okay. Now we calm down, or we'll be in the ditch.

Joonas doesn't calm down, but starts wriggling restlessly in his seat. He starts playing with the radio. The stations switch back and forth.

AKI

Pick a station and that's it.

JOONAS

But they won't keep still. There's something wrong with it.

AKI

Well, turn the whole thing off.

JOONAS

I wanna listen to some music!

The station tunes in and music starts pouring from the loudspeakers.
Joonas starts bouncing on the front seat.

JOONAS

Drive faster!

AKI

We're not in a hurry.

JOONAS

Just drive faster!

AKI

I'm not gonna risk driving into a radar trap and having the police
after us.

JOONAS

Just drive faster, at least to the top of that hill!
You have to!

AKI

Are you having some kind of seizure again?

JOONAS

Drive faster!

AKI

Fuck! Let's go then, hold on to your hat.
And shut up.

Aki floors the gas pedal. The Toyota gains speed. The wheel is trembling
between Aki's hands.

101 **EXT. ROAD -- EVENING** 101

We see the Toyota speeding up the hill. It's halfway up.

102 **INT. TOYOTA (MOVING) -- EVENING** 102

Aki glances at Joonas, who's banging his hands on the dashboard.

AKI

Is this okay, huh? Had enough?

Aki turns his eyes back on the road.

AKI

No, Goddammit!

The lights of the car coming from the opposite direction are close. Aki turns
the wheel.

Milla doesn't answer. Aki turns the rearview mirror again. Sees Milla in the same position as before.

AKI

Did you hear me, Milla?

MILLA

Just think what could have happened.

AKI

Fucking hell with this! You should be happy we're all okay. Are you blaming me now, huh? There was nothing I could do. You saw. That moron drove right off the road. I couldn't help it. That's not the way you avoid a fucking collision. It's not my fault if that idiot can't drive. I fucking can't...He should go back to driving school.

Milla turns to look at Aki suspiciously through the mirror. Aki turns the mirror away from Milla.

109

EXT. AKI'S HOUSE -- EVENING

109

The Toyota crawls into the house's yard. Milla and Joonas get out of the car and go toward the house. We see Aki, who still sits in the car. He leans his head on the seat, closes his eyes. Opens his eyes in a moment, glances beside him and sees one of the Ferrari caps on the floor.

Aki watches Joonas and Milla disappear into the house. Aki reaches down and picks up the cap.

110

INT. (AKI'S HOUSE) BEDROOM -- NIGHT

110

Milla lies in bed with her clothes on. Aki comes in, sits down on the bed. Milla looks at him suspiciously. Aki, who has a big band-aid on his nose and an upper lip swollen on the left side, nods.

AKI (whispers)

He's okay. He's sleeping like a baby. I told him again it wasn't his fault and nothing worse could have happened.

MILLA

Did he believe you?

AKI

Of course he did. It's the truth.

Aki smooths Milla's hair, gives her a kiss. Milla shivers.

MILLA

I've never been so scared in my life. Hold me.

Milla opens her arms and pulls Aki on top of her. Aki starts to kiss Milla. Both get quickly turned on and the kisses become more passionate, despite Aki's wounds. Milla's hands are touching Aki's body. Milla breathes heavily, Aki grabs Milla's wrist and guides her hand between them, to Aki's crotch. Milla grabs the zipper. Suddenly Aki freezes. Jumps away from Milla, lies on his back and stares at the ceiling. Milla turns to her side, strokes Aki's wounds gently.

MILLA

What is it? Are you hurt?

AKI

No. I don't know. It's just not working now.

Aki shoves Milla's hand out of his face.

111

INT. (AKI'S HOUSE) KITCHEN -- NIGHT

111

Milla sits at the kitchen table, squints at the fluorescent light in the ceiling, which is turned on for the first time. The light is ugly, making everything looked run-down.

Aki pours some whiskey into two glasses, standing up. The microwave beeps. Aki grabs a pizza from the microwave and throws it on the table, sits down. They both stare at the pizza, without looking at each other.

Aki takes his whiskey and finishes it. Pours himself some more. Milla takes a piece of pizza, nibbles reluctantly, but then starts gobbling it down. Aki watches Milla eat, expressionless.

AKI

Your ass is gonna be so fat you'll have to walk through doors sideways.

Milla's hand stops shoving pizza into her mouth.

MILLA

What'ya mean?

Aki looks at Milla assessing her, shrugs his shoulders.

AKI

Well, you know, it's difficult to fuck if you can't get turned on.

Milla looks at herself, then at Aki. Aki takes a drink.

AKI

Milla, you're wonderful.

A moment's silence. Aki stares at Milla.

AKI

I love you.

Milla's expression becomes unbelieving. Aki finishes his drink and slams the glass on the table.

AKI

Get the fuck out of here.

Milla doesn't move. Aki nods toward the door.

MILLA

What?

