

**The House Of Many Chapters**  
**5 page Future Shock – full script**

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**Page 1**

**Panel 1**

A door opens into a sparsely furnished flat, freshly painted in pastel shades. Our two main characters - George, an estate agent, and Mr Payne, the prospective buyer for the property - enter.

**George:**

...JUST THE SORT OF THING A YOUNG PROFESSIONAL OF YOUR CALIBRE IS LOOKING FOR MR PAYNE.

**Payne:**

I MUST ADMIT - IT IS WELL LOCATED, MR WELLINGTON.

**George:**

PLEASE, PLEASE – CALL ME GEORGE!

**Panel 2**

The over-gesticulating estate agent conducts a tour of the flat. Mr Payne seems hesitant – he's obviously wary of unscrupulous salesmen.

**George:**

AND I THINK IT'S IDEALLY SUITED FOR A YOUNG COUPLE. IF YOU CAN JUST IMAGINE YOUR WIFE PREPARING DINNER OVER IN THE KITCHEN **THERE**, WHILE YOU RELAX WITH THE EVENING PAPERS ON THE BALCONY OVER **HERE**.

**Payne:**

ACTUALLY – I'M SINGLE.

**Panel 3**

Close up of George, as he grins like a crocodile.

**George:**

EXCELLENT!

**George:**

WELL THEN IT COULD BE ANY NUMBER OF WOMEN!  
YOU'RE ABSOLUTELY RIGHT, WHY **LIMIT** YOURSELF?

**Panel 4**

George rests his hand on the doorknob of the bedroom he is about to reveal, and tries to look sincere.

**George:**

AND WHILE WE'RE ON THE SUBJECT OF THE FAIRER  
SEX, MR PAYNE PLEASE ALLOW ME TO SHOW YOU THE  
MASTER -

**Panel 5**

Both Payne and George stand stunned in the open doorway of the bedroom, looking in as a couple cuddle up on the double bed, apparently oblivious to the fact that they have company.

The room, in contrast to the rest of the flat, is generously furnished – photos adorn the walls and flat surfaces, and the windows and bed are decorated with elegant fabrics. The male half of the embracing couple bears a striking resemblance to Payne.

**George:**

BEDROOM...

## **PAGE 2**

### **Panel 1**

George marches into the room crossly, demanding an explanation, while Payne stays where he is. He has just recognised himself as the man in the bed, and the realisation has frozen him to the spot.

The couple remain unaware of their visitors.

**George:**

WHAT THE BLOODY **HELL** DO YOU TWO THINK YOU'RE DOING HERE?

**George:**

DID VANESSA GIVE YOU THE KEYS? I **WARNED** HER ABOUT THAT!

**George:**

I'M SHOWING A CUSTOMER AROUND – HEY! **HEY!**

**Lady In The Bed:**

I LOVE YOU HAROLD. I ALWAYS WILL...

**George:**

ARE YOU **LISTENING** TO ME?

### **Panel 2**

Payne puts his hand on George's shoulder to shut him up. He is white with shock, while George's face blazes an angry red.

**Payne:**

I – I DON'T THINK THEY CAN HEAR YOU...

**Payne:**

AND –

**Panel 3**

Change the angle now, so that the cosy couple dominate the foreground of this panel, and the two troubled onlookers face towards the reader from the back of the room.

**Payne:**

AND I THINK THAT'S **ME** IN THE BED.

**Harold (The Payne in the bed):**

I LOVE YOU TOO SALLY. THAT'S WHY I MARRIED YOU!

**Panel 4**

The two bundle out of the bedroom quickly, slamming the door behind them.

**George:**

I THOUGHT YOU SAID YOU DON'T HAVE A WIFE!

**Payne:**

I DON'T, AND EVEN IF I DID I'M CERTAINLY NOT IN **THERE** WITH HER AM I? I'M OUT **HERE** WITH YOU!

**Panel 5**

George slumps against the door, while Payne mops sweat from his brow with a handkerchief.

**George:**

WHAT THE BLOODY HELL – **WHAT** IS GOING ON?

### Page 3

#### Panel 1

Both men are exasperated.

**Payne:**

SO – UMMM.. WHAT DO WE DO NOW?

**George:**

WELL I'M **DEFINITELY** NOT GOING BACK IN THERE!

**Payne:**

WHAT'S THROUGH THIS **OTHER** DOOR?

**George:**

THAT'S THE SECOND BEDROOM...

