

Point of View

Selected scenes (2nd draft)

*** IMPORTANT. Please note that although one narrative layer of Point of View develops in a relatively traditional narrative arc, the order of the scenes below may appear in a different order in the final edit of the film. As this is a selection of scenes from the second draft of the manuscript, more scenes will be added while some may be altered or removed. Once the scenes have been recorded the recordings will be deconstructed and restructured to uncover the protagonist - JACK's story. JACK is exhausted, disillusioned, scared, and separated from his wife and daughter. He is fighting the elements in a seemingly endless desert hoping to get to the Promised Land where he gambled everything to go with his family. En route he forms a relationship with a fugitive AI Surveillance drone. The spectator will be taken on an emotional journey that jumps in time and space. Everything is happening in the mind of JACK (whose POV we share), as he is moving through the desert.

'Point of View - JACK CALLS PAUL'

- We see a person sleeping on the ground in a desert. It is early dawn.
- The sun is coming up.
- The person wakes up, puts on his rucksack and starts walking.
- We cut to the POV of the person walking. This is JACK, the protagonist.
- Throughout, the film is grainy, the colours are saturated red/orange nuances.
- We hear feet walking in sand.
- We hear wind in dry bushes and in the loose clothes worn by the protagonist, FAAZ.
- We hear birds sing subtly.
- We hear the ring of a mobile phone
- We hear it being picked up.

PAUL: Hi. Can't come to the phone. Leave your name and number and I'll get back to you.

JACK: 'Hi Paul...'

'It's Jack. You helped me cross by boat...on the night of the 23rd.

Me and my wife and our little girl.

We met you at the clock tower. Remember?

Anyway, we got split up that night and they were supposed to get the next boat, but they never arrived, and I don't know what to do.

It's been a week now...

Do you know where they are?

Can you tell me anything?

Please.

Tell me some news...
Please!
I'm desperate.
...Alright, call me back...please...
Thanks.
Bye'

'Point of View - JACK MEETS ATIF'

- We see a hard and rocky desert landscape from the point of view of JACK - our main protagonist as he is walking.
- JACK [POV] looks around to orient himself [this movement fits the narration].
- We get to the top of a hill. The camera stops and we see an endless desert landscape.
- JACK resumes walking...

- We hear heavy breathing from JACK as he is dragging his feet through desert sand.
- We hear a musical score of high tones that underlines the sensation of unbearable light and heat.
- We hear the sounds of a busy transport hub somewhere in North Africa.
- There are voices shouting in French, Arabic and accented English.
- Often we hear merchants shouting 'Drinking Water' in various languages.
- We hear an English voice speaking loudly into a mobile, trying to make himself heard over the noise.

JACK: 'I'm here...'

- As he waits for an answer he is again lost in the sounds of the busy bus station

JACK: 'Where?'

- We hear him moving his head from side to side looking through the crowds.

JACK: 'I can't see you'

'Where?' [getting annoyed]

'Where!?'

'Yes, OK. I see it.'

- We hear him begin to walk through the crowd, getting jostled as he does.

JACK: 'Excuse me... Sorry..sorry' [in English]

- We hear him pushing through the crowd for a while longer then we hear him enter a cafe.
- The noise outside recedes and is replaced by the sounds of the inside of a cafe.
- We hear a coffee machine, the TV in the corner playing an English News Channel.

NEWS READER: 'Tropical cyclone Zena has brought more havoc to low lying areas of Bangladesh. Large coastal areas have been evacuated as sea levels have risen to unprecedented levels. More than 15 million people have been displaced. There has not been any confirmation of casualties but officials were quoted as saying many thousands are thought to have perished. This disaster occurred just two weeks after Cyclone Mora killed 900 people and caused significant damage across the region. Further mudslides are feared due to continued rainfall...'

JACK: 'Atif?'

ATIF: 'Yeah'

- ATIF is a people smuggler. We hear a chair being pulled out as JACK sits down

JACK: [cont] 'That's a big storm.'

ATIF: 'It's happening everywhere else. Why not there?'

- After a pause...

'Have you got the money?'

JACK: 'Yeah'

ATIF: [impatient] 'Well?'

JACK: 'Where's my transport?'

ATIF: 'Not here. Too many people. It's near, just out of town.'