They stare at each other. Milla is stunned. Aki is cold and calm.

AKI

Go on while you still can. Forget me and get on with your life as if nothing happened.

MILLA

What do you mean? Why?

Aki opens his mouth but doesn't say anything. A moment's silence. Aki becomes more and more unsure under Milla's examining eyes. Finally he closes his eyes, puts his elbows on the table and rubs his forehead, looking tired. Long pause.

Milla extends her hand over the table, touches him. Aki is startled, he recoils.

MILLA

You're exactly the kind of man I've always dreamed about.

Milla circles the table and sits on Aki's lap although he's reluctant. Aki is stiff for a moment but then leans his face against Milla's chest. Milla grabs his hair and squeezes him against herself almost violently. Soon they pull away. Milla smooths Aki's hair and puts her cheek against his forehead.

MILLA

Why don't we go to bed? It's been a rough day.

Pause.

Did you hear me?

AKI

You go ahead. I don't feel very sleepy.

Aki smiles sadly at Milla. Milla nods.

Aki comes out the door with a bulging plastic bag and a flashlight. Walks down the stairs and reaches under the stairs for a shovel. Bending down, he drops the bag, from which longish packages spill.

AKI
Fucking shit!

Aki stands still for a moment. Turns his back to the window and starts gathering the packages.

Milla's sleepy face appears in the window.

Through Milla's eyes, we see Aki gathering the packages back into the bag. Aki gets up, turns on the flashlight, takes the shovel and starts to walk around the corner.

113

EXT. (AKI'S HOUSE) FOREST -- NIGHT

113

Aki has shoveled a shallow hole in the ground below a pine tree, and he's lighting it with the flashlight. There's a crack from the forest. Aki turns around quickly, searches with the flashlight. He can't see anything.

AKI
Is someone there?

Aki listens for a moment. The forest is silent. Aki squats and puts the plastic bag in the hole. Aki raises his eyes: Milla is standing in front of him. Aki stares at Milla. Milla extends her leg and kicks at the bag. Bends down and picks up one of the packages.

MILLA
What's this?

Aki pulls the package out of her hands, saying nothing, puts it back in the bag, gets up and starts to shovel earth back into the hole.

MILLA
What are you doing?

Aki continues shoveling.

MILLA
Are you deaf? What is this shit?

AKI (continues shoveling)
Just shut up for a minute. Somebody'll hear you.

Aki bends down and puts the moss back in place. Examines the result with the flashlight.

MILLA

I'm so fucking stupid, stupid, stupid.

AKI

Rest in peace.

MILLA

You're one fucking son of a bitch!

Milla turns around and walks away. Aki goes after her.

AKI

Milla! Milla, Milla listen to me. I'll explain... Hang on...

As soon as they're out of sight, a flashlight is turned on behind a tree nearby, showing Joonas.

114

INT. AKI'S HOUSE -- NIGHT

114

Milla comes into the bedroom, starts throwing her clothes from the closets into a bag.

Aki follows her into the room, still carrying the shovel and flashlight. Circles around the packing Milla.

AKI

I did it completely without Joonas knowing. I taped the packages under my shirt. That's why I wanted to get off the ship without you. I was hesitating about whether I dared do it or not. I'm not gonna give that speed to those guys. I'm gonna sell it myself.

Milla stops and stares at Aki in disbelief.

MILLA

What guys? What are you talking about?

AKI

Do you think I would do something like this on my own? I was blackmailed into it.

Milla closes the bag's zipper, picks it up and leaves the room. Aki throws the shovel and flashlight aside and rushes after her. We follow Aki into the living room.

AKI

They threatened to kill Joonas if I didn't comply.

Milla stops for a moment, and then goes into the hallway.

115

EXT. AKI'S HOUSE -- NIGHT

115

Milla comes out of the house. Aki is at her heels. Aki grabs Milla's shoulders. Milla tears herself free and steps on the stairs.

Aki dashes in front of her, holds her back by spreading his arms, doesn't try to touch her any more.

AKI

Now fucking listen to me! I've borrowed money from them. A lot of money. But I'm not gonna play their game. No way. I'm not a puppet.

MILLA

And you'd rather have Joonas killed?

Aki stops holding Milla back, lowers his arms and shakes his head.

AKI

No, no, no.

Milla circles him and walks down the stairs to the yard. Aki turns to look after Milla.

AKI

Listen to me. I've planned this.

Milla stops.

AKI

I'm taking Joonas to Hyvinkää first thing in the morning, to Sini's mom and dad. He'll be safe there. Those guys know nothing about Sini and even less about her parents. Joonas can be there while I move the merchandise. Then we'll get him and go to Belize.

Milla turns to Aki.

A moment's silence.

MILLA

Cool.

AKI

The less you know, the better. I didn't want to get you involved in this at all. As you noticed.

A moment's silence.

AKI

I understand if you wanna go... but if not, then...

Aki extends his hand to Milla.

