



Breaking NEWS

a short film by **XAVIER DAMASE**



INTRO

128 people around the world attempted the journey.

Only 24 survived.

The city of London hosted 16 of those events. First in 1996. The latest one in June of 2019. When a Mozambican man climbed inside the wheel well of an aircraft — a Boeing 787 Dreamliner — and flew from Kenya's Jomo Kenyatta International Airport to London Heathrow.

As Richard Bentley pointed out in his documentary *The Man Who Fell From The Sky* (2020), the headline seemed to have gotten lost amongst the many migration stories. Leaving the public feeling nonplus vis a vis its incidence. Too many times, the news flashed and by noon the event had receded to the background and life taken back its course. Except of course, for the people most impacted.

Breaking NEWS tells their story. Three characters directly connected to the fallen man: Bacardi, a boy and first witness, the fallen man's immediate family, and a Mozambican mine worker embarking on his own journey to Heathrow. Three perspectives, married into one empowering story of survival, faithfulness and deep empathy. These cases aren't freak occurrences.

They occur every few years yet they have never truly been explored on film. Perhaps because they're too close to home, with London being the most popular destination for wheel well stowaways. But the individuals who have suffered and lost the most deserve their stories told. In this age of information, I believe it's the role of any artist to address the top stories shaping our world and to provide a human and sensitive lens thru which to view them. So we may have a clearer idea of their reasons and be equipped with the tools to interpret and empathize.

With the narrative following the immediate reality of the news via the lives of those most affected. The film draws a universal truth showing that behind every story of migration lies a story of survival and of a dream for a better life.

For creative reasons I took the liberty of combining the details of different cases into one story. So we may explore thru poetic symbolism the many relatable themes of Grief, Mental Health, Family and Human Ambition.







APPROACH

We are manipulating the mind on film. The narrative is designed to dramatize life in such a compelling way that you never see the ideas coming and don't realize until much later how profoundly the film has reached your heart.

Always full-hearted and dangerous, catchy and strange, scary and alluring, simultaneously mainstream and on the fringe. It's by combining opposites that curiosity, engagements and tension arises. We are unapologetically elevating what's interesting and thought-provoking.

Thru textures. Lighting. And by casting distinct faces. We expose reality in a way that goes straight to the human heart. With life-changing decisions, complex issues we can not control and the many ways others' decisions influence our immediate reality.

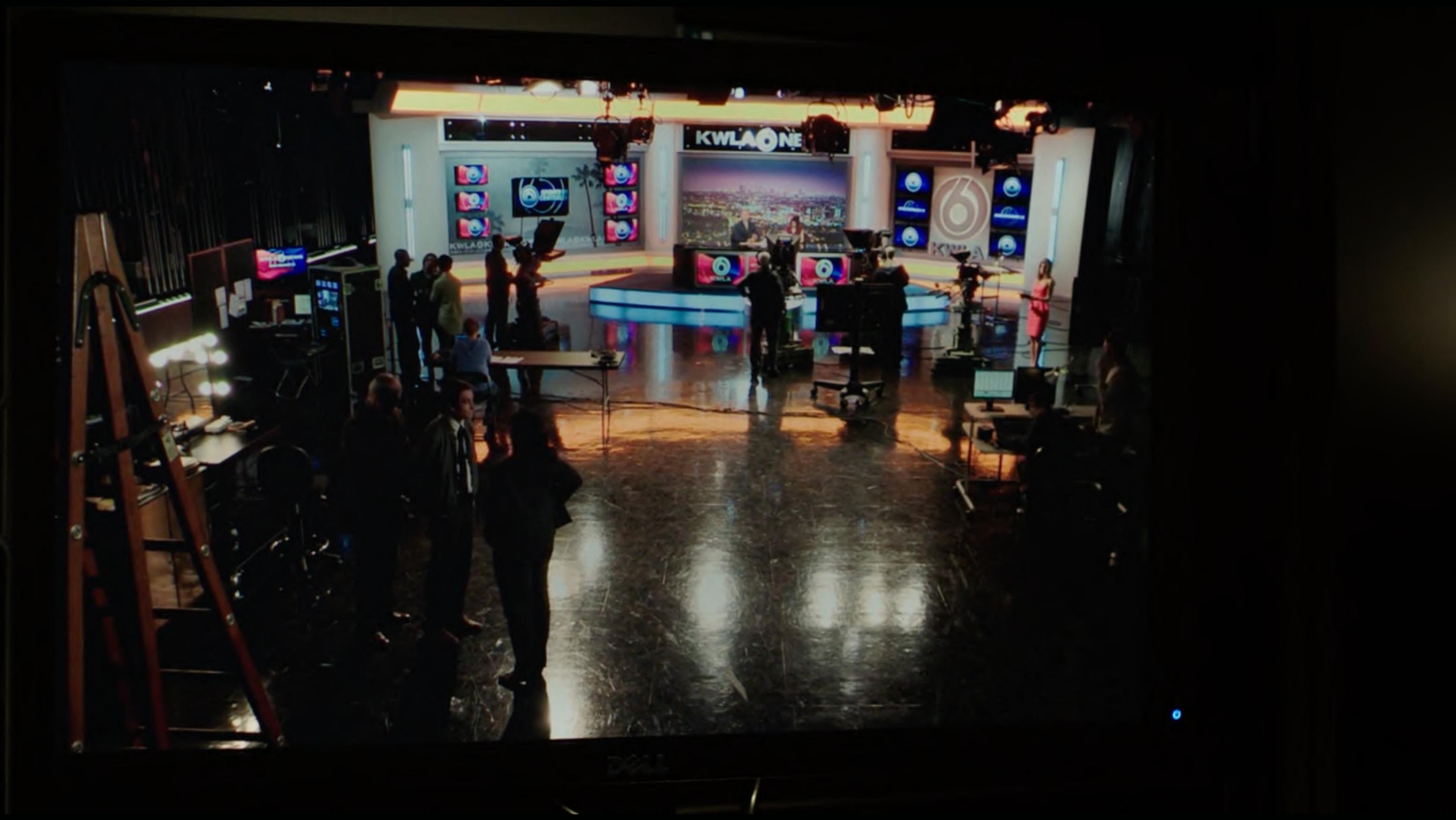
The impactful 10 minute film features little dialogue and is made of short, expressive scenes working towards creating a gateway into the lives of the people most affected.

We want the narrative to take place inside the viewer's mind. So that the storyline not only grows on screen but inside the psyche of the audience. An example of how to achieve this:

The exposition of the stowaway's journey, from hiding in the wheel well to being ejected upon the plane's gearing down for landing, will be disclosed gradually. Key scenes and glimpses of dialogs will help paint a general picture of the incident. But it's not until the very last scene that we complete the puzzle and reveal the portrait of a courageous man fleeing a desperation situation.

My love of cinema revolves around capturing genuine moments and looking for strength in simplicity. Though we are treating a shocking subject, the film finds its heart in sweet moments at unexpected times. For instance when Bacardi is being interrogated by police investigators, and one lays his hand on his shoulder, offering his sympathy thru a simple, symbolic gesture.

Aesthetically pleasing and modern in form, from shooting on multiple formats to smartphone montages re breaking the news on social media, the film feels innovative and contemporary.





