

ROMANTIC COMEDY · COMING-OF-AGE · READ-A-FILM

THE BOY WHO DIDN'T WANT TO FALL IN LOVE

A visually inventive, sexually irreverent, and surprisingly tender story about a young man who wants certainty before he lives.

*A READ-A-FILM PROSE STORY BY BJARNE O.
HENRIKSEN*

THE PROMISE

A boy tries to think his way out of love.

Thomas Buntzen is twenty years old and has one mission: to avoid the great emotional mistake before it destroys his life.

The problem is that the attempt at control itself makes him irresistibly interesting to the one woman he cannot control.

"He wants certainty before experience."

When control becomes seduction.

A neurotic twenty-year-old, terrified of ending up in his parents' stagnant marriage, trains himself to suppress desire - until he meets Yvonne, who turns every defense mechanism into another step toward falling in love.

The harder he tries to avoid her, the more the story becomes about her.

The family is the evidence.

Thomas looks at his parents and his brother's marriage and concludes that love is a trap disguised as a life choice.

Axel is control. Jytte is longing. Jorgen is the warning of what happens when a man never learns to show emotion.

The obstacle is not Yvonne. It is Thomas's own belief system.

CONTROL → SETBACK → CHAOS → CONSEQUENCE

Thomas encounters
desire or insecurity.

The defense makes
the situation worse.

He deploys a
rational defense.

He adjusts the theory — and fails harder.

Mindfulness, technical monologues, medication, escape, career books, and psychological theories all become weapons in the same war — and every weapon turns against him.

A yellow taxi is driving on a paved road that curves through a rural landscape. On the roof of the taxi, a large, intricately carved wooden unicorn is secured with straps. The unicorn has a long, spiraling horn and a detailed mane. Inside the taxi, a young man with curly hair is in the driver's seat, looking towards the passenger. A young woman with long brown hair is sitting in the passenger seat, looking out the window with a slight smile. The background features a green field with a stone wall, a small white church with a red roof, and a body of water in the distance under a sunset sky with soft clouds.