AKI

It's all or nothing. Take it or leave it.

Milla hesitates.

Joonas stops and turns.

AKI
I really... I love you.

Joonas nods and turns again toward the gate.

AKI
Joonas!

Joonas stops again. Aki lifts a finger to his lips. Joonas lifts his own finger to his lips. Then he opens the gate and disappears from view. Aki starts the Harley.

CUT TO:

Aki is nearly at the end of the street, when the yard gate opens and a woman, KERTTU, rushes out in her bathrobe.

KERTTU
Aki... Aki!

Aki's bike disappears from view at the end of the street.

119 **EXT. GAS STATION -- LATE MORNING** 119

We see Aki's Harley parked in front of the gas station.

120 **INT. (GAS STATION) BATHROOM -- LATE MORNING** 120

Aki stands at the sink and examines his facial wounds in the mirror. He's clearly not satisfied. Aki's eyes turn down to the sink, then back to the mirror.

CU- Aki nods to his reflection. Aki grabs the sink with both hands and disappears from view. We hear a thump.

AKI (off)
Fucking shit.

Aki stands up and looks in the mirror and examines his forehead, face grimacing with pain. There's a fresh small cut on his forehead. Aki shakes his head at his reflection. Starts looking around him.

CUT TO:

Aki stands at an angle to the towel rail and looks for the right angle to the sharp edge. He closes his eyes, pulls his head back. Opens his eyes, looks hesitant.

CUT TO:

Aki snorts cocaine from the sink table.

CUT TO:

Aki is in front of the towel rail again. This time he doesn't hesitate. After the thump, he falls to his knees, holding his bloody forehead.

CUT TO:

Aki comes to the mirror, looks contentedly at his bleeding wound in the mirror.

121 **INT. (GRANDPARENTS' HOUSE) BATHROOM -- LATE MORNING** 121

Joonas is standing in front of the toilet seat, looks downwards wearing the red cap, and lifts a finger to his lips.

122 **INT. AKI'S HOUSE -- LATE MORNING** 122

We follow Milla, who is running around the house nervously in her nightgown. She glances at her watch and out the windows. Stops finally at the kitchen sink.

Milla starts arranging the dishes and things on the table. Stuffs the remains of a pizza into the trash: the trash bin is full. Milla pulls the trash bag out, the bag's bottom breaks and the trash scatters around the floor.

MILLA

Cool.

123 **EXT. INDUSTRIAL AREA -- LATE MORNING** 123

Aki turns his Harley into the yard of a worn-down warehouse in an industrial area. The black Mercedes in front of the warehouse starts moving.

Aki looks after the leaving Mercedes while stopping his Harley. Takes his helmet off, we see that a bandage surrounds his head with blood seeping through.

124 **INT. AKI'S HOUSE -- LATE MORNING** 124

Milla shoves the trash back to the trash bin, doesn't pay too much attention to detail. Stands up and sniffs at her hands and nightgown, disgusted. Walks out of the kitchen, taking off her nightgown.

Milla comes into the bedroom, taking off her nightgown. She gets naked and glances at Morrison, staring on the wall. Then she wraps herself in a towel and leaves the room.

125 **INT. WAREHOUSE. OFFICE -- LATE MORNING** 125

(THIS DIALOG IS IN ENGLISH)

Aki sits in an office at the back of the warehouse. On the other side of a pile of papers and the desk, a dark-haired, laughing man, ASKILDSEN, is sitting, wearing a dark suite and tie. Between Aki and the door stands the athlete we met in the terminal parking lot, Nyberg, his arms crossed in front of him, wearing gym pants and a T-shirt. Nyberg is smiling crookedly. Aki isn't laughing. He points at his wounds.

AKI

Fuck, you can see for yourself.

Askildsen stops laughing. He looks at Aki questioningly.

ASKILDSEN

Maybe you just fell off that moped of yours.

Aki opens his mouth to object, but remains silent.

ASKILDSEN

We've been doing business with Vladimir for over three years without any problems. Then you go to Tallinn just one time and this is the result. You always dealt with Copenhagen and Amsterdam smoothly. Don't you think that's a funny coincidence?

Aki shrugs his shoulders.

AKI

Maybe Estonia just isn't right for me.

ASKILDSEN

Maybe not.

126

EXT. (AKI'S HOUSE) JETTY -- LATE MORNING

126

Milla lies on the jetty, tanning herself in the nude. Gets up and dives into the water head first, starts to swim.

We see a black Mercedes driving into the yard. Two men (one is the man with glasses, seen in the terminal parking lot) get out of the car. The men go toward the house and go inside.

Milla swims and hears faint cracks and banging from the house. Milla turns to look at the house, sees the Mercedes in the yard. Milla dives under the jetty, hangs on to the stairs and shivers with cold and fear.

