

**Some Enchanted Evening - by John-Paul Kamath FIVE PAGES**  
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**PAGE ONE**

**6 Panels:** Six equal sized panels on by 2 by 3 layout.

**PANEL 1**

An establishing shot. We're outside the front of a semi-detached, two storey house in a suburban street on an Autumn evening.

The front door of the house is situated to the left of the panel with a number "84" plaque to its left. The door also has an open porch. To the reader's right of the front door of the house is a broad living room window with the curtains closed at present. Above the living room window, is a matching broad bedroom window. Its curtains are also drawn. Try and give the living room window some prominence in the frame as it will be the focus of our attention in the forthcoming panels

There is a narrow pathway leading up to the front door of the house. To the right of the pathway is a driveway, vacant at present.

In front of the house, on the pavement, is a single streetlight which is on.

**1 CAPTION :**           **TED HAS BEEN WAITING FOR CAROL TO RETURN HOME FROM WORK.**

**PANEL 2**

Zoom in close on the living room window but keep the outer edges of the window in view (i.e. the window pane and some of the bricks on the face of the house) . The curtain is being eased open slightly by a tentative hand from the inside of the house. From the gap created by the parting of the curtain we can make out the outline of a man standing inside the house holding the curtain open. The lights are off inside the house, so his face and body remain obscured by darkness but the light from the streetlight outside partly illuminates the right (reader's left) of his face and his right (reader's left) of his shoulder.

**2 CAPTION:**           **SHE'S OVER AN HOUR LATE.**

**PANEL 3**

We're inside the house now, the living room. The shot is a medium, side shot of a man looking out of the living room window. His name is **TED**. He is looking concerned. His left hand is holding the curtain aside. The lights are off but the light from the streetlight outside spills into the room and acts as illumination so that we can now make out his face fully as well as some of the interior of the room.

**3 TED (THOUGHT):**           **DAMMIT CAROL, YOU WERE SUPPOSED TO BE ON TIME, TODAY OF ALL DAYS!**

**Continued...**

**PAGE ONE (continued)**

**PANEL 4**

Still inside the house. Close up shot of Ted still looking out of the window. Still looking hopeful.

**4 TED (THOUGHT):** I'LL GIVE HER ANOTHER FIVE MINUTES, JUST FIVE MORE, SHE'S **BOUND** TO BE HERE BEFO--

**PANEL 5**

Still inside the house. Medium close up shot of Ted. He has let go of the curtains and turned his back to the window in anger. His front faces the reader. His face is contorted in rage. The curtains have closed, though there is still a small slit in them

**5 TED(THOUGHT):** --BAH!

**6 TED(THOUGHT):** WHO AM I KIDDING?

**7 TED(THOUGHT):** I SHOULD LEAVE NOW. NO **BROAD** WAS EVER WORTH THIS MUCH EFFORT!

**PANEL 6**

Still inside the house. Close-up of Ted's face, his expression softened, wistful.

**8 CAPTION:** BUT TED KNEW CAROL **WAS** WORTH THE EFFORT, SHE WAS **SPECIAL** AND TONIGHT...

**9 CAPTION:** ...TED WAS GOING TO **SHOW** HER JUST WHAT SHE MEANT TO HIM.

## **PAGE TWO**

### **6 Panels**

2 panels on the first tier. 2 page wide panels beneath them and 2 equal-sized squares below them. Panels 1-4 are part of a flashback sequence while panels 5-6 are based back in the present, with Ted waiting in the house for Carol to come back home.

#### **PANEL 1.**

This panel is rectangular, taking approximately 2/3 of the of the page width. Medium shot. We're inside a crowded train on the subway . Rush hour. Facing the reader is an assortment of seated passengers. All the seats are taken. Sitting in one of the seats in the centre is a beautiful woman reading a magazine. Her name is **CAROL**. Behind the seated passengers who are facing us is a long carriage window reflecting another row of seated passengers sitting opposite them in the same carriage.

**10 CAPTION:** TED REMEMBERS THE FIRST TIME HE **LAI**D EYES ON **CAROL**.

#### **PANEL 2.**

Close up / head shot of **CAROL**. Approx. 1/3 of page width The top edges of the magazine **CAROL** is reading sticks out from the bottom of the frame. Though **CAROL** has a mild smile on her face her gaze is ambiguous. She **COULD** have just read something funny in her magazine **OR** she **COULD** be smiling at the person sitting opposite her. In the window behind Carol, we can make out the reflection of the man sitting opposite her. It's **TED**.