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AND WE'RE LIVE







STORY

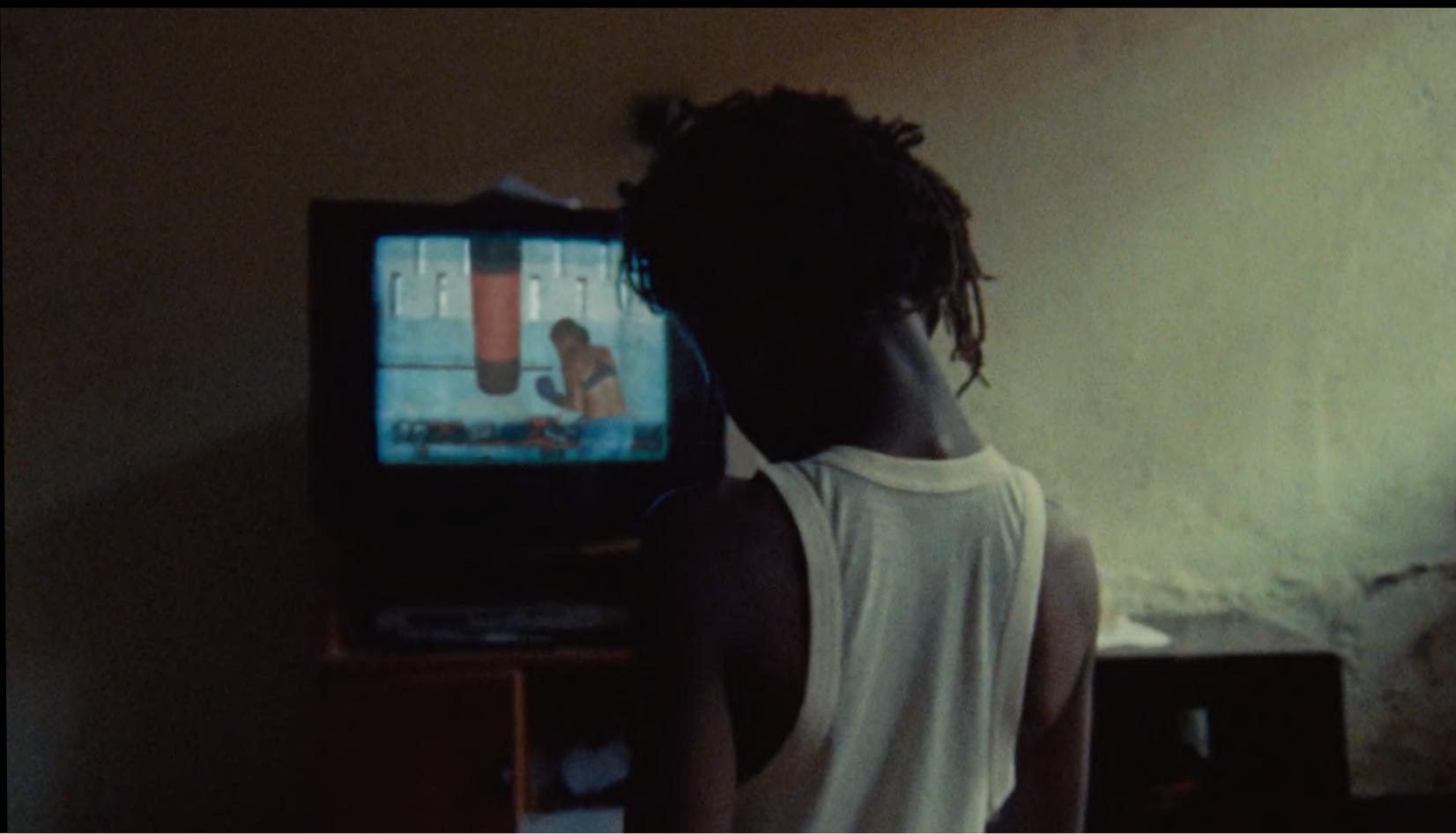
The Breaking News: An anonymous man fell thousands of feet from the underbelly of a plane into one of the wealthiest post codes in London. In Windermere House, three meters away from a young Londoner on his way to school.

The film opens with the event and directly addresses the ways the fallen man's arrival in London has shaken the community, and more specifically BACARDI, a ten years old boy.

By opening with an impactful montage broadcasting the news, the film immediately throws the viewer in the aftermath of the incident — with Bacardi watching the forensic specialists close off the crime scene, to dozing off in class, experiencing powerful flash backs and connecting with his Mother. Through the progression of his arc, these scenes paint an eloquent portrait of Bacardi, but also aspire to get at the universal sentiment of seeking to make sense of an unjust world.

Thru a visit from two police investigators at his home, we learn the man miraculously survived the fall and is currently recovering at St-Thomas hospital. After Bacardi experiences a harrowing dream, he feels compelled to visit the man at the hospital.

Drenched in the cold light of London and with the intimidating specter of an uncertain future, the film takes an unexpected turn and cuts to the HEART of the story.





The bright sun of South Africa shines over Soweto, a busy township south of Johannesburg.

We're inside the fallen man's kitchen with his wife and daughter. The mother has an argument with a Mozambican man in his 30s, Julius. Both are painfully stuck in an in between moment of uncertainty, wariness and anxiety. As neither are yet privy to the husband, the father and friend's survival.

Equally perplexed and unable to edify the family out of in their turmoil, we learn Julius has his own troubles at work and in life. Thru being oppressed by co workers, to killing time until sundown because he has no where else to be.

These scenes gently build upon one another, leading the narrative to an emotional catharsis when, the next morning: we watch Julius pack a rucksack with bread, a bottle of water and a pair of trainers.

Following in the footsteps of the miracle man, Julius makes his way onto the runway of an airport, and climbs inside the wheel well of an aircraft.

At 7.35am local time. South African Airways flight 296 leaves Johannesburg's International Airport on its way to London Heathrow.













INTENTIONS

As an ongoing issue that strikes at the heart of the news cycle, I can't stress enough how committed I am to treating the subject matter sensibly. There lies a universal message in the film. One I intend to respect and uphold. As it is with the utmost empathy for the one's impacted that I hope to tell this story.

My main intention with Breaking News is to sensitize the viewer to the implications at stake. It is to provide a clear and informative lens thru which to process these events. By immersing ourselves fully in the lives and consciousness of the characters. The film finds and highlights the deeply rooted humanity at the core of the event.

I've built on my own set of anxieties to tap into the incredible reality of the event. I've had a very particular and bizarre experience of growing up in New York City, where every low flying plane makes you wonder... raises doubts and makes you question Is this the beginning of a new story? This realization profoundly shaped my point of view, influenced my judgement, and intrinsically lead me to this story of planes, injustice and human ambition.

Deliberately paced, the film explores the incident from multiple perspectives. While rooted in details, and echoing the real stories. The narrative evolves and draws a wholistic picture of the event. We're documenting each moment with absolute care and precision. And allowing suspense to build and to crescendo in a cathartic finale.

Indeed, the viewer will be taken along on a journey and lead to ponder about its cyclical and heart-rending ending. The film opens and closes with a shot of the sky charged with the domineering roar of an aircraft. This parallel pulls in the audience and tells them an explicit message: stow aways are a current incident. So what are we going to do about it?