127

INT. WAREHOUSE. OFFICE -- LATE MORNING

127

(THIS DIALOG IS IN ENGLISH)

Askildsen rocks on his chair and stares intently at Aki over his crossed hands. Aki stares back.

ASKILDSEN

It's a fucking shame we haven't gotten hold of Vladimir yet.

AKI

He's gone underground, of course.

Askildsen shrugs his shoulders.

LAITINEN

Nyberg is going to Tallinn today. We'll hear Vladimir's version soon enough.

Aki glances at Nyberg, who's grinning behind him, and swallows. Askildsen looks at his watch. The phone rings. Aki jumps, startled. Askildsen answers and talks, staring the whole time at Aki, who's trying to look cool.

ASKILDSEN (to the phone)
Yeah ... Okay. I got it.

Askildsen puts the phone down and slaps his hands together.

ASKILDSEN
That's it. You can go.

Aki looks puzzled for a moment, but gets up anyway. Nyberg holds the door open for him. Aki leaves the office. Askildsen watches him walking in the warehouse through the glass window.

Camera goes to Askildsen.

ASKILDSEN
Fucking lousy liar.

128

EXT. AKI'S HOUSE -- LATE MORNING

128

The man with glasses is leaning on the Mercedes, puts his cell phone into his breast pocket, wipes sweat from his brow, digs out his cigarettes, lights up. Starts to look toward the waterfront. Sees the towel on the jetty, squints his eyes. Takes his glasses off and starts cleaning them with a handkerchief.

CUT TO:

JETTY.

Milla reaches up to the jetty and pulls down the towel. Sinks back down below the jetty with the towel.

CUT TO:

The man leaning on the Mercedes has cleaned his glasses, puts them back on and squints again at the jetty. The jetty is empty. The man shrugs his shoulders. The other man comes out of the house, holding Garfield, who has been ripped in two.

MAN
It's sick. The whole room was decorated like a nursery.

MAN WITH GLASSES
Maybe he plays house with stuffed animals when he's stoned.

MAN
He's a complete fucking loser!

The man shoves Garfield aside, gets into the car and starts it. The man with the glasses puts out his cigarette and gets in the car.

CU – The car tire runs over Garfield's "body".

129

INT. AKI'S HOUSE -- LATE MORNING

129

LIVING ROOM.

Milla, wrapped in the wet towel, comes into the living room, teeth clattering with cold. The sight freezes Milla in her tracks. Everything's been messed up

and stuff is all over the floor. The television has been kicked in, the pinball machine overturned, the couch cut. The stuffing is coming out of the couch cushions on the floor. The helium balloon is still hovering on the roof.

KITCHEN.

Milla stands at the kitchen door. The cupboards have been ripped down, the drawers emptied on the floor, which is covered by broken glass.

JOONAS'S ROOM.

Milla comes into Joonas's room. The bookshelf is lying in the middle of the floor with its books. The bed has fallen, the mattress slashed. The stuffed toys have been ripped apart. Most of Joonas's drawings are in shreds on the floor. The desk is on its side by the window. Milla drops Garfield's remains and runs out of the room.

BEDROOM.

We follow Milla through the bedroom door. The contents of the closets are all over the floor. The bed has been messed up and the mattresses cut to pieces. Only the Morrison canvas remains in its place, as if mocking the chaos around it.

Milla starts digging for her own clothes in the mess.

130

EXT. AKI'S HOUSE -- DAY

130

Aki drives his Harley into the yard.

Milla sits on the stairs, expressionless. She's holding Garfield's remains.

Aki gets off the bike, takes off his helmet and grins brightly.

AKI

Did you miss me? What have you been up to?

Aki walks up to Milla, sits down on the stairs. He doesn't notice the state she's in, or Garfield.

AKI

They bought it completely. Today, we celebrate.

Looks at Milla more closely for the first time.

AKI

What is it? Are you getting your period or have you been smoking grass all morning by yourself?

Milla sighs, looks at Aki's forehead. Aki knocks on his forehead and laughs.

AKI

Part of the plan. I think I'll get us some beers. My balls are burning up.

Aki is going past Milla, but stops and grabs Garfield's remains from Milla's lap, shaken. Garfield is in two pieces.

AKI

What the fuck have you done to Garfield?

Milla doesn't answer. Aki goes inside, upset and shaking his head, holding Garfield.

Milla sits and waits.

A deep silence.

AKI (off)

What fucking shit have you taken? You've made the whole place look like a war zone!

131 **EXT. ROAD -- DAY**

131

Aki drives the Harley very fast. Milla is leaning her head on Aki's shoulder, her eyes are squeezed shut. There are a few sports bags bound behind Milla.

132 **EXT. JUGEND HOUSE (SOPHIE'S APARTMENT) -- DAY**

132

Milla holds the gate open while Aki drives the Harley into the yard. Milla shuts the gate.

133 **INT. (SOPHIE'S APARTMENT) LIVING ROOM -- DAY**

133

Milla is watering the plants. Aki is opening a wine bottle.