We drive there. Come on'

'Point of View - MISSING FAMILY'

- We are outside again walking through the crowd.
- We hear two car doors open and close and the sound from outside is dampened.
- The engine starts and the car drives off the sand and gravel onto the tarmac.
- We hear the sounds of traffic all around us.

JACK: 'Atif...my wife and daughter came on a later boat, and I haven't heard from them for 8 days now.'

I don't know where they are.

I gave my wife your number.'

ATIF: 'Yeah. OK. Good...good'

JACK: My wife's name is Rebecca.

When she calls will you give her a message from me?'

ATIF: 'What? Errmm, yeah. Of course...'

JACK: 'Tell her I'm heading South, just like we planned...'

ATIF: 'Yeah, OK. No problem...'

JACK: 'And tell her to call me...or just message me as soon as she can.

Will you tell her that?'

ATIF: 'Yeah. I said I would, didn't I..?'

I will...'

- We hear the car driving along the tarmac and then we hear it leave the road and start driving on gravel/sand.
- After a moment ATIF beeps the horn

ATIF: 'We're here. That white pick-up there.' [pause]

'Now give me my money.'

- We hear FAAZ opening his bag.

JACK: '\$1500. Right? That's all the way?'

ATIF: 'Of course. Yes. All the way...'

JACK: 'Who do I talk to?'

ATIF: 'Him with white keffiyeh.

His name is Karam...'

- We hear the passenger door open, we hear the sounds of outside more clearly
- There is a moments silence and then FAAZ slams the car door.

'Point of View - THE CROSSING'.

- JACK is looking straight down as he is walking through rippled sand. The ripples of sand appear to look like a calm sea. The sand that his dragging feet kicks up look like violent crashing waves.
- Slowly the camera zooms in and in focusses on brutal close up shots of 'crashing sand waves'.
- The sun is low, the colours are warm and saturated, the shadows are long.
- We hear wind
- We hear deep musical tones that slowly intensifies as fragments of the memory begins to appear.
- We hear the sounds of strong wind and a stormy sea. [synched to the 'crashing sand waves' made by JACK's dragging feet].
- We hear waves crashing into people.
- We hear people grunting as they struggle up into the boat
- We hear the creaking of a wooden hulled boat in the water
- We hear the chug, chug, chug of an outboard engine ticking over, the sound changing with the rise and fall of the waves. VOICE 1: 'Here, give me that..'

VOICE 2: 'Come on, give me your hand..'

- We hear frightened voices and screams as waves come in and lift people up and down while they wait to get on to the boat

VOICE : 'My bag...!'

SMUGGLER 1: [with urgency and menace] 'Leave it and get on the boat...On...

On!

Get on!

Quick!

Hurry up!'

JACK: [trying to be calm.] 'Come on you two. Get on... Bec, give me your hand'

REBECCA: [FAAZ's wife] [frightened] 'Love, it looks full. Let's wait for the next one.

JACK: 'Bec, come on. There's enough space.

It'll be ok'

- We hear the sound of a big wave.

MOUNA: [FAAZ and REBECCA's DAUGHTER] : AAAAHHHHH.

- We hear bodies struggling in the water

REBECCA: 'Don't worry love. I've got you'

- We hear the boat engine rev as it backs away from the shore

JACK: [urgent] Bec quick come on! Hurry!

SMUGGLER 1: 'Give me the girl...'[the little girl screams]

REBECCA: 'Get off her...'

FAAZ: [shouting but getting further away] 'Don't you touch her! Get off her!

Get your hands off her!'

MOUNA: 'Dad!!!

...dad!!!' [sounding further away as FAAZ's boat has left]

REBECCA [sounding far away her voice getting lost in the wind] ' We'll get on the next one...'

JACK: 'What?'

REBECCA: [shouting as loud as she can as the boat moves away] 'We'll...get...the...next...one!

- The sound of the waves and the wind gets louder and louder.

JACK: 'I'll wait for you there.

I'll wait for you on the other side

It'll be alright.

We'll be alright.'

'Point of View - AT THE SWINGS'

- We are in a park at the swings.
- We hear a swing that FAAZ is pushing moving backwards and forwards.

JOHN: 'Alright FAAZ.

- We hear FAAZ turn around to see who is speaking.

- He continues to push the swing.

JACK: 'Oh, hi John, how you doing?'

