

PAGE ONE:

SPLASH PAGE: Interior of a *Time Tours* capsule, which looks like a futuristic, high tech bus. On the ceiling are intercoms making an announcement, while on the each side is a row of seats. Sitting on those seats are people wearing clothing from different time-periods (e.g. Wild West, Ancient Egypt, Imperial China, etc.) Sitting closest to the reader on the right are a middle-aged couple, FRANK and MELANIE. Frank is man of Italian descent in his late 40s, slightly chubby and balding with a moustache. Melanie, his wife, is in her mid-40s with blond hair and a curvy figure. Both are dressed as 15th century Venetian aristocrats. In the back, THE CONDUCTOR holds onto a pole for support. The Conductor is an attractive black woman in her mid-20s with a professional demeanor. She is wearing a *Time Tours* uniform, a tight black jumpsuit and a white vest. On each side of the vest is an old-fashioned pocket watch, with a “T” where the hands should be (the *Time Tours* logo).

1-INTERCOM (TECH):

Greetings, passengers, this is the pilot speaking. Unfortunately, we appear to have developed a fault, and will need to stop briefly for repairs.

2-TITLE AND CREDITS

PAGE TWO: (5 PANELS)

PANEL 1: On the left is a dirt road, with a single tree standing beside it. To the right of the tree is a 1930's rural American meadow, in which the *Time Tours* capsule sits. The exterior of the capsule is pill-shaped, metal and futuristic. Towards the front of the capsule is a closed hatch. The ground underneath is slightly scorched, and trails of smoke come up from the top.

1-INTERCOM (FROM CAPSULE, TECH):

We have now materialized at a remote spot in rural America, 1922, where you'll be allowed to get out and stretch your legs.

2-INTERCOM (FROM CAPSULE, TECH):

We apologize for the delay, and thank you again for choosing Time Tours Inc. for your temporal vacation needs.

PANEL 2. Melanie and Frank step out of the now open hatch of the capsule. The Conductor, standing just outside, greets them warmly and friendly. Melanie responds in kind, but Frank looks incredibly anxious and slightly nauseous.

3-CONDUCTOR:

Sorry again for the delay. Where are you two headed?

4-MELANIE:

Venice, 1478. It's for my husband's birthday, he's been looking forward to it for months!

5-FRANK (QUEASY):

Uhhhh

PANEL 3. Melanie, concerned, has her arm on Frank's shoulder trying to comfort him. Frank hunches down, hands on his knees, breathing heavily.

6. MELANIE:

Frank? Are you all right?

7-FRANK:

No, Melanie, I don't think so. Ever since we got here I've had this feeling like...like I'm...

PANEL 4. Conductor calmly articulates what Frank is trying to say. Frank looks up, pointing his finger at her in affirmation.

9-CONDUCTOR:

...like you're about to fall in a pit of darkness and oblivion, un-mourned and forgotten by all you love and care about?

10-FRANK:

Yes! That's it exactly!

PANEL 5. The Conductor smiles reassuringly as she explains the condition.

11-CONDUCTOR:

It's called "Athazagoraphobia," or fear of being forgotten. Some people experience it while time-travelling.

PAGE THREE: (6 PANELS)

PANEL 1. Melanie pats Frank reassuringly on the shoulder. The Conductor, still smiling, calmly corrects her.

1-MELANIE:

See, honey? It just happens sometimes, nothing to worry about.

2-CONDUCTOR:

Oh, I wouldn't say that, ma'am. Your husband feels this way because he's about to erase his existence from time itself.

PANEL 2. Frank jumps up, outraged. Melanie, eyes wide with shock, holds onto Frank's shoulder protectively.

3-FRANK (BURSTING):

What?!

4-MELANIE:

You think Frank is going to...to kill himself?

PANEL 3. The Conductor casually checks her clipboard as she calmly explains the situation.

5-CONDUCTOR:

No, your husband probably about to kill an ancestor here in the past, thus preventing his birth, life, and any memories of his existence.

6-CONDUCTOR:

On behalf of Time Tours Inc, please accept our deepest sympathies for this unfortunate circumstance.

PANEL 4. Melanie tearfully calls out to Frank, who has broken away from her and is running towards the oak tree, panicking.

7-MELANIE (BURSTING):

Frank! What are you doing?