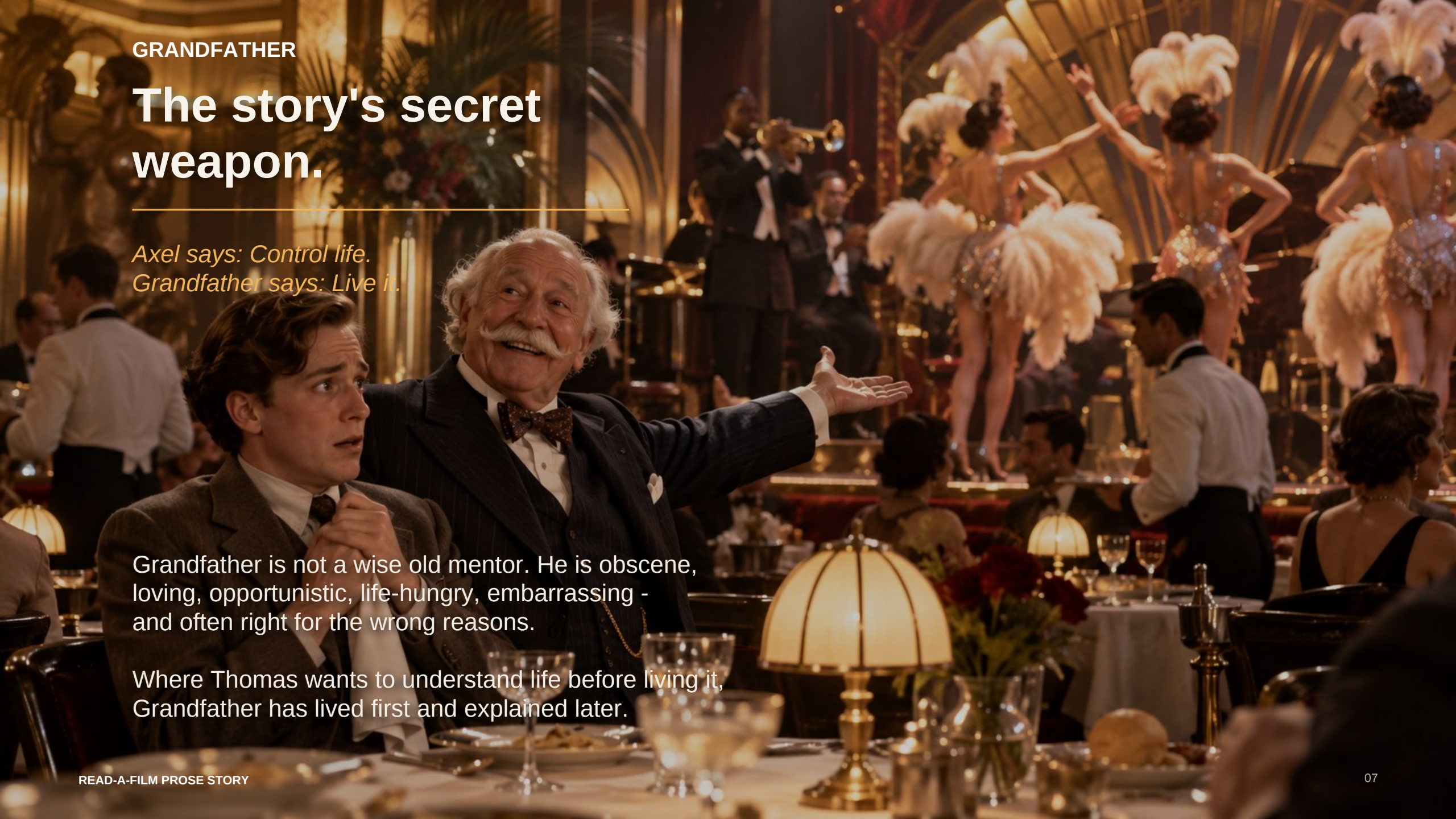
YVONNE

She makes theory impossible.

Yvonne first appears to be pure impulse: spontaneous, physical, direct, and almost comically dangerous.

But beneath her sexual confidence lies vulnerability, romance, and a longing for something more than men who "just go straight to the point."

She is not simply the temptation. She is the reality Thomas cannot control.



GRANDFATHER

The story's secret weapon.

*Axel says: Control life.
Grandfather says: Live it.*

Grandfather is not a wise old mentor. He is obscene, loving, opportunistic, life-hungry, embarrassing - and often right for the wrong reasons.

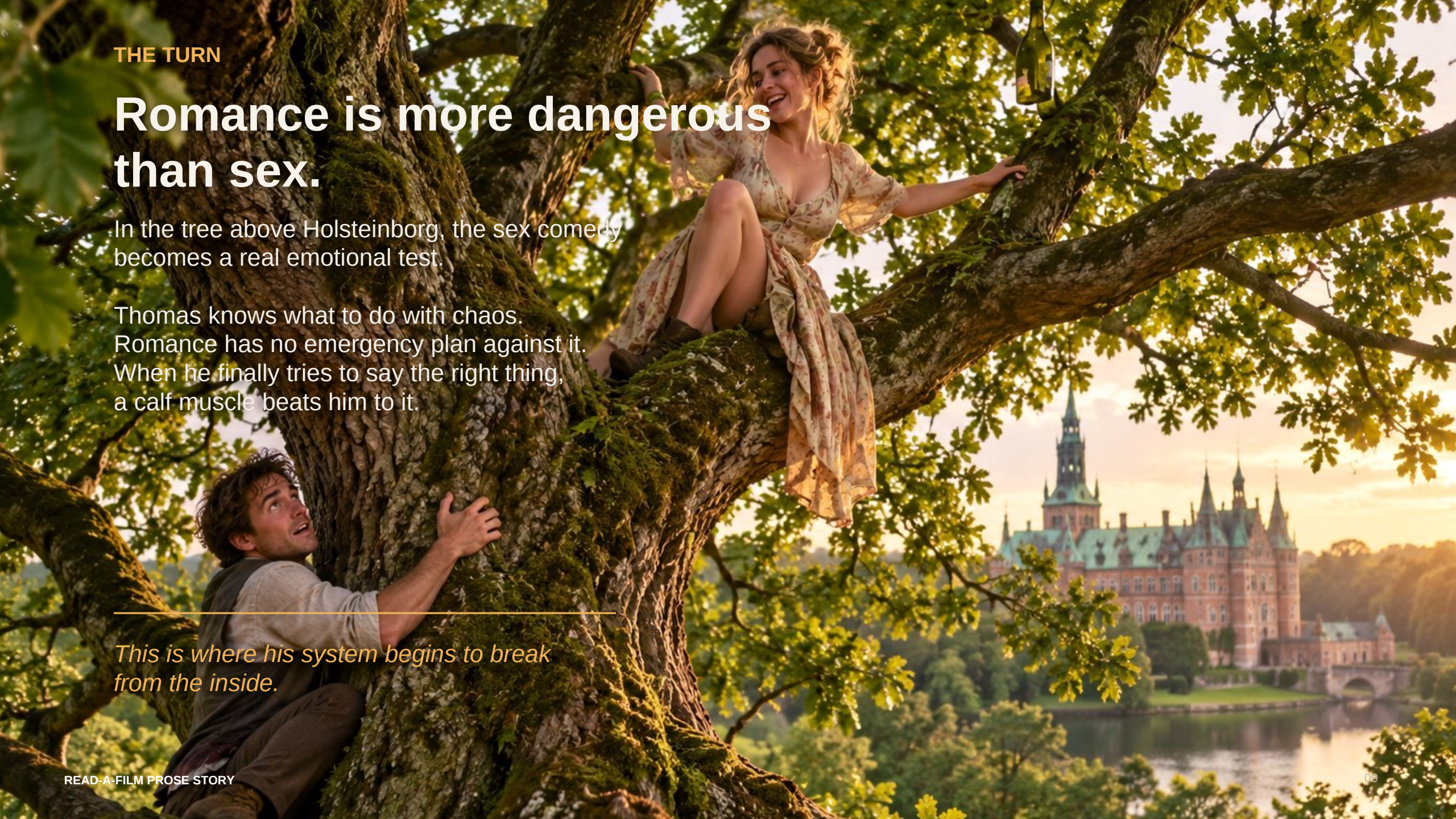
Where Thomas wants to understand life before living it, Grandfather has lived first and explained later.

