The Eyes Have It
[An adaptation]

Screen Play by
Alysa Nair

Based on the short story
‘The eyes have it’ by Ruskin Bond

Name of Student: Alysa Nair
Course Title: BMC 214, Scriptwriting for Broadcast Media
Date: 18th June, 2012
Setting:

Setting 1 - Rohana train station
Setting 2 - First class compartment
Setting 3 - Saharanpur train station

Character Description:

1- Man in compartment - Aged 35, nationality, Indian, Wearing a plain sky blue shirt, dark brown formal pants, fairly built, good-looking, wearing sun glasses and sandals on his feet, folded newspaper and pencil in one hand

2- Young girl - Aged 27, nationality, Indian, Wearing a pink salwar kameez, long black hair, slim, pretty face and eyes, wearing slippers on her feet

3- Young girl’s Parents - Mother and father, nationality, Indian, aged over 55. Mother wearing a plain yellow salwar and father wearing a kurta and jeans

4- Young girl’s Aunt - Plump, kind-faced, aged over 50, nationality, Indian, wearing a light blue salwar kameez

5- Passenger - Middle Aged, Nationality, Indian, wearing a pin suit, loosely tied tie, collar button open, formal pants, papers and file in his hand, formal shoes
1. FADE IN BLACK TO COLOURED SCREEN, WITH PATCHES OF ORANGE, YELLOW AND RED

Monologue of the ‘man in compartment’. Background sound of the train chugging and slowing down – soft at first, but builds up as it goes on

“People, with good eyesight, usually fail to see what’s right in front of their eyes. Instead, they choose to play games, and be blind to the pure truth. And then... when you play a game, with love and truth, that’s when, you lose…”

TRAIN SCREECHES TO A HAULT, LOUDLY NOW, EXTREME WIDE SHOT, TOP ANGLE OF THE TRAIN IN THE STATION PAUSING TO A HAULT. TRAIN ON THE RIGHT SIDE OF THE FRAME. CAMERA MOVES FROM LEFT TO RIGHT, AND MOVES INTO FRAME, STOPPING AT VERY WIDE SHOT TOP ANGLE SHOT OF THE ROHANA TRAIN STATION. TRAIN NOW AT THE BOTTOM OF THE FRAME, WHILE FRAME SHOWS THE WALKING BRIDGE OVER THE TRAIN, THE BUSTLING TRAIN STATION AND PEOPLE WALKING IN AND OUT. IT IS MORNING, CLOSE TO AFTERNOON (AROUND 11:00 PM) BACKGROUND SOUND OF THE TRAIN STATION GETS LOUDER, AS THE CAMERA GOES FROM EXTREME WIDE SHOT, TOP ANGLE TO VERY WIDE SHOT, TOP ANGLE. SHOW THE TRAIN STATION AND IT’S ACTIVITY


FATHER GETS INSIDE THE TRAIN, LEFT SIDE OF THE FRAME, AND LEANS OUT TO GIVE HIS HAND TO HIS DAUGHTER, WHO STEPS IN, LOOKING LOST STILL, AND THEN FOLLOWED BY THE MOTHER
2. MID SHOT OF THE COMPARTMENT DOOR, DOMINATING THE WHOLE FRAME, AS THE COMPARTMENT DOOR IS OPENED TO REVEAL THE FATHER GETTING INTO THE COMPARTMENT


Father exclaims happily, with a bit of relief: “This is nice”

3. BLACK SCREEN DISSOLVING TO COLOURED SCREEN WITH BLOTCHES OF RED, YELLOW AND ORANGE, MAN BREATHING, VOICES OF THE MOTHER, FATHER AND DAUGHTHER

Mother: “Now, remember not to talk to strangers. Get off at the right stop. It’s only one stop, okay?”

Daughter: “Yes mother. I know. Don’t worry, I’ll be fine. I’m a big girl now”

Father: “Come, Asha. She’ll be fine...”

   Father: “You take care, and call us when aunty, okay?”

   MID CLOSE UP SHOT OF DAUGHTER LOOKING OUTSIDE THE WINDOW WITH GLASS EYES, NOT LOOKING ANYWHERE IN PARTICULAR

   Daughter, smiling, says: “Yes father…” the train starts to jerk, engine starting up again. Daughter looking worried now “Leave before the train leaves now! Go, I’ll be fine. I love you both”

   POV OF DAUGHTER, FATHER ON THE RIGHT SIDE OF THE FRAME DOMINATING IT COMPLETELY, SHOWING A LITTLE SLITHER OF THE MAN BEHIND HIM. FATHER SMILES, LOOKS TO HIS RIGHT THAT IS THE LOWER LEFT SIDE OF THE FRAME

   Father to the mother: “Let’s go”


   Man: “Those are some over-bearing parents.” [Laughs] “Can you really manage yourself?”

   GIRL LOOKS SHOCKED AND GASPS. Girl: “Who is there?”

   OTS OF THE GIRL, SHOWING THE MAN ON THE LEFT SIDE OF THE FRAME, WITH HIS EXPRESSION

   Man: “Oh, I’m sorry, did I startle you?”

