1 Title

1.1 Page 1

Full Page Panel

Night Cityscape

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1.2 Page 2

Full Page Panel

Night City shot

Title Page

2 Prologue

2.1 Page 3

Panel 1

"Megiddo, Maison des Bourbons, 8:16pm."

Close-up of soup (Alana’s pictures, (1,1)).

"The soup swirls listlessly in the bowl before me. The garnish and colors a facade, a distraction from the near-rancid ingredients which form them."

Panel 2

Shot of person (not Matt) seated at table (Alana’s pictures, (1,1)).

"It’s all a lie: the soup, the faux-wood table, the patrons, the restaurant — ambitiously and duplicitously dubbed, as if the Sun King would ever stoop to be seen here."

Panel 3

Close-up of different patron (not Matt) (Alana’s pictures, (1,2)).
"Everything — and everyone — has something to hide, hence the deception. Layer upon layer of lies — Maginot lines of the mind — built up, and no one mentioning the ease with which the lines can be evaded and the truth besieged for fear of someone uncovering their own secrets."

Panel 4
Shot of Matt at table (Alana’s pictures, (1,2)).
"This unspoken taboo is my shield. For I, too, wear a mask. In the dying embers of the day I don my lies and seek out those larger than my own — bringing my personal perversion of justice to the twisted alleys and darkened visages of Megiddo."

2.2 Page 4
Panel 1
Shot of people out in the street at night
"As the bars and restaurants disgorge their patrons, the streets roil and convulse as a single, sweaty, seething entity — singular in its utter disregard for its surroundings."

Panel 2
Matt Man against the skyline, atop a building (Alana’s pictures, (3,2)).
"As both the breeding and hunting ground for the festering effluence of Megiddo, the streets require constant vigilance: I move above them waiting, watching."

Panel 3
"I wait for the rabble to rouse themselves and slouch towards the masses..."

Panel 4
"...they always do. I revel in the bitter irony that I, myself, am one, too. Quis cusodiet ipsos custodes.”
3 Scene 1: Chase Through Streets

3.1 Page 5

Panel 1

(Matt running).
"Despite broad common themes – namely the existence of a pursuant and a pursuer – chases exist in a landscape of mutable landmarks and terrains..."

Panel 2

(Matt running).
"Who, Where, When, How, Why. The clichéd questions — which pepper the atmosphere of the newspaper whenever I’m unfortunate enough to have to be there in person — take on new pertinence and meaning in this context."

Panel 3

(Shot of Matt running through Ann Arbor (or equivalent)).
"Screening sensory input with a different filter due to the circumstances, I notice the perp is headed into a tonier part of town. In my other life, I’d been near here to review a Tandoori restaurant with Gallic influence."

Panel 4

(Matt with gun drawn).
"As the inevitable conflict draws closer, I offer a request to Rhamnousia that the outcome of this evening is better than the vichychoise vindaloo of my previous trip here."

4 Scene 2: Approach to Church

4.1 Page

Panel 1

(Matt cornered with guns to his head).
4 5. **SCENE 3: FLASHBACK TO FINAL CHURCH VISIT AS YOUTH**

"This is why I do not offer up prayers to toothless gods."

Panel 2

(Matt surrounded).

"Perhaps this will be my final act. Ending, not in a glory-filled assault on some fortress of villainy, but in the hands of two-bit thugs in front of some church after a momentary lapse"

Panel 3

(Shot looking up at Church facade).

"Not even the watching eyes of St. Peter can offer me aid in or, even, absolution for my actions."

Panel 4

(Matt in front).

"As ever, the church is of no use to me. I must make my own solutions."

5 Scene 3: Flashback to Final Church Visit as Youth

5.1 Page

Panel 1

Shot of inside of church with congregation.

"There was once another church, in my past."

Panel 2

Shot of calm Ross, perhaps in robes.

"I heard Uncle Zeke preach to the plebes every Sunday from the time my parents died until I left the ass-end of Newbraskansas, a modern day Chaldea — far from the happenings of the bustling Megiddo."
Panel 3
Shot of Sarah sewing.
“Aunt Mindy was like his shadow — doing everything a good preacher’s wife does to make the church run smoothly. Always half-expecting her inner Nora to emerge, I never understood how she seemed so contented.”

Panel 4
Shot of small town square.
“I never was.”

5.2 Page

Panel 1
Shot of dog.
“I appreciated that they’d given me a wholesome home complete with puppy and birdsong, but Uncle Zeke’s Calvin-esque morality chafed my adolescent nerves.”

Panel 2
Shot of person sitting in pew.
“I wanted any excuse to leave ...”

Double Panel
(Shot of black book.)
“...and then I found one.”

6 Scene 4: Search for Bad Guys in Church

6.1 Page

Panel 1
(Shot of hand holding Bible.)
“The oft-quoted passage of my Uncle brings me back to the present and the task at hand.”
Panel 2
(Matt walking down aisle).
"These vermin infest every chartered street, marking every face I meet with marks of weakness, marks of woe."