JOHN: 'Well, you know, struggling on...'

JACK: 'Yeah?'

JOHN: 'Well you know, what else can you do?'

JACK: 'I know what you mean...'

- We hear the swing moving backwards and forwards as the two men stand in silence.

JOHN: 'Did you hear about Trev?'

JACK: 'Hear what?'

JOHN: 'He got out to the Peninsula'

JACK: [incredulous] 'Really?'

JOHN: 'Yep. Straight up...'

Apparently it's amazing. He's working...earning good money.'

JACK: Yeah?

JOHN: That's what I've heard...amazing eh?'

JACK: 'Yeah. Amazing. Lucky git'

- We just hear FAAZ pushing the swing backwards and forwards for a while.

JACK [cont]: 'How did he do it?'

FRIEND: 'Do what?'

JACK: 'Get out there...'

JOHN: 'FAAZ, it's easy mate. If you've got the money, it's easy.'

Piece of cake....'

'Point of View - NOTHING FOR US HERE'

- We hear a meal being prepared. Pots and pans being moved around, stuff bubbling away.
- A fridge is opened and closed.
- In the background we hear a TV quite loud. It's playing kid's cartoons.
- Every so often we hear a little girl squeal with laughter

JACK: 'I spoke with John today. He told me about Trev. He made it to the Peninsula...and he's loving it.'

Apparently he's got work and is doing really well...'

- We hear the kettle boil and click off.
- Someone picks it up and pours hot water into the two cups.

REBECCA: 'Yeah?'

JACK: [emphatically] 'Yes...maybe we should' give it a go as well...'

REBECCA: 'Really? I'm not sure love...'

JACK: [annoyed] 'Well at least Trev got off his arse and did something...'

'We're just sitting around waiting for them to turn the light off once and for all...'

'There's nothing for us here! Absolutely nothing!!!'

'And there is no future for Mouna.

It's only going to get worse'

- We hear him walk angrily out of the kitchen and slam the door...

Parts of the following 6 scenes will be cut together to a multi-layered audio montage.

- We see a montage of footage as JACK dreaming/hallucinating in the desert. Light, movement, flying sand during a desert storm, desert landscape seen from a drone. We see glimpses of REBECCA, MOUNA, JACK around a camp fire at night.

'Point of View - MESSAGE 1'

- We hear a mobile phone ringing.
- A female voice answers

REBECCA: 'Hi...'

JACK: [interrupting] 'Love it's me, where are you..?'

REBECCA: 'I can't get to the phone right now but if you leave a message and a number I'll call you back as soon as I can...'

JACK: [realising it's a message.] ' Hello love. It's me.

What a mess. Well I'm here waiting...'

Love, I'm going to have the phone on all the time so call me the moment you can.

'I'll be waiting here...on the beach...'

Give Mouna a kiss from me.

See you both soon my love.

Bye...bye

'Point of View - MESSAGE 2'

- We hear a mobile phone ringing.
- A female voice answers.

REBECCA: 'Hi, I can't get to the phone right now but if you leave a message and a number I'll call you back as soon as I can...'

JACK: 'Hi Love. It's me again...where are you?'

'It's been 3 days now...'

'Loads of boats have been coming in but nobody knows anything...'

- We hear the wind, the sea and the sound of gulls.

JACK: 'Maybe you got blown down the coast and landed somewhere else...

Maybe that's it'

'Call soon love.

Please...'

'Point of View - MESSAGE 3'

- We hear a mobile phone ringing.
- A female voice answers.

REBECCA: 'Hi, I can't get to the phone right now but if you leave a message and a number I'll call you back as soon as I can...'

JACK: 'Hello love. It's me again...'

Where are you...?'

'Look love, I've got to move. There are patrols up and down here every day, and they're bound to find me sooner or later..'

'I think the best thing is for me to head South like we planned...

I think that's the best thing....

I don't know what else to do...'

Call soon love, please...

...please call me soon'

'Point of View - MESSAGE 4'

We hear the ring of a mobile phone.

We hear it being picked up.

JACK: 'Hi, I can't get to the phone right now but, if you leave your name and number, I'll get back to you as soon as I can. Thanks..'

REBECCA: 'Hello love. It's just me.

Look, I'm sorry for being negative but, you know, leaving everything here...

It's a big thing.