**11 CAPTION:** HOW SHE **CAUGHT** HIS GAZE.

**12 CAPTION:** AS HE GOT TO KNOW HER, **TED GREW** FOND OF HER LITTLE WAYS.

#### **PANEL 3.**

Wide-screen shot, approx. 1/5 in page length. Shot of **CAROL** posing in a new dress in front of her mirror in her bedroom. Place a shopping bag in the shot so the reader knows it's a new dress. Frame the shot from the point of view of someone looking in through her bedroom window but try not to make it too obvious (i.e. have the window pane barely visible on the edges of the frame as well as some of the bricks on the front of the house)

**13 CAPTION:** THE HOURS SHE'D SPEND CHOOSING BETWEEN THE **BLACK DRESS** AND THE **DARK BLUE DRESS** BEFORE GOING OUT.

**Continued...**

**PAGE TWO (continued)**

**PANEL 4.**

Same length and width as Panel 3.

Side shot of CAROL in a video store (think Blockbuster for reference), standing in front of a shelf inspecting a potential video rental. While CAROL is in the foreground, we can make out TED in the background, holding a similar rental but looking at CAROL. Again, try to make it look as if they're together even though they're not.

**14 CAPTION:** EVEN HER COMPULSION TO RENT **SLEEPLESS IN SEATELLE** ON FRIDAYS.

**15 CAPTION:** TIME PASSED AND TED GREW **CLOSER** TO CAROL. TONIGHT THOUGH, HE INTENDED TO TAKE THEIR RELATIONSHIP TO THE **NEXT LEVEL**

**PANEL 5.**

We're back in the house. Give me a medium shot of Ted framed from a low angle. Ted's head is sunk slightly down as if, he's accepted defeat. We see the curtains behind Ted, and, even though they are closed, we can make out the circles of car headlights shining at the curtains and spilling through the slits.

**16 TED(THOUGHT):** LOOKS LIKE I'M WASTING MY TIME. I'D BETTER LEAVE NOW BEFORE SHE---

**17 TED(THOUGHT):** --HUH?!

**18 SFX:** VRRRM.

**PANEL 6.**

Medium close up. Place the camera behind Ted, so that we see the over left part of his back and shoulder. His head is turned over his left shoulder, looking back over his shoulder. A hopeful smile races across his face his eyes wide with excitement. In the background (i.e. in front of Ted) we can see a door to another room in the house

**19 TED (THOUGHT):** **CAROL! SHE'S ARRIVED!**

**20 TED (THOUGHT):** I'D BETTER GET **READY.**

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**PAGE 3 -**

**6 Panels**

2 squares at the top of the page. 2 page long panels beneath them and 2 squares at the bottom of the page.

**PANEL 1.**

We're outside of the house now. In the driveway. Give me a medium shot of the front of a car, just the driver's half. Beside the car walking towards the reader are a pair of women's legs (CAROL). Dangling by Carol's waist is her handbag (she carries her handbag over her shoulder, so include some of the straps stretching down). In this panel we only see her legs.

**21 CAROL (THOUGHT): ANOTHER DAY OF MEANINGLESS TASKS AND WHAT'VE I GOT TO SHOW FOR IT?**

**PANEL 2.**

Close up of CAROL's face. Her gaze is directed down towards her right side at her handbag. She looks tired.

**22 CAROL (THOUGHT): AN EMPTY HOUSE AND ACUTE EYE STRAIN FROM STARING AT THAT DAMN MONITOR ALL DAY.**

**PANEL 3.**

Medium side shot of CAROL walking up the pathway to her front door. We can see the flap on the side of her handbag is lifted up as she delves inside looking for her house keys. The front of the car juts out from the left of the panel. To CAROL's left, in the background there is a garden fence which separates the neighbouring houses, which iterate into the distance.

**23 CAROL (THOUGHT): GOTTA GET SOMETHING TO WEAR FOR SUSAN'S WEDDING TOO.**

**24 CAROL (THOUGHT): "SUSAN'S WEDDING". HA. IF SHE CAN GET A MAN THERE'S HOPE FOR US ALL.**

**PANEL 4.**

Same as Panel 3, a few seconds later with subtle differences. Now in view at the right of the panel is the porch which leads up to front door. The front of the car from panel 3 has disappeared from sight. CAROL has closed the flap on her hand bag as she inspects the bunch of keys she has pulled out to pick out her house key. She has moved forward a few paces.