When his defenses work the wrong way.

A flirtation turns into sex in a truck. The truck starts moving. A police car appears. No one has time to think about lumber.

That is the dramatic engine in practice: Thomas tries to control desire - and the story accelerates.

Control does not create calm. It creates the next scene.

A man and a woman are in a large, mossy tree. The woman is sitting on a thick branch, smiling, wearing a floral dress. The man is climbing the trunk of the tree, looking up at her. In the background, a large, ornate castle with many spires sits on a hill overlooking a body of water. The scene is bathed in the warm, golden light of sunset or sunrise.

THE TURN

Romance is more dangerous than sex.

In the tree above Holsteinborg, the sex comedy becomes a real emotional test.

Thomas knows what to do with chaos. Romance has no emergency plan against it. When he finally tries to say the right thing, a calf muscle beats him to it.

This is where his system begins to break from the inside.

The funeral becomes a launchpad.

Grandfather dies, but his energy does not leave the story. His recorded funeral speech embarrasses the family, makes them laugh - and gives Thomas the final permission he needs to act without a guarantee.

The comedy protects the feeling. The feeling keeps the comedy from becoming empty.

CLIMAX

Thomas becomes the monster he feared.

King Kong begins as an image of the sexuality Thomas fears in himself.

In the climax, he stops hiding behind the wall. He acts. He knocks Sture down, takes Yvonne with him, and finally lets his feelings decide.

Not rational. Not controlled. Also not boring.

ENDING

Certainty was the problem all along.

Venice, rain, pizza, a bed - Yvonne's fantasy finally becomes reality. But the story does not choose a false "now everything is solved" ending.

A larger monster appears in the fog. Life is still uncontrollable. Thomas is simply no longer miserable about it.

He does not get certainty. He gets the ability to live without it.

An adult romantic comedy with an absurdist engine.

BROAD COMEDY

Trucks, a sex clinic, a wooden unicorn, a devastating funeral speech, King Kong and Godzilla.

DRY NARRATOR

A calm, satirical voice that treats human irrationality as if it were entirely logical.

REAL FEELING

Beneath the farce is a precise story about daring to choose life without a guarantee.

Very broad events + very dry narrative intelligence + sincere emotional stakes.

For readers and decision-makers who want to see the film in the text.

ANNIE HALL

neurotic romantic analysis

THE GRADUATE

a young man between youth and adulthood

THERE'S SOMETHING ABOUT MARY

romantic humiliation and physical farce

HAROLD AND MAUDE

an older life force as an antidote

THE WORST PERSON IN THE WORLD

the fear of choosing a life

JOSEPH HELLER

perfectly logical absurdity

Not "Scandinavian American Pie."

More precisely: an absurdist, philosophical romantic comedy with an adult, satirical narrative voice.

A literary form created for modern visual reading.