   Girl: “Oh, uhmm…sorry. I didn’t see you”

   Man frowns. Man: “It must be the VERY DARK corner I’m sitting in. Anyway, camouflage was a major part of my job description, as a soldier”

Girl: “Oh, that’s nice.”

Man: “Where are you traveling to? Are you going the full way to Dehra?”

Girl: “No. I’m getting off at Saharanpur. My aunt is meeting me there”

Man: “Ahh... a short stop AND an aunt. Then best not to get too familiar” Girl laughs

MID-CLOSE UP SHOT OF MAN, LOOKING AT THE GIRL. A BIT SERIOUS IN HIS TONE, BUT SMILING A LITTLE

Man: “No really. I’ve had bad experiences with them. Formidable creatures they are”

Girl laughs again. Expression of the man is a calm smile. He is enjoying listening to her laughter.

MID-CLOSE UP SHOT OF THE GIRL, LOOKING TOWARDS THE MAN, STILL GLASSY EYED. Girl [smiling]: “that’s a bit mean now. My aunt isn’t all that bad. So, where are you travelling to?”

MID SHOT, EYE LEVEL, OBJECTIVE POV, SHOWING THE TWO OF THEM ON EITHER SIDE OF THE FRAME AGAIN

Man: “To Dehra, and then Mussoorie”

Girl: “hmmm...”

[Silence for a few seconds]

MID CLOSE UP SHOT OF THE MAN, LOOKING CALM, AND THEN CONTEMPLATIVE, TRYING TO THINK OF A WAY TO MAKE CONVERSATION, LOOKING DOWN, AND THEN UP. FINALLY HE SPEAKS:

Man: “What is it like outside?”

MID-CLOSE UP SHOT OF THE GIRL, SHOWING HER EXPRESSION. TURNING FROM THE WINDOW TO HIM, LOOKING CONFUSED

Girl: “huh?”
CUT IN OF MAN CRUNCHING THE NEWSPAPER IN HIS HAND. MID CLOSE UP SHOT, OF MAN BITING HIS LIP A BIT SCARED

MID CLOSE UP SHOT OF GIRL, Girl: "Why don’t you just look outside?"

CUT IN OF MAN LOOSENING HIS GRIP ON THE PAPER. MID-CLOSE UP SHOT OF THE MAN, LOOKING MORE RELIEVED. TURNS HIS HEAD TOWARDS THE OPEN WINDOW, AND MOVES HEAD FROM SIDE TO SIDE, SLOWLY

PAN FROM LEFT TO RIGHT OF THE WILDERNESS OUTSIDE THE WINDOW, SOUND OF WIND GUSHING INTO HIS EARS, THE TRAIN ENGINE BECOMES A BIT LOUDER, AND THE SOUND OF THE RUMBLE OF WHEELS IS LOUD

BACK TO CLOSE UP OF THE MAN, LEFT SIDE OF THE FRAME, WHO TURNS FROM THE WINDOW TO FACE THE GIRL

Man: “hmm, did you notice...the trees seem to be moving, while we are standing still?”

MID SHOT, OBJECTIVE POV, EYE LEVEL, GIRL TURNS TO FROM THE WINDOW TO FACE THE MAN

Girl: “That always happens. Do you see any animals?”

OTS OF THE GIRL, SHOWING THE MAN CLEARLY AND HIS EXPRESSION MORE CONFIDENT, ESPECIALLY IN HIS TONE OF SPEECH

Man: “No.”

MAN LOOKING AT DIRECTION OF THE GIRL, THEN OUTSIDE, THEN TURNS BACK TO HER

Man: “You have a very interesting face.”

Girl laughs loudly

CLOSE UP SHOT OF GIRL

Girl [smiling]: “That’s a much better comment than a ‘pretty’ face. I usually get that”
CLOSE UP SHOT OF MAN, SMILING KINDLY AND ROMANTICALLY
Man: “Your laugh…it’s very soothing”

CLOSE UP SHOT OF THE GIRL.
Girl smiling knowingly: “You are a very gallant aren’t you?”

CLOSE UP SHOT OF THE MAN
Man smirks a little, then looks a bit down and says: “Too bad. You’re stop is coming up right now.”

MID CLOSE UP SHOT OF THE GIRL, GASPING, MOVING HER HANDS TO HER MOUTH
Girl: “Thank you, I almost forgot!”