And, you know, Trev is by himself.

There is three of us...'

Anyway, we'll talk about it when you get home.

Love you..'

'Point of View - MESSAGE 5'

- We hear the ring of a mobile phone
- We hear it being picked up.

JACK: 'Hi, I can't get to the phone right now, but if you leave your name and number, I'll get back to you as soon as I can. Thanks..'

REBECCA: 'Hello you. It's just me again.

You know, when I say " It's a big thing" it 's just...

[she pauses while she tries to think of the right word]

It's frightening.

I'm frightened love.

You hear terrible stories.

And you've seen the stuff on the Internet.

[again there is a pause while she thinks how best to continue]

...and I don't want anything bad to happen to us...ever!

...and I don't want anything bad to happen to us...ever!

Anyway, like I say, we'll talk about it when you get home.

Ok...love...see you soon...'

'Point of View - MESSAGE 6'

- We hear the ring of a mobile phone.
- We hear it being picked up.

JACK: 'Hi, I can't get to the phone right now but, if you leave your name and number, I'll get back to you as soon as I can. Thanks..'

REBECCA: [a bit irritated] 'Hello love. Where are you?

Look, I'm going to bed so try to be quiet when you get home will you.

Mouna has got school in the morning...'

[and then softening]

And you know that's another thing love...

She loves her friends...

[pause]

Love, it would be awful for her if we just upped sticks and went...'

And I know things are terrible now, I know they are...

And I know you get frustrated...and I know you worry about the future...

and for Mouna, I do too...of course...

But things might pick up...you know, get a bit better don't you think?

Is it really not possible..? Never...

Anyway, come home soon love, it's late.

'Point of View - SORRY MATE'

- We hear an open pickup driving fast through the desert.
- The truck bed is packed with migrants.
- The high speed and the bumpy terrain is dangerous and someone can easily lose his grip and fall off the car.
- We hear some of the migrants' talking.
- They are highly uncomfortable, tired, agitated.
- Suddenly JACK lose balance and fall into the person next to him.

JACK: 'Sorry mate...

MIGRANT 1: [Immediately aggressive] Idiot!

- We hear JACK is being pushed.

JACK: 'I said sorry mate...

Calm down!

- There's a scuffle
- We hear JACK grunting, pushing back.
- We hear the car driving in high speed.

MIGRANT 1: [He pushes FAAZ hard] Get off!

JACK: [Falls of the truck] Aaaarghhh...nooooo!!!

- We hear FAAZ landing in the sand....rolling...coming to a still.
- We hear the sound of the engine recede as the pickup gets further away

JACK: [Screaming from the top of his lungs] 'Stoooooop!!!'

Stoop!!

Come baaaack

- Eventually we just hear the sound of the wind blowing across the sand...
- We hear JACK breathing heavily.

'Point of View - SMUGGLER'

- We see a POV shot of JACK walking by an empty road cutting through the desert landscape.
- The sun is low, the shadows are long, the colours saturated.
- We hear the sounds of a busy street.
- We hear car horns, traffic, the sounds of people moving backwards and forward

- We hear the sounds of people speaking Italian.
- We hear a mobile phone ring.

JACK: 'Hi, yes, I think we're nearly there.
See you in a moment...bye.'
'Come on love, cross here..'

REBECCA: [to Mouna] 'Come on sweetheart, give me your hand..'

- We hear them cross the road between traffic.

JACK: 'Look, there he is..'

- We hear them jogging the last 50 metres with their luggage.
- We hear the loose straps of their rucksacks flapping up and down..

JACK: 'Paul?'

PAUL: 'Yes. Hello'

- We hear them shaking hands..

JACK: 'So what happens?'

PAUL: 'You want to cross, yes?'

JACK: 'Yes.'

PAUL: ' You have the money?'

JACK: ' Yes. \$750 Dollars each? Is that right?'

PAUL: 'Yes, yes...well it is simple: You pay me,
we meet here tonight and I take you to the boat.'

JACK: [uncertain] But...

PAUL: 'But what?'

JACK: 'But...if we give you the money'

REBECCA: [interrupting] '...How do we know you'll be here?

How can we trust you?'

PAUL: [insulted] 'I am the best on this coast. I have helped hundreds of people...
thousands of people get across...thousands'

- We hear him taking out a mobile phone.