8-FRANK (BURSTING)

Getting the Hell out of here!

PANEL 5. Frank, still running, yells over his shoulder back at The Conductor, who politely shouts back. Melanie stands by her in tears, frozen in panic.

9-FRANK (BURSTING):

I'm can't just sit still and do nothing!

10-CONDUCTOR:

Actually, sir, I would strongly recommend sitting still and doing nothing right now.

PANEL 6: Frank, still looking back and yelling, passes the oak tree. Off panel, a car honks its horn.

11-FRANK (BURSTING):

Screw you, lady! I'm not doing anything you—

12-SFX:

Honk Honk

PAGE FOUR: (4 PANELS)

PANEL 1. Frank stands in the middle of the dirt road, head facing away from the reader. Up the road is an old Ford truck. The truck is shown in three different positions, with motion lines and tire tracks connecting these trucks as it goes through the following positions:

- 1) Truck on the road, bearing down towards Frank.

1-SFX:
Hoonk

- 2) Truck suddenly swerves to the left (right, to the reader) to avoid hitting Frank.

2-SFX:
Screeeech

- 3) Truck crashes into the oak tree, the front of it now wrapped around the trunk and the windshield shattering.

3-SFX:
Crash

PANEL 2. Frank stands by the front of the truck, still wrapped around the tree. He stares down in numb horror at his ANCESTOR, a man who looks like Frank but in his mid-twenties and dressed as a rural farmer. Ancestor has crashed through the windshield and lies heavily injured on the hood. He weakly looks up at Frank.

1-FRANK:
No...

PANEL 3. Frank looks down at his body in horror. His body is starting to [spaghettify](#), and twist around his torso as if it's a black hole. Ancestor lowers his head, loosing conciousness.

2-FRANK:
No...no...no...no....

PANEL 4. A black circle floats where Frank stood, with Frank's heavily spaghettified arms, legs, and head spiraling out of it. Ancestor rests his head on the hood, eyes half closed.

3-FRANK (BURSTING):
Nooooooooo

PAGE FIVE: (6 PANELS)

PANEL 1. A puff of smoke emanates from the spot where the circle had been. Ancestor lies dead on the hood, eyes closed.

1-SFX:

Pfffft

PANEL 2. Melanie screams in grief, having watched her husband disappear in a puff of smoke. Behind her, The Conductor shakes her head disapprovingly.

2-MELANIE (BURSTING):

Frank!

3-CONDUCTOR:

You'd think one of them would listen and stand still. But no, they never do.

PANEL 3. Enraged, Melanie grabs the front of the Conductor's uniform with both hands. The Conductor maintains her sunny disposition.

4-MELANIE:

You did this! You just stood there and let my husband die!

PANEL 4. The Conductor politely but firmly pulls Melanie's hands off of her uniform.

5-CONDUCTOR:

Ma'am, Time Tours cannot be held responsible for any paradoxes that may occur. That was stated very clearly in the waiver he signed.

6-CONDUCTOR:

Or would have signed if he had ever existed, which he now has not.

PANEL 5. Melanie cries out in grief and anger.

7-MELANIE (BURSTING):

I don't care! You'll pay! Every last one of you will pay for...

PANEL 6. Though her eyes are still wet with tears, Melanie has become confused as she tries to remember what she was saying.

8-MELANIE:

...for...for killing my...

PAGE SIX: (3 PANELS)

PANEL 1. Melanie looks to the Conductor in confusion. The Conductor smiles reassuringly as she offers Melanie a handkerchief.

1-MELANIE:

I'm sorry, what were we talking about?

2-CONDUCTOR:

I'm not quite sure, Ma'am. Perhaps your trip to Venice?

PANEL 2. Melanie smiles in relief, as she wipes the tears from her cheek with the handkerchief.

3-MELANIE:

Oh yes, I'm spending a week in Venice, 1478!

4-MELANIE:

But, for some reason I can't remember why.

PANEL 3. The Conductor leads Melanie back through the hatch into the pod.

5-CONDUCTOR:

I'm sorry to hear that Ma'am. If you like, we can change your destination at no extra charge.

6-MELANIE:

Why thank you! That would be lovely!

7-CONDCUTOR:

It's no trouble at all, Ma'am. Here at Time Tours, we only come back with satisfied customers.

THE END