The story is not a screenplay disguised as a novel. It is prose with cinematic memory: cuts, timing, sound, visual metaphors, physical comedy, and momentum.

It lets the reader "see" the film without the text losing its narrative voice. The format meets readers raised on the rhythm of streaming, but who still want an original authorial voice.

The strongest pitch:

A young man believes happiness depends on choosing right - and discovers that waiting for certainty may be the choice that keeps him from living.

THE WRITER

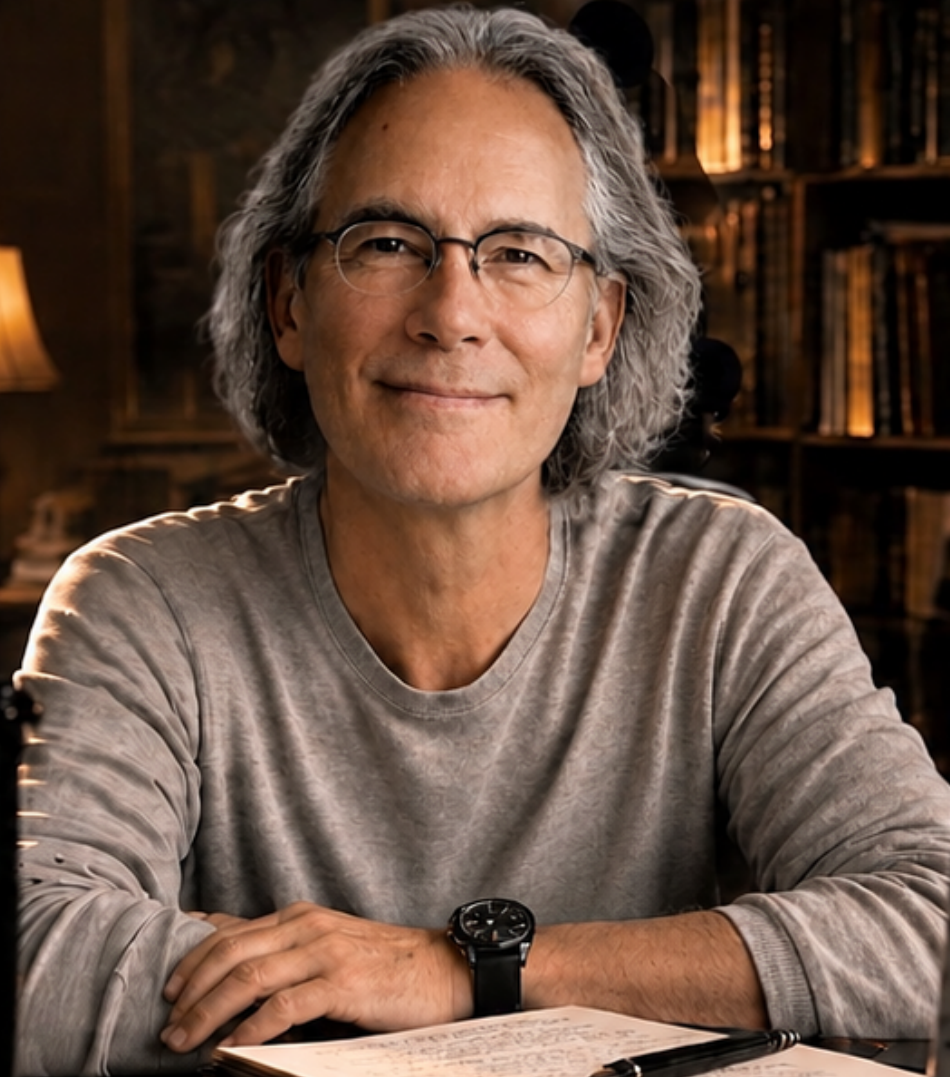
Bjarne O. Henriksen

Creator of ·Gøngehøvdingen· and ·Bill & Daphne·.
Silver Nymph winner at Monte Carlo for ·Eddie
Holm's Second Life·. Original story and
screenplay for ·Ørnens Øje·. European Script
Fund Award for ·Herforth & Jensen·.

A career in visual storytelling now brought into a
new literary format: Read-a-Film prose.

Stories built to be read · and seen.

READ-A-FILM PROSE STORY



THE BOY WHO DIDN'T WANT TO FALL IN LOVE

A boy who refuses to make a mistake must discover that a life constructed never to choose wrong can become the greatest mistake of all.

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