[CLICK HERE TO LISTEN TO MUSIC THAT INSPIRED THE TONE OF BREAKING NEWS](#)

ON WHEEL WELLS

At every stage, stowing away in the wheel well of a passenger jet is a dangerous mission to undertake. The stowaway may fall out of the plane as it is taking off, as happened to 14-year-old Keith Sapsford in February 1970. If the stowaways survive takeoff, they can be crushed by the landing gear as it retracts into the wheel well.

If the stowaway avoids being crushed, within about 25 minutes of takeoff, most passenger planes reach a cruising altitude of 35,000ft feet. The temperature outside the plane is approximately -54C, although the hydraulic lines used to deploy the landing gear emit heat, raising the temperature by as much as 20C. Still, -34C is cold enough to induce hypothermia.

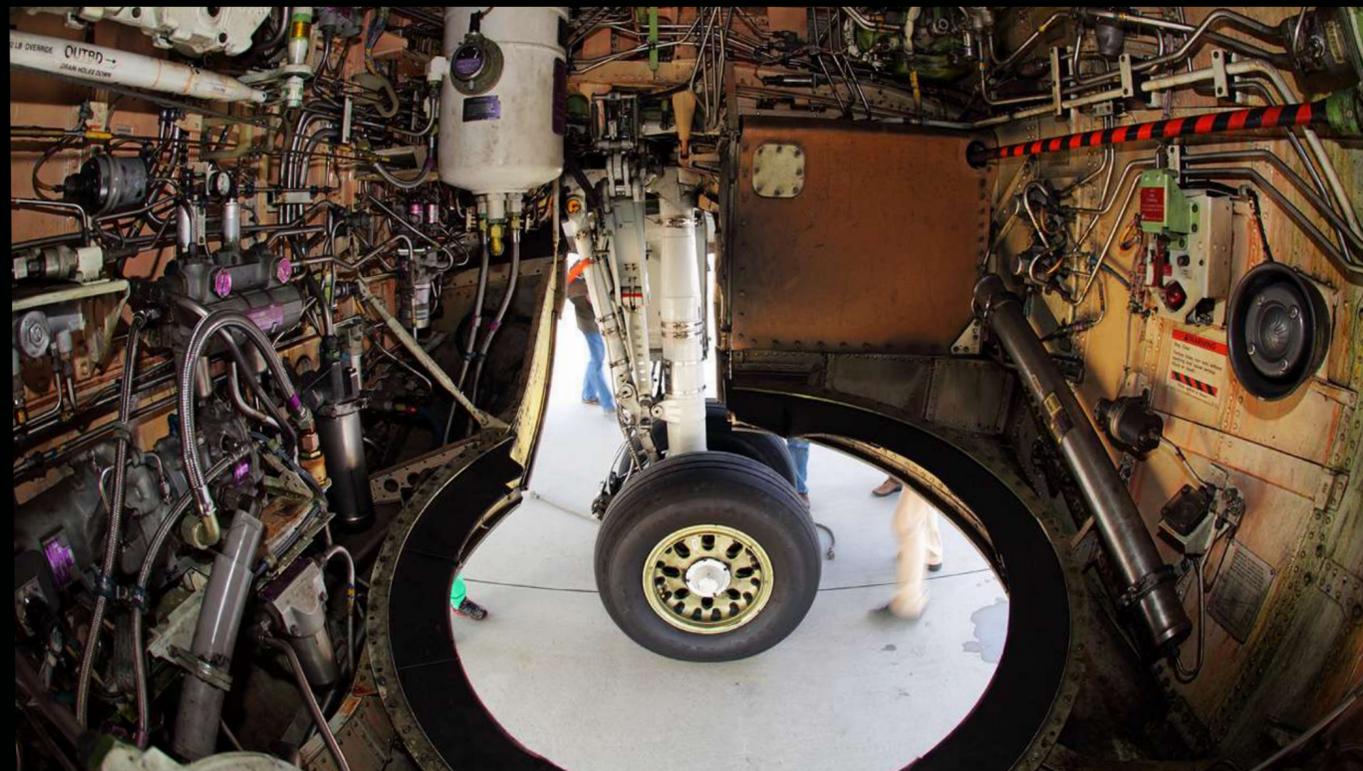




The air pressure at cruising altitude is around four times lower than sea level, which means that a person's lungs cannot draw sufficient oxygen from the air. This will lead to hypoxia.

If the stowaway somehow survives the journey, they will certainly be unconscious when the plane begins its descent. So when the plane's landing gear extends on its final approach, usually within five miles of the runway, the stowaway will probably fall from the wheel well thousands of feet below. This is why the stowaways are sometimes found in south London, under the Heathrow flight path.

reference ([click here](#))



& **LOOK**
TONE



The bold in form and subject matter, the film finds its heart in a sequence of touching moments. From Bacardi's life at home, to a cherished moment with the fallen man's wife and daughter. I want to remind the viewer that at the heart of our film lies an infinitely nuanced story of love and resilience. These sentiments essentially make up the heartbeat of the story.

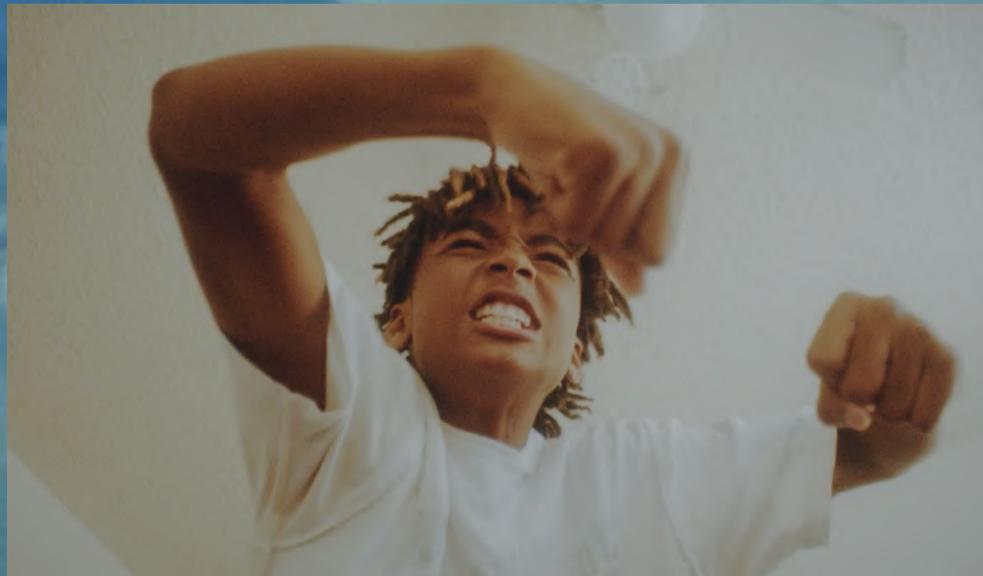
By virtue of falling into the subjective reality of our characters, we will surprise the viewer with unexpected moments of hyper realism. With vivid flashbacks, parallel story lines, dream sequences and dynamic compositions. The film ultimately finds its thread in a mysterious universal frequency vibrating throughout every fibre of every scene.

All of these short moments combined tell a powerfully emotive narrative accompanied with a perfectly timed soundtrack, wallowing in heavy based melancholy, and obviously, our immense soundscape which embeds the clean and affective visuals into an almost tangible reality.





CASTING



A bit more artistically inclined and sensitive than most, Bacardi is neither a dweeb, nor an athlete, nor a popular kid. He's a normal boy growing up in London — a highly relatable any-kid trying to make sense of things.