PAUL: 'Listen...you listen..'

- We hear him pressing a key, then we hear a crackly mobile phone message'

VOICE 1: [English accent] 'Hi Paul, it's us...we got here safe and sound. Thank you so
much for everything...we'll send you a post card when we get settled [laughing].

VOICE 2 and 3: [together] 'Paul, Paul...we're here. It was easy. No problems...
Thank you so much... thank you, thank you...'

VOICE 4: [French accent] 'Hi Paul, it is Claude and Monique. We arrive...merci...
thank you'.

PAUL: [still a bit hurt] 'This is my business...I'm a serious guy...I'm an honest guy...'

REBECCA: 'Paul I'm sorry. It's just a lot of money...you understand....'

'Point of View - HEAVY RAIN IN BRITAIN'

- We see a shot of JACK as he stands by an empty road which is partly consumed by sand dunes.
- JACK starts walking on the road.
- We cut to a drone shot that starts close to JACK and ascends really high.
- We see the wind in the desert blowing sand around.

- We hear the sound of rain beating on a car roof and windscreen.
- We hear windscreen wipers going as fast as possible.
- We hear the car radio on. There is a news broadcast.

NEWS READER: '...and as the heavy rain continues it is having a catastrophic impact on transport across many parts of the country. There are no trains running out of London, Birmingham, Manchester or Leeds. The Highways' Agency are reporting that the majority of motorways countrywide are now closed. Many towns and villages have been cut off by rising flood water and bridges and roads have been washed away. The government has declared a state of emergency...'

- We hear JACK turn off the radio.
- We hear JACK pick up the radio to the taxi office

JACK: [raising his voice to be heard over the sound of the rain] Control, it's JACK here.

Look, the A315 has washed away again so I'm stuck.

I don't know what to do.

CONTROL: Ok JACK. Sit tight and I'll try and get someone out to you...

- We hear the sound of rain beating on a car roof and windscreen.
- We hear windscreen wipers going as fast as possible.

'Point of View - IN 3 HOURS'

- We hear the sea, waves, seagulls.
- JACK, REBECCA and MOUNA are sitting on a bench by the beach.

JACK: 'Do you realise that this is it...'

This...is...it!

In 3 hours we're leaving Europe...for good.'

MOUNA: 'I want to go home...'

REBECCA: 'That's just not an option Mouna...'

We've sold everything we own. We have nothing left in England.

From now on it is upwards and onwards...

JACK: 'As soon as we get there, we we'll get jobs, and you'll get to go to school...and find new friends...'

'I did the same with my parents when I was your age. And I felt like you do...
...Mouna, sweetheart...I promise it will be great for you...for us.'

'Point of View - HEAT WAVE'

RADIO ANNOUNCER: '...and as average daytime temperatures in many parts of England hit 45 for the 8th consecutive week, the government took the unparalleled step of limiting metered domestic water consumption to 3 litres per person per day. Sebastian Barney, Minister for Food Security made this statement earlier today...

MINISTER: 'Though this announcement will undoubtedly cause enormous hardship and discomfort to many ordinary people, we have no alternative but to direct what little water we do have to farmers across the country who are fighting to keep their livestock alive and to save what is left of their arable crops. In what are very uncertain times globally, I'm sure I don't need to remind people how important...

- We hear the radio turn off.

'Point of View - WE'RE MOVING'

JACK: [shouting out of a window] 'Mouna come in will you love.
I need to talk to you..'

MOUNA: [from outside]: But Dad, me and Gracie are playing..

JACK: I know love, but you can play later...

MOUNA: [still running around] 'Five more minutes...'

JACK: 'Now'

MOUNA: 'Ok...'

- We hear her run up to the door outside, open it and run down the hall.

MOUNA [cont]: [a little out of breath from playing and running] 'What? What is it?'

JACK: 'Sit down love..'

MOUNA [impatient] 'But Gracie is waiting..'

- We hear JACK pull out a chair from under the table.

JACK: 'Sit!'

- We hear Mouna sit in the chair grumpily she sighs...

JACK: 'Now look sweetheart, me and your mother have been thinking and we have decided we are all going to go on an adventure...'

MOUNA: [suddenly interested and a bit excited..] 'What?'

JACK: 'We're going to move somewhere where life is nicer and the weather is better.'