**25 CAROL (THOUGHT): EVEN ME.**

**26 CAROL (THOUGHT): GOTTA START MAKING THE EFFORT.**

**27 CAROL (THOUGHT): MAYBE SIGN UP FOR THOSE SPEED DATING THINGS.**

**Continued...**

**PAGE THREE (continued)**

**PANEL 5.**

Place the camera behind CAROL as she stands under the porch in front of the front door. We can see the plaque with the door number on it and the corner of the living room window juts out from the right of the frame. Her right arm is raised in front of her as she raises the house key to meet the lock.

**28 CAROL (THOUGHT): AFTER ALL...**

**PANEL 6.**

Close up side shot of the key moments before its tip enters the lock.

**29 CAROL (THOUGHT): ...I CAN'T EXPECT A MAN TO **DROP** INTO MY **LAP**.**

**PAGE FOUR.**

**6 Panels** 2 by 3 layout.

**PANEL 1.**

We're on the inside of the house. The hallway. To the left of the panel, hung on the wall is a long mirror, beneath which is a small table. Full shot of the front door which has begun to be opened. We can make out part of Carol's outline outside.

**30 CAROL (THOUGHT):** MAYBE I SHOULD PLACE AN AD IN THE PERSONALS .

**PANEL 2.**

Same as Panel 1 a few moments later with subtle differences. The door is now wide open. CAROL stands in the hallway, her right side facing us while she faces the open door, which is now fully open. Her arm is still raised as her hand still holds onto the key which is still in the door.

**31 CAROL (THOUGHT):** AND HAVE HALF THE CITY KNOW THAT YOUR DESPERATE? YEAH, SMART MOVE CAROL.

**PANEL 3.**

Same scene, moments later, subtle differences. CAROL has taken her key out of the front door and has begun to close it

**32 CAROL (THOUGHT):** BUT WHAT ELSE CAN I DO?

**PANEL 4.**

Again, same layout as the previous panels but with subtle differences. The door is now fully closed. CAROL leans back against the door her front facing us, both of her palms resting on the back of the door as if to hold the weight of the world from barging in. Her eyes are closed.

**33 CAROL (THOUGHT):** AT LEAST IT'S THE WEEKEND AND I'M HOME NOW.

**PANEL 5.**

Close on CAROL's face, still leaning against the door. Her eyes, still closed but looking like she might cry.

**34 CAROL (THOUGHT):** ALONE.

**PANEL 6.**

Same shot as Panel 5 except that CAROL's eyes are wide open with shock, staring dead ahead. The lights inside the hallway have been switched on.

**35 TED (O.C.):** YOU'RE LATE CAROL.

**PAGE FIVE.**

**4 Panels**

Four equal sized, wide screen panels.

**PANEL 1**

Place the camera behind Ted and give me an over the shoulder shot of Ted standing at the other end of the hallway. His right shoulder and the back of his head are in the foreground while CAROL stands frozen at the other end of the hallway against the door in the background.

**36 CAROL:               WHO THE HELL ARE YOU?!**

**37 TED:                   ALLOW ME TO INTRODUCE MYSELF...**

**PANEL 2**

Full Reveal shot of Ted from CAROL's POV. Standing in the hallway, his left hand is on the light switch while he is holding a machete in his right. Looks menacing.

**38 TED:                               ...MY NAME IS TED.**

**PANEL 3**

Close up of Ted's mouth. Licking his lips while spit / drool leaks out of his mouth.

**39 TED:                   AND I'VE HAD MY EYE ON YOU FOR QUITE SOME TIME NOW CAROL.**

**PANEL 4**

Close up shot of CAROL, a look of cowering terror on her face while raising a hand in pointless defence as Ted's shadow partly covers her face. The shadow of the machete raised high.

**40 CAPTION:           CAROL WANTED SOMEONE TO COME ALONG AND BRING AN END TO HER LONLINESS.**

**41 CAROL:               AIIIIIIIIIIIE!**

**42 CAPTION:           SHE GOT HER WISH.**

\* \* \*  
FINISH