Panel 3
(shot of broken stained glass window)
"But these manacles are not mind-forged, they are a symptom of this infestation."

Panel 4
(shot of decaying saint statue).
"A gangrenous blight laying a pall over a city which was once free."

6.2 Page

Panel 1
(shot of shadow across altar or cross or similar religious icon)
"Too long has the shadow held sway here."

Panel 2
(shot of Sarah entering door).
"It’s roots are deep — a malignant crabgrass, robbing all of nutrients and sustenance."

Panel 3
(close-up of Matt).
"I must return redemption to this place..."

Panel 4
(pull back on shot of darkened church with Matt standing in nave).
"...and myself."
Scene 5: Flashback to Brothel

7.1 Page

Panel 1
Image of cityscape/combination of city shots showing passage of time.

"Though I came to the city with the hope of my parents past, at first I could not bring myself to search out these final connections. First, I reasoned, I would make my place in the city where my parents had so proudly lived..."

Panel 2
Close-up of feet walking.

"...I would grind the dirt between my toes into dust under my feet."

Panel 3
Image of matt with wine.

"A happy chance and my Aunt’s Cordon Bleu training — the skills she so lavishly wasted on my Uncle and his congregation of yokels — led me to a job as a food critic."

Panel 4
Long, empty ghetto shot or shot of book with names crossed off

"Once started, however, my search did not go smoothly. Accustomed to close-knit Scottsville, I was at first stunned and then continually frustrated by addresses which led me only to hostile encounters."

7.2 Page

Panel 1
Image of angry person at door.

Person: "And if you know what’s good for you, you won’t come asking round here no more!" "My task seemed more and more Sisyphean with each slammed door."
Panel 2

Image of matt with his arm over his eyes.

"At times it was hard to resist despair."

Panel 3

Image of garishly lit red light district.

"I hardly expected success with one Henrietta von Loon, an alias if ever I heard one."

Panel 4

Shot of Amy in whore’s clothes.

Hooker 1: "No, there’s no Henrietta here" "I turned to go" Hooker 1: "Wait... are you the Largo’s boy?"

7.3 Page

Panel 1

Shot of Amy and Michael at cocktail party (in sepia? blurry?).

"A cascade of inferences laid it all out in my mind — a beautiful and elegant lady who, over the years since my parents death, had fallen ever lower into shame."

Panel 2

Cropped shot of Amy’s head.

Hooker 1: "You have your mama’s eyes" Hooker 1: "So what brings you looking for old von Loon?"

Panel 3

Matt looking earnest.

"My perfectly prepared speech flew out my head." Matt: "Tell me about my parents!"
Panel 4
Shot of dressed-up Andrew singing.
"She took me through the building to speak in private in her office — I could no longer entertain any illusions about the business run within these walls."

7.4 Page
Panel 1
Shot of alana at party.
"I followed her, pity welling inside me to see a former comrade of my mother brought to such a state." Hooker 2: ”Lookin’ for a good time?”

Panel 2
Matt sitting with beer.
"She offered me a drink and began her tale."

Double Panel
Shot of closed door.
"I was never so glad to have taken a beer."

8 Scene 6: Gunfight
8.1 Page
Panel 1
Shot of Matt holding gun in cocked position.
"The echo of footsteps returns me the present. Re-checking that my safety is off, I round the corner."

Panel 2
Shot of Matt facing off in fight.
"Answers lie behind corners. Answers for which I’ve been searching all my life. Searching for a past, a present, and, now, a future."
Panel 3

Shot of Matt about to lay the hurt on someone.

"Answers bring momentary solace, but they inevitably bring more questions. This process normally builds up, raising the questioner closer to some ultimate truth. For me, however, the progression only brings me down into the grim reality of life here. Into the filth. Into the darkness where my answers lie moldering."

Panel 4

Close-up of Matt hurting someone.

"My quest began in confrontation, which each cycle has only escalated, and I see no indication of that cycle breaking."

9 Scene 7: Flashback to Fight with Uncle

9.1 Page

Panel 1

Shot of younger Matt.

Matt: "But, Uncle Zeke! I have to go to Megiddo! It’s the only way to find out more about Mother and Father."

Panel 2

Shot of angry Ross.

Zeke:"They were god-fearing folk like your Aunt and me. Why should you want to know more? 'Blessed are the humble in spirit, for theirs is the kingdom of heaven.'"

Panel 3

Shot of Michael and Elizabeth (framed, as if an old picture, and in sepia or b/w).

"But my resolve remained grounded in adamant — and the undiscovered truth remained too tantalizing —"
Panel 4
More angry Ross.

"And I would not be dissuaded." Zeke: "'He that is in the city, famine and pestilence shall devour him.'"

9.2 Page

Double Panel
Shot of country road in the light.

"I set off that day towards Megiddo...

Double Panel
Shot of dark city skyline

"...beginning my long journey into the night."