MOUNA: [now becoming upset] 'But we live here...'

JACK: 'I know love, but this new place will be better.'

MOUNA: 'But what about my friends...?'

JACK: 'You'll make new friends love. It'll be great...really...'

MOUNA: 'But dad...'

JACK: 'MOUNA, this isn't a discussion. We have decided...'

'Point of View - NEW HOUSE'

- We see POV shot as JACK walks down the sandy main road in Al Madam 'Ghost Town'
- JACK turns his head to look in to the deserted houses.

- We hear a car driving slowly down a road, stopping and starting.

REBECCA: 22...24...26...look, there, 28.

- We hear the car pulling in.

REBECCA: 'Ooh, it looks sweet...'

JACK: 'You know what, you can hardly see the river from here...'

I can't believe it gets this high'.

- We hear them take their seat belts off and get out of the car.
- They walk across a pavement, open a gate, walk up a path and ring a doorbell.
- After a moment or two the door opens.

REBECCA: 'Hi, it's Mr and Mrs Nasir about renting the house?'

VOICE 1: [A woman, cheerily] 'Oh yes, come in, come in...'

- We hear them go into the house and the door close..

VOICE 1: [cont] 'So there's a small living room here... and those French windows open onto the garden...'

- We hear them walk across a carpeted floor and open the French windows.

REBECCA: 'Oh look love, it's gorgeous. Mou' would love it...'

VOICE 1: 'Of course, the whole ground floor is newly decorated, has got new carpets and the kitchen is completely new as well...'

- We hear them walk back across the living room into the hall.

VOICE 1: [cont] 'There's a small bathroom here...[we hear a door open]

...but the main one is upstairs...' Shall we pop up?'

REBECCA: 'Oh yes. Let's...Come on love...'

- We hear them begin to climb the stairs...

JACK: 'How high did the water come up?'

- The footsteps stop and we hear the woman turn around...

VOICE 1: [sighing] 'Well, I've got to be honest, it came up to this top step...'

[then more positively...cheery almost] 'But it's never been that high before...really...'

- We hear JACK and REBECCA getting back into the car...

REBECCA: 'Well...what do you think?'

JACK: 'Well, you know it looks great today,

but come autumn, this place will be under water....'

REBECCA: 'It might not...'

JACK: 'Come on love, you know it will...That's the only reason we can afford it.'

- They sit in silence...

'Point of View - LIFE JACKETS'

- We hear that the family are back walking the streets again.
- There is the sound of traffic, of people coming and going, of radios and TV broadcasting Italian programmes.

REBECCA: 'Look, I think we should get some of those...'

JACK: 'Life jackets?'

REBECCA: 'Well, you know just to be on the safe side...'

Just in case...'

Come on...'

- We hear them open a shop door, a bell rings as they do....

SHOPKEEPER: 'Ciao come stai?'

[Italian accent] 'How can I help...?'

JACK: 'We'd like three life jackets please...'

- We hear the shopkeeper pick some life jackets off the wall...

SHOPKEEPER: [Italian accent] 'Here we are Mr., try them on.'

Best quality possible...'

Not fake...'

- We hear them put them on and buckle them up.

JACK: 'What do you think love?'

They're Ok aren't they...?'

REBECCA: 'I think so.'

MOUNA: 'Daddy, mine is too big. Look..

- We hear FAAZ and REBECCA laugh as they look at MOUNA.

JACK: 'Oh God, that won't do love, will it...

It's down to your knees...

But look, it's got a whistle [he blows the whistle]'

We'll need a kid's one for her mate please...'

SHOPKEEPER: 'I am sorry sir, one size only but look...

- We hear the shopkeeper bend down and beginning adjusting Mouna's life jacket, tightening the straps up.

SHOPKEEPER: [cont] 'This is fine sir, absolutely fine...look.'

JACK: [smiling] 'What do you think love?'

REBECCA: ' Well....

What choice have we got..?'

JACK: [turning back to the shopkeeper] Ok then. We'll take them...'

'How much are they?'

SHOPKEEPER: \$150 dollars each sir.

JACK: [incredulous] 'What?'

SHOPKEEPER: 'They are expensive Sir but they are superior quality...

Not fake...