Finding the right cast for the film, developing their character and refining their performance is where I will dedicate most of my energy. Casting locally in both London and Johannesburg will be elemental in setting the film on the right tone.

In the casting process, it is my aim to create a bond of trust with the cast and to have their participation in the film be a cathartic and positive experience for them.

Going thru the Identity Agency Group to assist in finding our London cast will help bring the highest quality actors to the fore and allow us to work with the vibrant community.

The desire is to, through a meaningful collaboration, render truer-than-true, naturalistic “performances” in which viewers will see themselves.

Whether the cast relates to the story through an experience which summons grief or another but equally complex emotion, I want to work with them on bringing the journey to a place of universal truth.

My aim is to make the film so incredibly precise and close to our casts' experiences that, in turn, paradoxically, it becomes immensely relatable to all because of its undeniable authenticity.



Johannesburg, South Africa:

Julius is a Mozambican man in his early thirties. From the first frame we realize this is a man that has lived many lifetimes. The things he has seen show his gaze, in his intensity. I aim to cast a man local to Soweto, someone who knows the ins and outs of the city and can bring a real authenticity to the character.



Casting a real mother and daughter to play the leads in the “matchbox” house sequence will be primordial in grounding their chemistry directly within the rich and manifest reality of the film. Always gunning for the real and truthful, I encourage the “participants” to find the emotions by pulling from personal experience in order to bring life to the characters.

LOCATIONS



The film sees two key locations: London and the township of Soweto. Shooting in multiple environments allows the cinematic breath of the film to feel worldly and universal. All while immersing the viewer deep in the multidimensional plane of both cultures, the film transcends its locality and finds its common denominator in the sweeping lives of the characters, its inhabitants.

LONDON, UK

WINDERMERE HOUSE

The London sequence takes place in Twickenham, a borough of London west of Richmond. Most specifically the film will shoot in the ends of Winderemere house. An imposing estate located 400 meters below the flightpath to Heathrow Airport. I've been going back and forth, meeting the locals of Winderemere and have since created a strong rapport that'll immeasurably inform the production.



SOWETO TOWNSHIP

JOHANNESBURG, SOUTH AFRICA

Soweto is a large township south of Johannesburg located in the city's mining belt. Its name is an English syllabic abbreviation for South Western Townships.

Sara Blecher and Rimi Raphoto's documentary *Surfing Soweto* (2006) addresses the phenomenon of young kids "surfing" on the roofs of Soweto trains, and the social problem this represents.

Their film deeply inspired the atmosphere of *Breaking NEWS* and informed the tone of its backdrop.

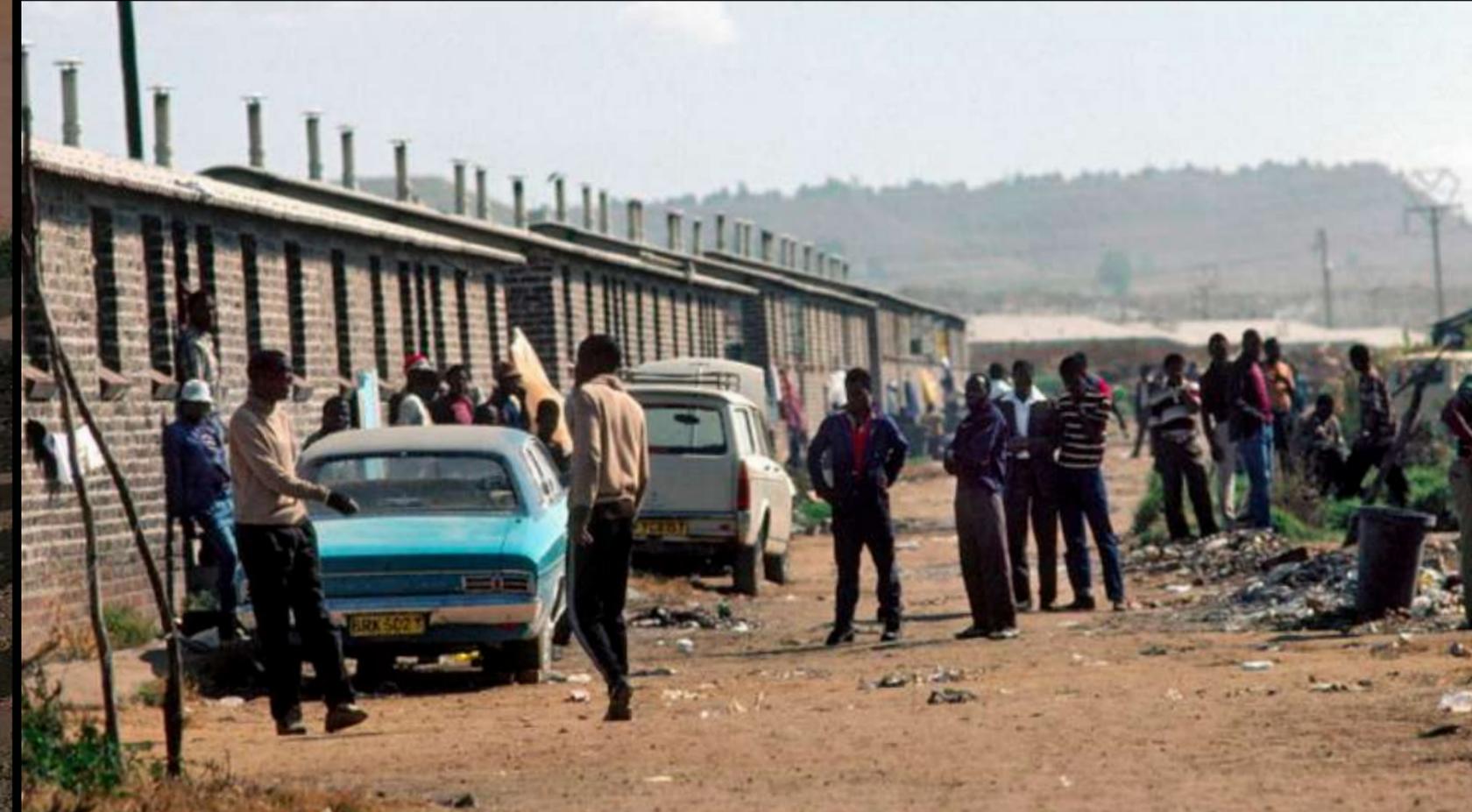
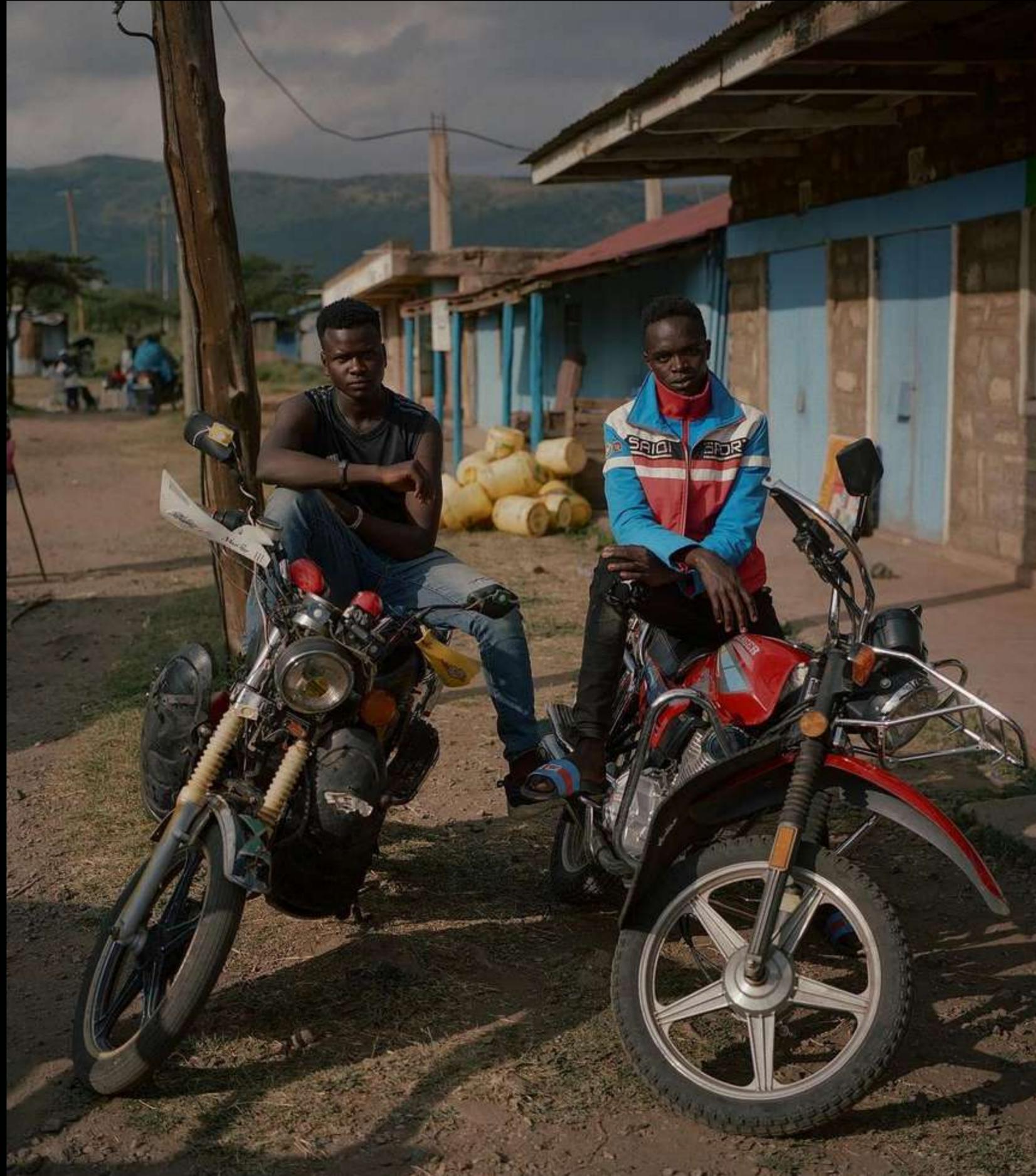
On the airport sequence: I understand this will be a crucial part of the story and a complex one to achieve. To realize a genuine and realizable scene, we will wed footage of actual locations with VFX shots during the post production stage.