OBJECTIVE POV, EYE LEVEL, MID SHOT OF THE TWO. GIRL FEELING THE SEAT, AND THE WALLS, TO STAND UP, TURNING TOWARDS THE UPPER BERTH ON THE RIGHT TO GET THE LUGGAGE

5. WIDE SHOT OF THE TRAIN REACHING SAHARANPUR STATION, COMING TO A HAULT WITH A SCREECH. TRAIN IN THE MIDDLE OF THE FRAME, PLATFORM FILLED WITH PEOPLE WAITING TO THE RIGHT


MID-CLOSE UP SHOT OF THE MAN, SITTING ON THE LEFT SIDE OF THE FRAME, WITH HER LONG HAIR GENTLY ON HIS FACE, AND THE GIRL LOOKING SCARED. BOTH IN THAT POSITION FOR A SECOND, WHERE THE MAN LOOKS AMAZED, AND THE GIRL BLUSHING, THEN SHE STRAIGHTENS AND TURNS TO HIM

MID SHOT, OBJECTIVE POV, EYE LEVEL OF THE TWO, MAN ON THE TOP LEFT OF THE FRAME, SITTING LOOKING UP, GIRL, LOOKING A BIT DOWN,
BUT NOT INTO HIS EYES, HOLDING THE HANDLE OF HER LUGGAGE TROLLEY WITH HER LEFT HAND

Girl: “Thank you...goodbye”

Man: “Goodbye”

GIRL TURNS SLOWLY AND WALKS AWAY, FROM THE LEFT, STRAIGHT FIRST, THEN TURNS TO THE RIGHT AND EXITS. MAN TURNING IN THE DIRECTION OF THE SOUND AS SHE WALKS AWAY, AND, EVEN AFTER SHE IS OUT OF FRAME, YOU HEAR THE COMPARTMENT DOOR OPEN WITH A BANG AND A MALE PASSENGER GASPING


Passenger: “Oh! Uhmm, ah sorry”

PASSENGER MOVES TO A SIDE WHILE THE GIRL GOES THROUGH


PASSENGER CLEARS THROAT, AS MAN LOOKS AWAY FROM THE WINDOW AND GOES TO OPEN THE NEWSPAPER
Passenger: “Hey there. How are you?”


Man: “Hello. I’m good, and yourself?”

MID SHOT, OBJECTIVE POV, EYE LEVEL, THE MAN ON THE MIDDLE LEFT SIDE OF THE FRAME, AND PASSENGER ON THE RIGHT, NOW LIFTING UP TO POINT AT THE NEWSPAPER

Passenger: “I’m good too...hey; you’re holding that paper wrong. It’s upside down” [laughs] “disoriented after being with that girl and sad that it’s me who has taken her place?”

MID-CLOSE UP SHOT OF THE MAN, A BIT EMBARRASSED, TURNING THE PAPER THE OTHER WAY. SETTLES THE PAPER PROPERLY IN HIS HAND, THEN SAYS

Man: “Well, she did have an interesting face”

Passenger: “Interesting?”

MID CLOSE UP SHOT OF THE PASSENGER

Passenger: “Hahaha, she was by far the prettiest girl I’d seen...too bad for her eyes though. They were the best part of her”

MID CLOSE UP SHOT OF THE MAN, LOOKING LIKE HE IS READING, BUT ACTING DISINTERESTED, THEN ASKS

Man: “Why do you say that?”

TRAIN ENGINE STARTING UP

MID CLOSE UP OF THE PASSENGER, LOOKING FROM THE WINDOW, HIM ON THE RIGHT SIDE OF THE FRAME, AND ON THE LEFT THROUGH THE WINDOW, YOU SEE THE PLATFORM WHERE THE GIRL IS NOW GREETING HER AUNT, TURNS TO THE MAN
TRAIN ENGINE STARTED UP COMPLETELY AND THEY START TO MOVE, THE AUNT AND GIRL MOVING OUT OF THE FRAME, AND YOU SEE A BLUR OUTSIDE, OF THE STATION, AS THE TRAIN PICKS UP PACE

Passenger: “Well, you’d have to be blind not to have noticed. They were beautiful, but she couldn’t use them…you didn’t see? She was blind”

MID CLOSE UP SHOT OF THE MAN, MOVING HIS HEAD, STOPPED SUDDENLY AND IS STILL, IN SHOCK, STARING BLANKLY AT THE PAPER

MID CLOSE UP SHOT OF THE PASSENGER, LOOKING A BIT OFF

Passenger: “are you okay…?”

OBJECTIVE POV, EYE LEVEL OF THE TWO, MID SHOT, SHOWING THE MAN CLOSING THE PAPER SLOWLY AND LOOKING OUTSIDE

Passenger: “Hey, are you fine?”

Man: “Yeah, I am”

PASSENGER FALLS BACK ON THE SEAT

Passenger: “but really, how did you not notice? Was she sleeping?”

MID CLOSE UP SHOT OF THE MAN, TURNING FROM THE WINDOW TO THE PASSENGER

OTS OF THE MAN, SHOWING THE PASSENGER LAID BACK ON THE SEAT LOOKING OUT, AND THEN TURNING TOWARDS THE MAN AS HE SPEAKS

Man: “No, she wasn’t asleep…I am blind”

PASSENGER, SLOWLY MOVING HIS HEAD FROM THE WINDOW, TOWARDS THE MAN, LOOKING SHOCKED AND SADDENED, BUT AWKWARD AT THE SAME TIME, STARING AT THE MAN

Passenger: “I’m sorry… I didn’t know”

FADES TO BLACK, MUSIC CARRIES ON TILL CREDITS ARE OVER

-END-