'Point of View - JACK MEETS THE DRONE'

- We see JACK's POV as he walks towards an old dilapidated compound.
- We see DRONE's POV from very high as JACK approaches the near collapsed stone compound.
- We see JACK's POV as he familiarises himself with the space.
- JACK walks outside the perimeter wall of the compound and notices a drone.
- JACK carefully walks towards the DRONE.
- The DRONE slowly descends and flies towards JACK and observes him before it elevates again.
- JACK sensed that the DRONE didn't seem aggressive and returns to the compound and sits down.
- The DRONE returns and flies close to JACK who now sits on the ground. They are about a meter apart and look at each other.
- We cut between both POVs
- The DRONE moves to the left and right as if to 'play' with JACK.
- JACK stands up, the DRONE flies up to be in eye-level with JACK.
- They move around in the ruins of the compound as if they are dancing.

- The DRONE shows loyalty and trust to JACK by landing on the floor by his feet, and thereby being in a very vulnerable position.

'Point of View - JACK'S PERFECT HOUSE'

- Desperation, fear, exhaustion, dehydration, hunger has caused JACK to become increasingly delusional.
- He imagines that the dilapidated building is his home and shows the DRONE around and explains how he will develop and restore it.
- We cut between The DRONE's POV and JACK's POV as they move through the ruins.

JACK: 'Rebecca is going to really love this...

What's so nice about it is...

We could have Mou's room here...with a nice window looking out...a playroom...
storage here

We can put a door through to the kitchen here...we'll have nice cupboards all here If
we paint that wall a light colour...summer colours...

Then we can knock this through...with the window to outside

We can have our table here...and we can have our breakfast there..

And we've got the open plan kitchen here...it'll be lovely..

But what's so nice is we've got room to expand a bit...I mean from here, we're out
into the garden...we can landscape it, put nice beds in...you could have a pool..here
and the sun beds here..

And we could have here..that could easily be the guest room...the guest rooms
here..people could come out and we'd meet them in the garden here...get some nice
comfy seats....then through here.. you know this would be where we've got our
terrace out here where we can have drinks in the summer...it'll be beautiful.
It's really handy for getting into town...ten minutes from work...Mou's school is just
around the corner....and what's so nice is the neighbours are great here...it's a
really nice community...a lot of people. I think it'll be great..it's just like we
imagined really...it really is a beautiful, beautiful place and it's got so much
potential

I think....you know, I think we deserve this...this is what we work for.'

'Point of View - THE MESSAGE'

- The sun is setting in the compound beside the deserted buildings.

- From the DRONE's POV we see JACK opening his back pack and taking out his mobile phone.
- From JACK's POV we see the phone in his hand as he presses the power button with his thumb.
- From the DRONE's POV we see JACK turn and smile while the phone turns on.
- From JACK's POV we see him turn back to the screen as the screen lights up.
- We see the battery is on 2%.
- From JACK's POV we see 'You have one unread message.'
- From the DRONE's POV we see JACK looking at the screen in disbelief.
- From JACK's POV we see him open the message. In capital letters it says.

“WE ARE HERE. IT'S GREAT. EVERYTHING WE HOPED FOR”

JACK: They're there! They're there!

- From the DRONE's POV we see JACK turn and move towards it holding the phone screen up.
- From the DRONE's POV we see JACK's mouth saying 'They're there'.
- From the DRONE's POV we see the screen. The phone isn't on.
- We cut between JACK's POV and the DRONE's POV as he hurriedly packs his bag
- Then from the DRONE's POV we see JACK walking quickly out of the compound and into the desert.
- As he gets further away the DRONE rises up and we see JACK disappearing into the darkness, dwarfed by the immensity of the desert.

'Point of View - THE END OF THE ROAD'

From the DRONE's POV:

- From a position inside the compound the sun comes up over the mountains in the distance.
- The drone rises slowly and looks around the compound, looking at what JACK had done, the things he had tidied up, the area where he'd slept, a water bottle he'd left empty...
- The drone leaves the compound and flies away in the direction JACK went in.
- We see the expanse of the desert as the drone moves away in the early morning light
- We jump cut through different terrains the drone encounters.
- Eventually the drone stops, hovering quite high over a rocky gully.
- It begins to drop lower and as it does we began to make out the form of JACK lying at the bottom of the gully. He is twisted and broken and obviously dead.
- The drone continues dropping into the gully until it is a few centimetres from JACK's feet
- It stays here for a moment before moving slowly up, over his body until it reaches his face.
- It hovers over JACK's face moving slightly from side to side in the same way it did when they first encountered each other.
- After a short time it stops and then begins to fly up, looking down at JACK all the time.
- JACK's body recedes into the darkness as the drone emerges from the gully.
- It hovers there for a moment before flying off in the direction it was travelling.