SOUND DESIGN

The soundscape maintains the rhythm of a shot, of a scene and of the piece. It gives the spectator the feeling that this is reality, that what they're seeing carries all the elements of everyday life.

A key part here is natural sound. It's the TV reporting the news in the background. It's this guy on the second floor who is repairing something in his apartment. He's drilling. Then, there's this telephone that rings that nobody has the time to answer. This helps a lot with the tension of the film. Equally, the thundering sound of aircraft engines will be felt throughout the London sequence. Using its mechanical roar will be vital to sustaining that tension.

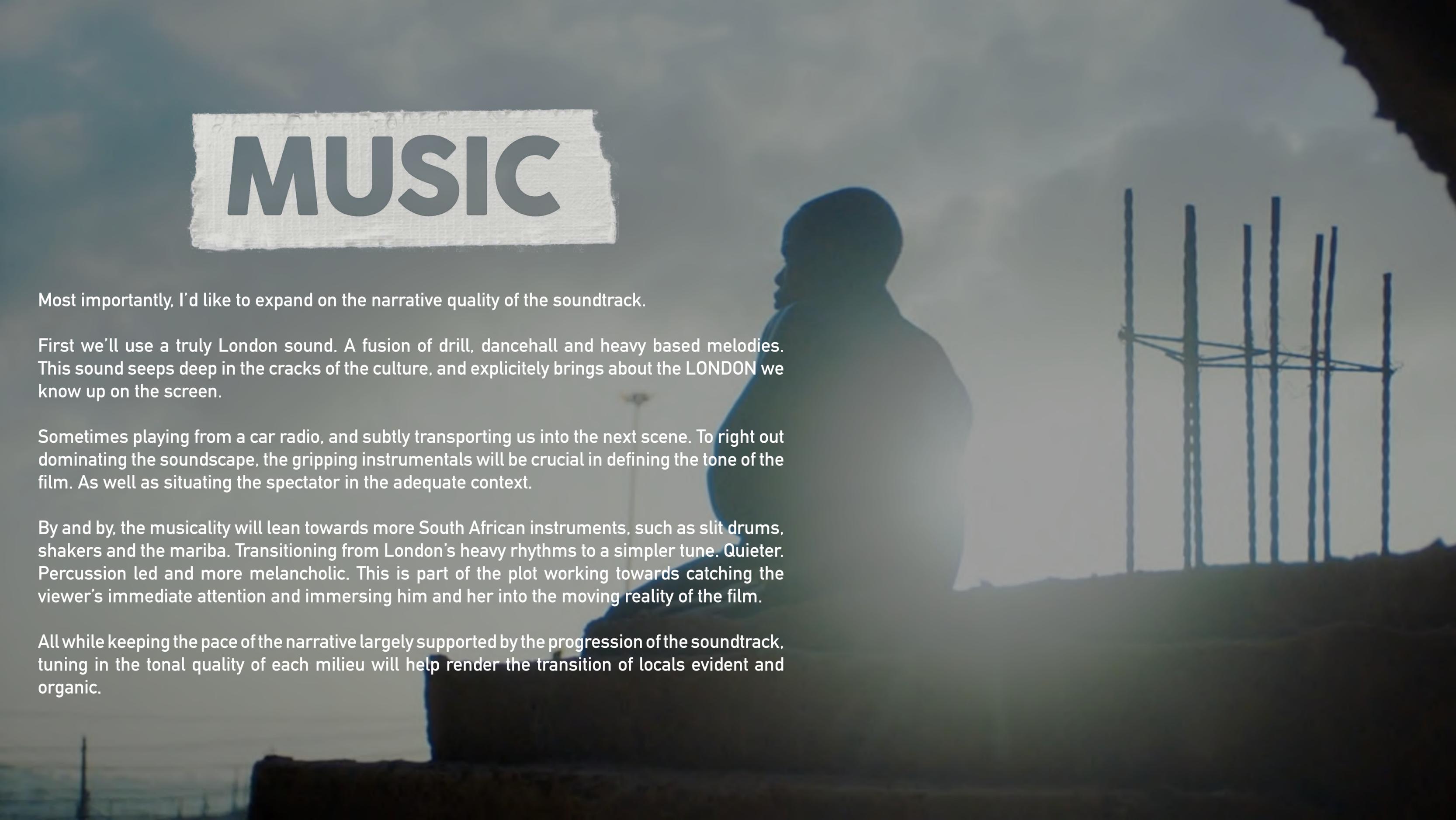
The edit will be technically VERY precise so all these elements connect with each other but feel organic and part of the visuals.