AKI

Those motherfuckers! Now I have to think... When are Sophie and that poodle coming back from their trip?

MILLA

On Thursday.

AKI

That's long enough. We'll be here until then. Fuck, I hate these corks!

MILLA

I'm a little out of it.

AKI

Well, first we need to get some real drinks, I'm not gonna mess around with these wines.

Gets the cork loose finally. Starts pouring in the glasses on the living room glass table.

AKI

And grass of course.

Pause.

Oh yeah, and we need some food too.

Aki comes to Milla and hands her the wine glass.

MILLA

I mean really, do you have some kind of plan B?

AKI

It doesn't change much. We just stay underground and wait. It's gonna take two-three days at the most.

Aki raises his own glass.

And then: hasta la vista assholes.

134

INT. SOPHIE'S APARTMENT

134

(Series of shots/music)

KITCHEN. DAY

Aki stands by the kitchen table and talks on the cell phone. Milla is sitting with a glass of whiskey and looking at Aki. Aki's expression darkens. He turns off the phone and pretends to throw it toward the window. Puts the phone on the table and takes a few beer cans from the fridge, leaves the kitchen. Comes back and grabs his phone. Milla finishes her whiskey.

CUT TO:

LIVING ROOM. EVENING

Aki is sitting at the table in the dark and drinking beer. We see about 10 empty cans on the table. Lights come on. Aki squints his eyes. Milla is standing at the bedroom door in her nightgown. Aki shakes his head. The lights go out. Aki opens another beer.

CUT TO:

LIVING ROOM. DAY

Aki, who's starting to look disheveled, talks on his cell phone on the couch, smoking a joint at the same time. Lowers the cell phone from his ear, stares at it for a moment. Shakes his head. On the table, a full ashtray, and about 20 beer cans, which Aki has piled into a little pyramid. Pushes over the pyramid. Laughs and smokes his joint.

135

INT. (SOPHIE'S APARTMENT) LIVING ROOM -- EVENING

135

The stereo is playing loudly. Aki sits in an armchair, bent down over the glass table. He's cutting huge Cannabis flowers with scissors. Aki has a few days stubble and he looks generally worn-down. On the glass table and under it, a huge pile of empty beer cans.

Milla comes into the room. Sees the happy Aki, her face darkens.

AKI

Was it as much fun outside as it is in here?

Milla goes and turns the music down, then sits on the couch. Stares at Aki.

MILLA

I'd like to talk to you.

AKI

We're talking.

MILLA

I wanna talk about real things.

AKI

What do you wanna talk about?

MILLA

Well...

AKI

Okay, that's kind of a large subject. But let's smoke some first. You've noticed how this gets your engine running. Even you start to babble right away like a sewing machine.

Aki starts to roll a joint.

MILLA

I'd like to talk to you sober.

AKI

That's a little hard right now. Are you saying that people say more clever stuff when they're sober? When you smoke a little, you start to get a hang of things. And the other one gets everything you explain. It's really heavy stuff.

Aki lights the joint, leans backwards and tries to find a better position in the chair.

AKI

This chair is fucking awful.

MILLA

Come and sit beside me.

Milla taps on the empty space on the couch and looks disappointed when Aki doesn't move. Aki hands the joint to Milla. Milla shakes her head.

AKI

Come on, try it, this really blows your mind.

Milla gets up.

MILLA

I'm going to bed. It would do you some good too, by the way.

Milla walks to the bedroom door. Aki stares after her, unfocused. His happy expression changes into grim as soon as the bedroom door closes. Stares at the smoking joint in his hand.

136 **INT. (SOPHIE'S APARTMENT) BEDROOM -- NIGHT** 136

Milla lies in bed alone, tosses and turns restlessly. Sits up and looks at the empty pillow beside her. Looks at the night stand clock. Throws herself back down.

137 **INT. (SOPHIE'S APARTMENT) KITCHEN -- MORNING** 137

Milla and Aki are sitting at the kitchen table. Aki is shirtless and completely out of it. He scratches his beard, smokes a cigarette and slurps coffee. Milla pours milk on the rice crispies. Aki stares at the rice crispies thoughtfully, wakes up to their crackling and grimaces.

AKI

Fuck, it's like the whole plate is squirming with beetles.
You should eat fucking porridge.

Milla looks at Aki for a long time. Pours the cereal and milk slowly on the table.

AKI

Oh, you've been reading romantic novels, I see.

MILLA

We have to talk.

Aki yawns.

MILLA

Don't you understand everything's changed? You. Me.
Everything between us. Suddenly I'm wondering where you've gone. Where are you?

AKI

I'll be in Belize soon. Right after I'm finished with this gig.

Aki's cell phone rings on the windowsill. Aki grabs for the phone.

AKI (to Milla)

It's the deal. This is a sure thing.

(to the phone)

Hello...yeah... What? What do you mean you're scared?... Hot?
It's always hot!