- At this point we cut to a 3rd POV we have not encountered before. From this 3rd POV at a distance of 100 metres or so we see the drone emerge from the gully and continue on its journey. As it does, the 3rd POV begins to follow it...
- We fade to black

'Point of View - 4 QUID AND SOME CHANGE'

- We hear a shopping trolley being pushed in a supermarket.

REBECCA: How much have we got?

JACK: 4 quid and some change.

REBECCA: Really? Is that all? Ok.

- We hear her looking from side to side then reaching for something.

REBECCA: Well let's get some spuds. That's what, 3.20?

A couple of onions [we hear her weighing them]

We've got a tin of sardines at home.

And let's get one of those little chews for Mou.

That'll cheer her up.

- We hear the sounds of REBECCA and JACK in the kitchen making tea [filling the kettle, putting it on, filling the cups, chairs sliding on the floor etc]

JACK: I bumped into Ian at the swings today.

REBECCA: Yeah? Lovely. What's he up to?

JACK: Nothing, you know..

REBECCA: Yeah.

JACK: But he said Trev left.

REBECCA: Yeah? Wow. Where did he go?

JACK: The peninsula. Got work. He's sorted

REBECCA: Really? How? What did he do?

JACK: Apparently it's pretty easy...if you have the money

REBECCA: Yeah?

JACK: Apparently so.

'Point of View - 62 MILLION POUNDS'

- On the radio we hear a local news reader

NEWSREADER: And in other news, a couple from Penzance have won this month's lottery rollover jackpot of 62 million pounds. The couple, were presented with their cheque at a ceremony in London's Metropole Hotel yesterday.

JACK: Cor, imagine that.

REBECCA: [sounding fed up] Why?

JACK: You know, just imagine you could buy whatever you wanted.

What would you buy? Go on, the first thing...

REBECCA: : Love, don't..

JACK: Oh come on, it's only a bit of fun.

What would you buy?

REBECCA: [unenthusiastic] I don't know.

JACK: Well ask me then?

REBECCA: Ok. What about you? What would you buy, the very first thing?

JACK: That's so easy.

I'd buy a house. Not too big but just nice. Detached. In a good area. Mou could have her own room...we'd have our own room too really big and light...painted all light summery colours....and we'd have a big open-plan kitchen.

'Point of View - WHAT WE ABSOLUTELY NEED'

We hear the sound of REBECCA and JACK busy packing.

REBECCA: What about these?

- We hear JACK stop what he's doing and look up.

JACK: [a bit exasperated] Love, we talked about this. If it's not on the list we don't take it.

REBECCA: But..

JACK: [interrupting] Look Bec, we have to carry everything. We've got a long way to go. Besides, the smuggler people told us to only bring one small rucksack per person. We can only take what we absolutely need.

- They continue packing

JACK: Have you got the chargers?

REBECCA: Yeah.

JACK: And the adaptor?

REBECCA: Yeah. It's here

- We hear her hold it up.
- They continue packing.

'Point of View - SETTING OFF'

- We hear the family opening the front door and going outside.

JACK: Right, are we set?

- Nobody answers.

JACK [cont] : Mou?

- We hear the little girl pull her rucksack up on her shoulders.

MOU [excited]: Yep.

JACK: Love?

REBECCA [sounding unsure]: Are you sure we've not forgotten anything?

I'll pop in and have a last check around..

- We hear JACK go over and put his arm around REBECCA.

JACK: [patiently but exasperated] Love we've got everything. You know we have.

Now let's go..come on

We hear JACK guide REBECCA away

REBECCA: But what should I do with the key?

JACK: [taking the key from REBECCA and closing the front door] Look, give it here.

We'll just pop it through the letter box. The new tenants already have a key and will get this when they open the door.

That'll be fine

[then, trying to lift REBECCA's mood] Now come on. Let's get going...

This is it.

Let's go

- We hear them walking away.