

**BREAKING NEWS**

Written by  
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Playlist: [shorturl.at/dmsY](https://shorturl.at/dmsY)

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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.