I am very much attached to all of my sound coming from my shooting. If there's a glass being broken in the film, I like to have the sound of that glass being broken. Also, we'll take a lot of extra sound for the actors. Pretty often, we'll do the same take with the actors without the camera, to get the sound safely and very clean.

Performance wise, I encourage the cast to speak in a very low voice while filming. I think that you are much more expressive when you talk softly. There are a lot of shades in the way actors tell their lines and a lot of subtext. It's not what you say. It's what you imply, and what you mean. A lot of context gets expressed that way.



MUSIC

A silhouette of a person sitting on a ledge, looking out over a landscape with a wooden structure in the background.

Most importantly, I'd like to expand on the narrative quality of the soundtrack.

First we'll use a truly London sound. A fusion of drill, dancehall and heavy based melodies. This sound seeps deep in the cracks of the culture, and explicitly brings about the LONDON we know up on the screen.

Sometimes playing from a car radio, and subtly transporting us into the next scene. To right out dominating the soundscape, the gripping instrumentals will be crucial in defining the tone of the film. As well as situating the spectator in the adequate context.

By and by, the musicality will lean towards more South African instruments, such as slit drums, shakers and the mariba. Transitioning from London's heavy rhythms to a simpler tune. Quieter. Percussion led and more melancholic. This is part of the plot working towards catching the viewer's immediate attention and immersing him and her into the moving reality of the film.

All while keeping the pace of the narrative largely supported by the progression of the soundtrack, tuning in the tonal quality of each milieu will help render the transition of locals evident and organic.





VISUAL APPROACH

Along with thoughtful compositions, which carefully threads between ethereal and naturalistic, this is where, conceptually, shooting on multiple formats takes its significance.

Inter-weaving Super 16mm Film with sharp digital imagery, smartphone clips and drone footage nuances the everyday and articulates the character's psyche. This marriage of formats helps to tap into the subconscious of the viewer via several means. Each working towards generating a visceral reaction, which in turn invoke one's own memories of sharing a news story, or being at the center of it.

Always capturing the bit of poetry in the normal and emphasizing it, all while evoking a subtle sense of looming danger, shooting on these formats affects the feel of the film tremendously of course, but also the approach of the filmmaking.

In some scenes this will mean rehearsing extensively with the crew and cast, while in others the method will be to call action for the participants to 'act', be fairly loosely and for a long period of time.

On moments of hyper reality: For example, in the flashbacks: We'll use lower frames rates to create a blurry effect acting like a memory. The sounds is felt sharp and clear, but the visuals are slow and blurry. As the film progresses we gradually and carefully incorporate floaty movement shot at 30fps for a slight oneiric feel.

In three sequences, such as in the impactful opening scene, we'll composite the clouds and fallen man in the VFX suite. With my collaborator Harry Davidson at the helm, and my great friend Karol Jurga behind the camera, we'll use special effects subtly and fittingly so the visuals flow naturally

Proceeding between being intimately close to the characters using long, compact lenses, to being around them like an omniscient spirit using shorter focal lengths. The framing always follows the emotion to a T.



Production & Release

The film will shoot in London for a period of five days in the Fall of 2022. And four days in Johannesburg. The small crew will consist of close and trusted collaborators for an intimate and loving set which will nurture a safe environment of shared vulnerabilities, for those in front of the camera as well as behind.

The aim is to complete the film by January 2023 and to then premiere at a top tier festivals. Subsequently, the film will be made available online for free in the late Fall of 2023.

Targeted festivals include Sundance, BIFA, Berlin, Cannes, Locarno, Venice and TIFF. Targeted online platforms include Vimeo, Le Cinéma Club, Nowness, Short of the Week, Booooooom and Directors Library among others.

The story is the seed of a feature film idea that's been growing in the back of my mind for close to a decade.

[Link to Production Schedule Document](#)

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Environmental Commitment

Our ambition is to approach production safe in the knowledge that the only impact of the film will be cultural. My production team and I have worked on many projects where sustainability was actively on our minds. We have evolved to implement four methods to reducing waste from pre to post production.

We aim to order only vegan catering for our cast and crew. Benefiting from whole grains, fruits, vegetables, beans, peas, nuts, and seeds all while providing sufficient amounts of fiber, iron, calcium, essential fatty acids and vitamins.

Zero plastic. This includes no straws, cups and correx for starters. This also means using biodegradable materials wherever possible, including utensils, shoe covers, bin bags and even coffee pods and tea bags. We also encourage the cast and crew to bring their own water bottles on set, to be filled and refilled. Any other waste will be kept to a minimum through recycling, and Albert recommended waste disposal suppliers.

Paperless production. We encourage everyone to use their smartphones, tablets and laptops on set. We also use the StudioBind app to centralize all the information from call sheets to production schedules, so we don't need to print anything at all.

Green Travel. We prioritize using carbon-neutral taxis and electric vehicles. We encourage people to use public transport as much as possible. And any unavoidable carbon emissions from flights will be offset at the end of the production.

Finally, we plan to set up a Carbon Action Plan early in the pre-production stage to actively find ways of reducing waste and our impact on the environment. Ideally, with the goal of being awarded the Albert Certification stamp, which we'd showcase in the film's end credits.

Diversity Commitment

We're telling a meaningful story of love and resilience amongst those less recognized in cinema. Always working towards avoiding tropes and creating multidimensional characters, every lead role in the film helms from South African and/or East African decent.

The film's supporting roles, from Bacardi's Mother and Sister to the fallen man's Wife and Daughter, make the cast of our film fully gender balanced.

The narrative explores familiar themes of Injustice, Survival and the lengths of Human Ambition via a new and original lens. Through a mix bag of familiar and unfamiliar characters, the themes at the core of the event are explored thru grit and empathy.

We've heard about stow away cases in the news papers in cold and factual terms. Our film tackles the subject humanly. It bridges their decision to flee their country to a logical, if uneasy resolution. And aims to encourage the viewer to engage with their struggle, to ask questions and to have the discussion about migration, quality of life and what they would do if put in such a situation — whether it be from Bacardi's dealing with a traumatic event or Julius' having to make a life changing decision.

Commitment to inclusion throughout the recruitment process of the film, from cast to crew to heads of departments (composer; costume designer; editor; production designer and producer), will be of vital importance. My intention is for the majority of the team to helm from under-represented backgrounds, such as those from the LGBTQIA+ community, Black, Asian and other minority ethnic communities. It is equally our intention to meet a 50-50 gender balance in the recruitment process.

Speaking from experience, I find that a multicultural and diverse set, where each member can freely bring their own life baggage to the shoot, immensely enriches the experience and by affect, heightens the quality of the film we're making.

On this note, I'd like to stress my commitment to nurturing a positive tone and culture on set. By setting the tone and making sure the team members respect each other and work towards the same common goal of making a great and influential film.



Financial Plan

We truly believe a story of this scope deserves a sincere approach and thus will necessitate a creative financial strategy.

Based on our collective experience of working on ambitious projects, we've created two budgets that estimate the overall cost of the London sequence and Soweto sequence.