...They can't connect you to me... If I drop the price some more...What? ...Fuck you!...Hello! Hello?

Aki throws the phone on the table, rubs his temples. Their eyes meet.

AKI

They're all chicken. I have to try somewhere else. If only I knew where. Can you drop by the liquor shop?

Milla gets up and leaves. Aki remains sitting, stares at the cereal floating in milk on the table.

We hear the front door slam shut.

138 **EXT. STREET -- MORNING** 138

Milla walks in the street, looking tired. She comes to the same travel agency she and Aki went to. Milla stares at the agency's window for a moment, then goes in.

139 **INT. TRAVEL AGENCY -- MORNING** 139

Milla sits down opposite the female EMPLOYEE behind the desk.

MILLA

... For three people. One child and two adults. I think we need a little more time with that final payment. We paid the reservation payment right away.

EMPLOYEE

Let's have a look.

She taps on her keyboard. Looks at the screen, shakes her head.

EMPLOYEE

Can't seem to find it.

MILLA

Can't find what?

EMPLOYEE

There's no reservation under Aki Tuominen's name.

MILLA

How come? We made the reservation with you personally.

The employee taps at the keyboard again. Turns to Milla and looks at her more closely.

EMPLOYEE

I should've remembered right away. This Tuominen came by and canceled the flights on the day following your reservation.

AKI

Cocaine.

MILLA

Are you a drug addict too? What else?

AKI

You're being a little unfair. You drink booze like a fish. But I have this thing under control. It's under control.

A moment's silence.

MILLA

I went to the travel agency.

AKI

So what?

Pause. Aki takes the golden lighter, clicks it open and shut again.

AKI

I needed the money temporarily. We'll just get new flights.

MILLA

Don't you understand anything? You know what our difference is? I know my limits. No wonder people die around you. You have no feelings. And now you're gonna go the way Sini went! Try and think about others, if not me, then Joonas! I can't do it anymore. I'm leaving.

Milla rushes out. Aki looks at the lighter, with an empty look on his face.

142

INT. (SOPHIE'S APARTMENT) HALLWAY -- DAY

142

Milla comes into the hallway with a sports bag, starts putting on her shoes. Aki appears in the living room doorway. Stands there, furious.

AKI

So you're gonna leave me just like that, huh?

Milla doesn't react to Aki's presence, but goes on putting on her shoes. Aki clearly gets even angrier.

AKI

Okay, you go! But before you go, I wanna tell you a few things. You're so fucking unfair to me, you don't understand fucking anything.

Milla has her shoes on; she gets up and takes her bag. Aki rushes to Milla, grabs her shoulders and shakes her.

MILLA

Let go.

Aki moves his right hand to Milla's neck and squeezes.

AKI

First of all, Sini's not dead. She's married, and I've voluntarily given up all my rights to Joonas. I did it because it was best for Joonas. So I do have feelings and I do think about others. Joonas was only visiting me while Sini and Leif were on a trip, because Joonas wanted to himself. Secondly. Now he's with my mom and dad. They're both also very much alive. They live in Hyvinkää, in a brick house.

Aki smashes his fist into the wall next to Milla's head, lets her go.

MILLA

Why... Why did you lie to me?

AKI

Because it didn't matter, I was just fooling around with you. Because you're the one I don't feel anything for. You mean nothing to me. Not a fucking thing. So go on, and never let me see you again. You're the only dead person in my life.

Aki tries to kiss Milla. Milla avoids him.

MILLA

You're forgetting the people in that car. They're dead.

Milla takes the bag, opens the door, goes into the corridor and shuts the door silently.

143

INT. CAFETERIA - DAY

143

Milla's eyes are red and swollen from crying. She sits at the corner table of the cafeteria, a full ashtray in front of her. She smokes and stirs the spoon in her coffee cup with a trembling hand, watches the people on the street through the window. Her eyes follow a man dragging a heavy suitcase. The man rests his arms at the cafeteria. Milla's attention is caught by the man's suitcase on the ground. Suddenly Milla jumps up, grabs her bag and rushes out.

144

INT. (SOPHIE'S APARTMENT) CORRIDOR -- DAY

144

Milla runs into the corridor, her bag on her shoulder. Stops in front of Sophie's door. Digs out the keys and opens the door. We see two suitcases in the hallway.

MILLA

I'm babbling.

MOTHER

You should try to sleep now. Would you like me to make you a drink?

MILLA

Could you just stay there and wait until I fall asleep?

Her mother smiles, confused, and nods.

149

INT. (MOTHER'S APARTMENT) BEDROOM -- NIGHT

149

Milla rolls restlessly in bed. Her cell phone starts to ring on the nightstand. Milla wakes up and grabs the phone, listens.

AKI (off/on the phone)

Milla.

MILLA

Don't call me.

Milla ends the call, puts the phone on the nightstand.

AKI (off)

Milla.