#### Panel 2

Close-up on Payne, raising an eyebrow

**Payne:**

SHALL WE?

#### Panel 3

Payne opens the door a crack, while looking back at George for reassurance that never comes.

#### Panel 4

Again both George and Payne stand in the doorway startled, as the reader is treated to the same view that they have.

Inside the second bedroom (which isn't all that nicely furnished – the curtains are drawn, and the room looks bland) a second George kneels on the floor, tears rolling down his cheeks as another Payne stands over him, pointing a gun directly at his head.

**New George:**

I SWEAR TO GOD MR PAYNE, I HAVE NO IDEA WHAT IS GOING ON. THIS IS NOT MY DOING!

**Original George:**

OH MY GOD!!!

**Panel 5**

The gun goes off just as George pulls the door shut. The panel 'snapshot' is taken just before the door is fully closed so we can see a 'sliver' of the room being illuminated by the gunfire.

**SFX:**

BANG!

**Page 4**

**Panel 1**

Mr Payne looks accusingly as George, who is understandably freaked out by what he just saw.

**Payne:**  
WHY WOULD I WANT TO KILL YOU?

**George:**  
WHY WOULD YOU HAVE A GUN?

**Panel 2**

George is flustered, Payne looks more in control.

**Payne:**  
I ALWAYS CARRY A GUN

**George:**  
I DON'T WANT TO KNOW!

**George:**  
WE HAVE TO GET OUT OF HERE. THIS IS GOING TO DRIVE US MAD. I DON'T EVEN KNOW WHAT WE'RE SEEING...

**Panel 3**

Payne is composed as he proposes his theory.

**Payne:**  
WE'RE SEEING THE FUTURE – ISN'T IT OBVIOUS?

**George:**  
THE FUTURE? WHAT ARE YOU - -

**Payne:**  
I DON'T KNOW. HAVE YOU READ THAT STEPHEN HAWKING'S BOOK?

**George:**  
NO... HAVE YOU?

**Panel 4**

Payne is explaining his theory, but George is distracted by something beneath the panel border, which we can't yet see...

**Payne:**

NO BUT I SAW THE TV SPECIAL ON IT... I THINK WE MAY BE STUCK IN SOMETHING LIKE A WORM HOLE. TIME IS LOOPING BACK ON ITSELF SOMEHOW...

**Payne:**

WE'RE SEEING THE FUTURE RIGHT IN FRONT OF US... OR MAYBE JUST **POSSIBLE** FUTURES.

**Panel 5**

Both are silent and look down towards the floor in front of them. Sitting there, playing with two young children and a bundle of toys, is another version of Payne. He's slightly older, and dressed in a more 'homely' fashion, but he's still recognisable.

## Page 5

### Panel 1

George flips out and leaps over the newly appeared father and children to get to the front door.

Payne is transfixed by this vision of family.

**George:**

RIGHT! I'VE HAD ENOUGH OF THIS! I CAN'T TAKE IT ANY MORE. THIS IS ALL MADNESS! THIS IS ALL –

### Panel 2

George opens the front door and is shocked to find that it doesn't lead to the outside hallway, but to another bedroom! On the bed this time though is yet another 'copy' of George himself. He is caressing the back of a young lady, who we can't quite make out yet.

**New George (the one in bed):**

YOU KNOW THE FIRST TIME I SAW YOU I KNEW YOU'D BE MINE EVENTUALLY. I KNEW THAT IT DIDN'T MATTER HOW DIFFICULT IT WAS GOING TO BE – I **HAD** TO HAVE YOU.

### Panel 3

Payne has now joined George in the doorway. He smiles as he says...

**Payne:**

LOOKS LIKE YOU GET LUCKY TOO!

### Panel 4

The lady in the bed turns over to face her companion, and we can now see that it is Sally, Payne's phantom wife from earlier.

**Sally:**

BUT GEORGE, IF HAROLD EVER FINDS OUT ABOUT US YOU KNOW WHAT HE'LL DO.

**Sally:**

HE'S A DANGEROUS MAN. HE'S KILLED BEFORE AND THOUGHT NOTHING OF IT!

**Panel 5**

The original George's eyes widen at this revelation. Payne (angry as hell) steps back and reaches into his suit jacket to pull out his gun.

**George:**

I SWEAR TO GOD MR PAYNE. I HAVE NO IDEA WHAT'S –

**Panel 6**

Close up of Payne as he fires his gun, his features illuminated by the gunfire.

**Payne:**

I KNEW YOU'D SAY THAT!

**FIN**