Most importantly, we intend on being flexible throughout the development and pre-production stages. As we are committed to lowering costs where possible. And are inclined to accommodating financial insights into how to bring Breaking News to fruition in the most sensible manner.

Beyond investing our own money into the project and sourcing sums from independent financiers, we are currently applying to a number of funding opportunities, including the Arts Council England, BFI Film Fund, Genera Film, British Short Film Fund, First Flights and Shore Script amongst others.

We are equally looking to benefit from as many favors from collaborators and friends as possible to help bring this passion project to the big screen.



Last Note

Breaking News fits in the evolution of my body of work of the sincere examination of vat conveying every person's need for self-realization. Building on the raw emotions of the former and the unadulterated big-heartedness of the latter, 'Breaking News' is but an attempt at locating the source of how certain events come to define who we are as moral beings.

Thank you for reading.

Xavier



thank you

BREAKING NEWS

Written by
Xavier Damase

SEPT 8TH, 2021
Playlist: shorturl.at/dmsSY

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SCENE 01: EXT. OVER RICHMOND - WEST LONDON - 7AM

THE ROAR OF AN AIRCRAFT ENGINE WITHDRAWS IN THE BACKGROUND ;

THE FILM OPENS WITH AN AERIAL VIEW OF WEST LONDON. WE'RE FLYING OVER CLOUDS FLOATING ABOVE RICHMOND. STARING STRAIGHT AHEAD ;

A Man Falls Into Frame. We watch him plummet down the frame. WE TILT DOWN WITH HIM until he meets the clouds ;

ANGLE, CLOSE ON:

THE MAN, (41yo, Mozambican) falls thru the clouds, unconscious. THE SOUND OF HIS CLOTHES VIBRATES IN THE WIND DOMINATES. HIS BODY DIVIDES AIR MOLECULES LEAVING A TRAIL IN HIS WAKE ;

Earth, the neighborhood of TWICKENHAM instantly appears.

CUT TO:

SCENE 02: EXT. WINDERMERE HOUSE, TWICKENHAM - THAT MOMENT

We're in a quiet parking lot. A few guys hang in the foreground. The CAMERA PUSHES past them and onto a specific shrub ;

BEAT

The Man LANDS QUICKLY AND DISAPPEARS IN THE SHRUB'S FOLIAGE.

CUT TO, FULL SCREEN:

A COLOR TEST CARD SOUNDS "BEEEEEEEEEEEP" FOR 2.5 SECONDS.

CUT TO:

SCENE 03: INT. DIRECTING STATION, BROADCASTING STUDIO - MORNING

CLOSE on a Director's FINGERS SNAPPING AWAY ;

DIRECTOR (O.C.)
Cut to the card. Cut to the fucking
card.

ANGLE ON THE ROOM, THE BROADCAST STATION'S "BREAKING NEWS"
TEMPLATE POPS UP ON EVERY SCREEN ;

SCENE 04: INT. NEWS SET - CONT'D

A CREW MEMBER (30s) approaches the ANCHORWOMAN (50s) behind the news desk. They swap ear pieces ;

ANCHORWOMAN
(her index meets her ear,
to the director)
I can hear you now.

The FIRST AD (50s) hand-signals Five, Four, Three, Two... as the HUMMING and BUZZING of the studio FADES TO SILENCE.

ANGLE, addressing the viewers at home ;

ANCHORWOMAN
The body of a man fell from a passenger plane this morning, landing in Windermere estate. Making this the second stowaway case this week.

CUT TO:

SCENE 05: WINDERMERE HOUSE - CRIME SCENE - MORNING

AN AIRPLANE FLIES OVER WINDERMERE HOUSE -- THE CAMERA PANS DOWN TO A GROUP OF MEN, WATCHING THE CRIME SCENE UNWIND ;

A crew of forensic specialists clean the shrub and its vicinity ;

ANGLE ON A YOUNG BOY (BACARDI, 10yo) youngest of the gang, watching ;

Different news units reporting on the event and interviewing bystanders. The paramedics lift the body onto a stretcher.

ANGLE, CLOSE UP ON the fallen man's index and middle fingers lifting and making a peace sign.

A MAN ON A HEFTY SPEED BIKE PULLS UP to the gang: JEWELS (30s, 6"6', British). He removes his helmet ;

THE CAMERA TILTS UP TO A CLOSE UP of diamonds incrusting in the side of his face. Together they form a crescent moon orbiting his right eye.

ANGLE, INSERT of each diamond twinkling in the sun -- 72fps.

ANGLE, A break in the cloud allows a streak of sunlight to warm the scene.

ONE OF THE GUYS POINTS at an AIRPLANE on its flightpath to Heathrow Airport. They're all shielding their eyes and squinting into the sky ;

SCENE 06: FLASH BACK, THE SHRUB

ANGLE, THE MAN FALLS ONCE MORE. THE IMPACT IS FELT ONCE AGAIN, THIS TIME SHARPER ;

ANGLE, THE CAMERA PUSHES IN FAST ON BACARDI, TREMBLING BUT SILENT. HIS EYES STUCK ON THE SHRUB, HIS HEART BEATING FAST ;

ANGLE, CLOSE UP On Blood Dribbling From A Leaf.

CUT TO:

SCENE 07: CLASS ROOM, SCHOOL

Bacardi in class, at his desk. In a deep daze ;

The TEACHER (30s) calls him out -- The school's headmaster (60s) stands at the door, asking to meet him in the corridor ;

SCENE 08: CORRIDOR, MOMENTS LATER

THE CAMERA PUSHES IN ON Bacardi being interviewed by the Headmaster and school's nurse. His Expression Is Blank, Barely Listening ;

SCENE 09: IN AN ABANDONED VW BEETLE -- SIDE OF ROAD

A moment to himself sitting in the driver's seat of an abandoned VW Beetle. This is his church, his place for a peace of mind. His phone buzzing. Mom calls but he doesn't notice. Eyes closed, he sees:

SHOT: THE PORTRAIT OF THE FALLEN MAN STARING DEEP INTO THE LENS. HIS FOREHEAD IS CRACKED OPEN -- SHOT AT 72FPS.

CUT TO:

SCENE 10: INT. KITCHEN, HOME - WINDERMERE HOUSE - NIGHT

IT'S POURING RAIN OUTSIDE ;

At a wooden dinner table, MOM (40s) walks in with Bacardi's plate.

His sister (20s) grabs his hand and gives him a warm, consoling smile when realizing Bacardi is not eating ;

CUT TO:

SCENE 11: DOORWAY / HALLWAY, HOME - THAT MOMENT

ANGLE, VIEW FROM THE DOOR'S PEEPHOLE: A YOUNG MAN (20s) sprints down the corridor. Next, TWO POLICE INVESTIGATORS walk in our fish eye perspective. They KNOCK ;

A BIT LATER: At the door, Bacardi leans against his Mom, holding her hand -- is being interviewed by the officers.

One of them lays a hand on Bacardi's shoulder, Apologizing and Empathizing With His Situation As A Witness Of The Incident ;

SCENE 12: INT. KITCHEN, HOME - NIGHT

Mom smokes a cigarette at the kitchen table, catching up on the news:

On a small TV sitting on the kitchen counter, the picture of the Unconscious Man Appears In A Vignette Left Of The Anchorwoman,

ANGLE, CLOSE UP ON The Picture of the Fallen Man.