Milla looks at the phone, confused, then realizes and lifts her eyes. The cleaner-looking Aki is standing behind the window.

150

INT. (MOTHER'S APARTMENT) BEDROOM -- NIGHT

150

Milla is standing by the window, her face in front of the small opening in the window.

AKI (off)

I was totally messed up, stoned. Believe me, I didn't know what I was doing.

Pause.

AKI (off)

I mean it... This is fucking hard when I can't see you when I talk to you.

Aki's face appears briefly at the window. He tries to peek inside at Milla, but bangs his head against the glass. Pulls back out of sight behind the window's grid.

Milla turns her back on the grid, leans her head on the opening.

AKI (off)

I think... I'm sure I'll get back on my feet, when I have a change of scenery. But Milla... I can only change scenery if you go with me. I love you. I love you now and I'll always love you. No matter what you decide.

Milla closes her eyes. Aki appears at the window again, peeks inside. Goes out of sight again.

AKI (off)

I got a buyer for that speed. I'm doing the deal tomorrow morning. And then right after that... to Sweden by bike via the North and flight tickets to Belize from there.

Milla opens her eyes.

AKI (off)

Okay, okay, I know I've blown everything. But give me another chance. Give me one more chance.

Milla turns against the grid.

Aki appears behind the glass. He presses both hands against the window and looks at Milla imploringly. Milla goes in front of the glass and looks at Aki.

AKI

I'll drive by this place.

Aki disappears into the night.

151 **EXT. ROW HOUSE YARD -- NIGHT** 151

We see Milla from the yard, through the window. Milla is leaning her hands against the window and staring into the darkness.

152 **EXT. STREET -- NIGHT** 152

Aki's Harley is parked by the brick wall.
We proceed from the Harley to an iron gate.
Through the gate, we see a grand, two-story house.

MAN'S VOICE (off, half whispering)

...the hell you call here and come in the middle of the night.
Fuck, if you had woken Jaana.

153 **CUT TO:**
EXT. HOUSE YARD -- NIGHT 153

Aki stands in the yard. In front of him on the lighted terrace stands a man in his forties, dressed in an elegant bathrobe.

AKI

I had to.

MAN

Don't you understand fucking Finnish? I told you I don't want to touch that lot. No one does.

AKI

Listen to me. I have such a good offer for you; you won't be able to refuse.

The man laughs ironically.

MAN

Look, I sure will.

AKI

Not this one. Listen. I'll put them...

The man silences Aki by raising his hand.

MAN

No, now you listen. We have a little difference, you see. I have a wife and kids I have to take care of. For you it's different, you don't have anyone. And also... I don't want to die either. So that's it. Now get the hell off my property right now.

The man turns and walks to the door.

AKI (off)

Fifty. With that money, you can hold on to it for even a year. I'm leaving Finland tomorrow. No one's gonna know.

The man stops.

AKI (off)

Two kilos. You'll make almost half a million.

The man turns around.

154 **EXT. AKI'S HOUSE -- NIGHT**

154

Aki emerges from the house. Takes a shovel from under the stairs and goes toward the corner of the house with a flashlight.

155 **EXT. (AKI'S HOUSE) FOREST -- NIGHT**

155

Aki throws the shovel aside and drops to his knees. Scrapes off the rest of the earth from the plastic bag with his hands. He lifts the bag from the hole, opens it and looks inside with the flashlight. He looks surprised. The bag contains Joonas's red Ferrari cap and the book "Tallinn's buildings and art monuments". Aki picks up the cap and book, stares at them.

AKI

Joonas.

Aki's shoulders start to shake. First he cries, and then slowly starts to laugh. He leans his head back and stares at the sky.

156 **INT. (GRANDPARENTS' HOUSE) BATHROOM - FLASHBACK** 156

(scene 119 from a different angle)

Joonas is looking downward, the red cap on his head, lifts a finger to his lips. Extends one hand, flushes the toilet.

Stands in this position staring at the water flushing the toilet, until the sound stops.

In the background, we see Joonas's familiar backpack in the sink.

157 **EXT. (AKI'S HOUSE) FOREST -- NIGHT** 157

Aki is lying on his back on the ground, holding the cap and the book tightly.

AKI

You should have just shot me instead.

158 **INT. (AKI'S HOUSE) BEDROOM -- NIGHT** 158

Aki is hysterically happy and stoned. He's taken off all his clothes except for Joonas's red cap. He paces around the room, wrapped in the Morrison canvas. Kicks the chaotic piles of stuff and clothes on the floor. His foot hits a spray paint can. Aki giggles and takes the can in his hand. He starts to hum and dance to the Doors song "Break on Through", shaking the spray can for a rhythm. His gaze stops on the pale area on the wall (where the Morrison canvas used to be). Aki staggers to the wall, still shaking the can, opens the can and starts spraying.