SCENE 13: INT. BATHROOM - NIGHT

DREAM SEQUENCE:

Bacardi lays in a bathtub. He looks up at a Droplet Of Liquid Mercury Falling From The Ceiling And Landing In His Eye.

He slides in the water as the soap bubbles turn into clouds. Before we know it he's falling, FREE DIVING IN THE SKY GROWING BLUER AND DARKER ;

It's Bliss For a BEAT -- UNTIL HE CRASHES IN THE THICK SHURB.

<<<<<HE WAKES UPPPPP>>>>> JOLTING UP IN HIS BED ;

SCENE 14: MAGAZINE STAND - TWICKENHAM - EARLY MORNING

ON A QUIET STREET. THE CAMERA PUSHES IN ON THE TIMES: THE PICTURE OF THE TWO FALLEN MEN COVERS THE FIRST PAGE ;

ANGLE, INSERT OF THE NEWSPAPER HEADLINE READS IN BLACK OVER WHITE: THE MIRACLE MAN SURVIVES [...] IS RECOVERING AT ST THOMAS HOSPITAL.

TRANSITION FROM PAPER TO DIGITAL:

SCENE 15: MONTAGE SEQUENCE (SOCIAL MEDIA) - THAT MORNING

THE NEWS GETS TWEETED AND RETWEETED ; A MONTAGE OF CLIPS OF THE MAN FALLING TAKEN FROM VARIOUS SMARTPHONES ACROSS WEST LONDON GARNERS VIEWS ON YOUTUBE ;

THE BUSY ATMOSPHERE OF A HOSPITAL HALLWAY FADES IN ;

SCENE 16: INT. ST-THOMAS HOSPITAL - DAY

The floor is busy with police officers, nurses, doctors and journalists with recording devices at their fingertips looking for SOUNDBITES ;

"He's sleeping"

...

"He's breathing"

...

"He fell Four Hundred meters"

...

"It's A Miracle. He's a live."

...

"What do we know? / Nothing."

BACARDI LET'S GO OF HIS MOTHER'S HAND AND WALKS THRU THE CROWD. THRU A DOOR OPENING, HE CATCHES A GLIMPSE OF THE FALLEN MAN RECOVERING IN BED. HIS LEGS AND ARM HELD UP IN HEAVY CASTS.

ANGLE, THE CAMERA PUSHES IN ON BACARDI, WATCHING FROM AFAR:

The fallen man is interviewed by two Police Investigators. His Unbroken Arm Handcuffed To The Hospital Bed. One holds a grubby rucksack, while the other shows him a photograph:

FALLEN MAN

(murmures)

This is my family.

CUT TO:

SCENE 17: SOWETO, JOHANNESBURG, SOUTH AFRICA - AFTERNOON

TITLE CARD reads in YELLOW over the establishing shot of a busy township, in Johannesburg:

"SOWETO, JOHANNESBURG, SOUTH AFRICA"

SCENE 18: INT. KITCHEN, HOUSE - EVENING

We're inside the fallen man's kitchen, CLOSE on a young DAUGHTER (10yo) listening to and watching an argument from the doorframe:

JULIUS (40s, Mozambican) argues with a WOMAN (40s, wife of the fallen man). She's distressed and on the verge of a nervous break down -- HITTING Julius' chest repeatedly, asking in ZULU, screaming:

WOMAN

Is he in London? Is he alive?

Where is my husband???

* Not yet privy to his remarkable recovery ;

JULIUS

And he's my brother! You don't

think I'd tell you if I knew??

** Every Line Clearly Subtitled In English ;

The young daughter moves away from the doorframe and hides. The argument continues in the BG as Tears Swell Up In Her Eyes ;

JULIUS Storms Past Her, Exiting.

SCENE 19: INT. BEDROOM - LATER THAT NIGHT

A fleeting moment between the MOTHER AND DAUGHTER holding each other tightly, pondering about the faith of their LUCAS, the Fallen Man, Husband and Father.

ANGLE, they own the same photograph as the two investigators. On the photograph: The Three of Them, Lucas and Mother with their young daughter looking off camera ;

SCENE 20: MINE FIELD, JOHANNESBURG - MID DAY

A BLAZIN HOT DAY.

JULIUS, AT WORK, OVERHEARS COLLEAGUES RAVING ABOUT: THE MIRACLE MAN HAVING SURVIVED. THEY'RE LAUGHING IT OFF, IN DISBELIEF.

A BIG, IMPOSING MAN (30s) COMES UP AND PUSHES OUR JULIUS. ASKING FOR THE *MOTORBIKE*. THE *MOTORBIKE*... JULIUS DOESN'T HAVE AN ANSWER ;

THE BIG MAN SMACKS HIM IN THE MOUTH. LEAVING JULIUS DEFEATED AND WITH A BLOODY LIP.

CUT TO:

SCENE 21: STREET - EVENING

Julius kills time watching the life of Soweto unfold before his eyes. He smokes an unfiltered cigarette, deep in thought.

Across the street, young kids go thru the motion of surfing on the roofs of Soweto trains.

A STRANGER walks by and hands him the rest of his Fanta. Julius doesn't say anything, is simply grateful.

CUT TO:

SCENE 22: JULIUS' MAKESHIFT SHED, SOWETO - 5AM

FROM PICTURES PINNED TO HIS CLAY WALL, WE KNOW THAT THIS IS SOMETHING HE'S BEEN PLANNING: CUT OUTS OF AIRCRAFTS, WHEEL WELLS, AND THE PICTURE OF LUCAS, THE MIRACLE MAN.

IT'S EARLY IN THE MORNING, DARKNESS STILL LOOMS. JULIUS PACKS A RUCK SACK WITH BREAD, THE BOTTLE OF FANTA, A BOTTLE OF WATER AND A PAIR OF TRAINERS ;

CUT TO:

SCENE 23: O.R. TAMBO INTERNATIONAL AIRPORT - 8AM

JULIUS IS CROUCHED BY A FENCE, ON THE LOOK OUT. HE'S ALREADY INSIDE THE AIRPORT COMPOUND.

THE MOMENT ARISES AND HE SEIZES IT. HE JUMPS AND RACES ACROSS THE RUNWAY >>> HIDING BEHIND THE REAR WHEEL OF AN AIRCRAFT TEMPORARILY STATIONED AT A GATE.

HE CLIMBS ONTO THE OLEO CYLINDER AND INTO THE WHEEL WELL.

SCENE 24: INT. PLANE - THAT MOMENT

ANGLE, INSERT OF THE "SEATBELT SIGN" TURNING ON WITH A DING ;

The lights inside the first class cabin dim down as an AIR HOSTESS (30s) approaches a BUSINESS MAN reading the papers:

AIR HOSTESS (O.C.)
Champagne or orange juice?

SCENE 25: EXT. RUNWAY - MOMENTS LATER

THE HUGE AIRCRAFT TURNS ONTO A RUNWAY. AFTER A BEAT, ITS ENGINE STARTS. THE WHEELS BEGIN TO MOVE AND ARE NOW PICKING UP SPEED.

THE PLANE ACCELERATES. THE FRONT WHEELS LIFT.

AND IT TAKES OFF.

WE FOLLOW THE PLANE TAKING FLIGHT. WITH ITS LANDING GEARS RETRACTING INTO THE WHEEL WELLS.

WE STAY ON IT FOR BEAT. ENGINE ROARING.

CUT TO BLACK.