159 **INT. (AKI'S HOUSE) LIVING ROOM -- NIGHT** 159

Aki is holding a bunch of kitchen knives. He stands in the middle of the floor, the Morrison canvas as a hood on his shoulders, the cap turned backwards, and aims at the balloon floating on the ceiling. Aki pulls his hand back and throws. The first throw hits the balloon, which drops to the floor, giving off a wet sound. Aki looks at the balloon, confused.

AKI

Is it that fucking easy?

Aki drops the rest of the knives to the floor. Stares at the punching bag. Aki lifts his fists and steps to the sack. Pulls back his left hand. But he doesn't hit, but wraps his arms against the sack, stroking and hugging it as if it were a person.

AKI

Siskoistaan jäi jälkeen hetken päivänsäde viimeinen...

Aki's voice falters. He leans on the sack.

160 **INT. (AKI'S HOUSE) BEDROOM -- NIGHT** 160

Aki sits on the floor, the cap on backwards, wrapped in the Morrison canvas and a stereo beside him. He examines the needle in his hands intensely. It's

A pause, during which only the open door is shown.

Milla comes out soon with a pale, expressionless face. Sits down on the stairs, digs out her cell phone.

CU- Milla's fingers dial 112.

Milla lifts the phone to her ear.

MILLA

Something bad happened to someone. Something real bad

Pause.

No, just me. I'm all alone.

Milla rubs at the lighter in her hand and starts to cry.

165 **EXT. CEMETARY. AKI'S GRAVE -- DAY**

165

A PRIEST and the funeral guests (about 10 people) are leaving the grave, covered with a green cover and flowers. We recognize Aki's mother, Kerttu, who walks side by side with Aki's father, OLAVI, and Joonas, who's walking between a couple, his mother SINI and his stepfather LEIF. Both Sini and Leif have a hand on Joonas's shoulder.

In the background, we see Milla step out from behind a thick tree.

166 **EXT. AKI'S GRAVE -- DAY**

166

Milla is squatting by the grave. She looks at Aki's grave, then at her palm.

CU- Milla's fist opens. We see Aki's golden lighter in Milla's hand.

Milla looks at the lighter, sniffles. Milla reaches out and is about to drop the lighter into the grave. Milla's movement stops. She pulls her hand back and examines the lighter thoughtfully. Opens the lighter and pulls out its container. Turns it around.

We see a piece of paper stuck into the hollow part. Milla takes the paper out. Unfolds the little piece of paper. Starts to read.

JOONAS (off)

Milla! Milla!

Milla turns to his voice.

We see Joonas running between the graves toward Milla, who gets up and stuffs the paper and lighter back into her pocket.

Joonas reaches Milla. Stands smiling in front of her. Milla looks at Joonas, spreads her arms. They hug.

Milla lifts her gaze and sees Kerttu, who has come after Joonas, arriving.

JOONAS (introduces Milla to Kerttu)

This is Magic Milla, and this is my Grandma.

Kerttu and Milla shake hands. Kerttu looks at Milla, curious.

KERTTU

So you're Milla.

Milla nods.

KERTTU

We tried our best. Aki got clean for a while, but how can you help a grown man, when even his phone numbers keep changing all the time...

Kerttu is out of words. Milla and Kerttu look at each other, tears swelling in their eyes.

JOONAS

Come on, Milla, meet Mom and Leif. They just got back from Belize, they can tell you about the Aztec architecture!

Milla hesitates. Joonas takes her hand and drags her with him. Kerttu smiles encouragingly.

JOONAS (fading slowly as the group goes further)

And you'll see the church! It's really an interesting solution. It has gothic influence, like Finnish churches in general. But it's hard to tell this one's exact style. Have you ever been to Saint Lawrence's church in Lohja, by the way? Or the Notre Dame? Absolutely beautiful...

167

EXT. AKI'S GRAVE -- DAY

167

Milla is squatting by Aki's grave. Glances around her, drops the golden lighter into Aki's grave. Stands up.

CU- Milla's face.

AKI (V.O)

Milla, we met a little too late. I had already started falling. I was already in the air. And I didn't have the Hornet fighter I dreamed about to save me.

Milla goes toward the cemetery gates.

AKI (V.O)

Milla, you know what your limits are. You're brave, honest, faithful, warm, funny, full of life, sensitive. And a good swimmer. And so little you can fit snugly anywhere. Magic Milla. You can do anything.

I'll see you. We'll be waiting for you. But Milla: don't rush things like we did. Don't rush things at all.

Milla approaches the cemetery's gates. Comes toward the camera, until we see only Milla's face that lights up slowly into a smile through the tears.

AKI (V.O)

Promise me?
Love, me and Morrison.

MILLA

I promise.

AKI (V.O.)

P.S. Let's not forget the truth: you also have the sexiest ass in the world by far. And when I say something, I really mean it.

MILLA (starts to laugh)

Cool.

FADE TO BLACK.

END CREDITS & MUSIC.