10 Scene 8: Track down remaining bad guy

10.1 Page

Panel 1
Shot of shadows over the moon.

"Night. The refuge of the damned. They seek their solace, and I hunt them down like the rats that they are."

Panel 2
Shot of dark corridor.

"Just as the shadow hides them from their victims, so does it mask my movements."

Panel 3
Shot of Matt pursuing.

"It allows me to hunt them down, one by one until but one remains."
Panel 4
Shot of person fleeing.
"I the skills and instincts I’ve developed and honed since my first hunt. One which proved me ill-prepared for this city, this occupation, this life. One that began so many lifetimes ago..."

11 Scene 9: Confrontation with Sun King

11.1 Page

Panel 1
Shot of people entering/ exiting a building.
"Even at that hour, the flux of visitors never stemmed. Mostly, they were members of the Third Estate paying their homage to Colbert —"

Panel 2
Shot of drug dealer (Chris?).
"dealers gave their gabelle..."

Panel 3
Shot of hooker.
"...matrons their taille..."

Panel 4
Shot of shady character.
"...and runners their douane."

11.2 Page

Panel 1
Shot of Alana’s dad talking to guy while sitting down.
"The feds always deducted their pound of flesh from my stubs, but Louie made those 'professionals' look like taxidermists. I knew I’d be lucky to leave with only my skin."
Panel 2
Long shot of AMA party.
"Courtesans lounged about, crude facsimiles of the Sun King, creating a fittingly distorted Hall of Mirrors for his passage."

Panel 3
Shot of Alana’s dad looking down inserted into party scene.
"Nowadays I would have noticed the resemblance of the Hall to Claudius’ Denmark, but at the time I noticed nothing amiss."

Panel 4
Shot of Andrew dressed as butler.
"As I approached the end of the Hall, Louie’s Comptroller-General appeared and ushered me into an ante-room, as though he were expecting me."

11.3 Page

Panel 1
Shot of Matt standing, looking antsy.
"Disturbed by this turn of events, I stood in the corner, keeping on the balls of my feet."

Panel 2
Shot of Alana’s dad in wedding garb.
"With suprisingly little pomp — for him — Louie swept into the chamber."

Panel 3
Shot of Alana’s dad sitting at wedding table.
"After offering me a perfunctory brandy, Louie went straight to business."
Louie: "Largo, you’ve got a tenacity for tactic, a propensity for purpose, and an inclination for intuition."
Panel 4

Other shot of Alana’s dad at table.

"Eventually, his Micawber-esque meanderings brought him to the heart of the matter."

Louie: "In the interest of perspicuity, I will speak plainly: I mean to offer you a place in employment. Your drive needs direction, I can provide that. You parents served me well, I expect you’ll be able to surpass even them."

11.4 Page

Panel 1

Shot of Matt looking dis-spirited.

"My heart and spirits dropped into the depths of Tartarus. Recovering slightly, my brain rejected such a notion – but disjoint pieces fell into place:"

Panel 2

Shot of slammed door.

"the surly responses to mentions of my parents..."

Panel 3

Shot of Amy as whore.

"...their connection with the bad parts of town and the inhabitants..."

Panel 4

Shot of angry Ross.

"...and, ultimately, my Uncle’s desperate desire for me not to follow them to the city."

"My parents had been intimately involved in the evil of this place, and now I was being offered a chance to continue in their footsteps."

11.5 Page

Panel 1

Shot of Alana’s dad.
Sun King: "You will have all that they did: power, prestige, and, more importantly, knowledge. You no longer need be a desperate member of the juvenescent class. Take your place at my side — you’ve proved yourself; there’s no need to suffer the ignominy of the squabbles that accompany the rise to power."

"He rose and beckoned me to walk with him.”

Panel 2
Shot of Matt.

"While we walked, he continued to offer me his thirty pieces of silver."

Sun King: "Think of it: you’d be in control of an entire fief. Do with it what you would.”

Panel 3
Shot of Alana’s dad.

Matt: "So, I could build my own Invalides, where you have not?"

Sun King: "Of course, but I think you’ll find it’s more enjoyable to consolidate vis a vis acts of Gallicanism and Fontainebleau.

Panel 4
Shot of Matt.

"We reached the courtyard of his palace."

Matt: "Nantes is more my style — I’d never stoop so low as you."

"Or my parents."

Sun King: "As is the father, so is his son."

"His words seemed a mockery of my thoughts."

Sun King: "Come back here when you’re ready — I’ll be waiting."

11.6 Page

Panel 1
Show picture of parents.

"After he left me, my mind continued to reel at the truth about my parents. How could they have done such a thing?"

"The fathers have eaten sour grapes, and the children’s teeth are set on edge.”
Panel 2
Close-up of eyes of father.
"Would my fate be as theirs? Was I as tainted as they?"

Panel 3
Close-up of Matt’s eyes.
"A saying of Uncle came to me: 'When the wicked man turneth away from his wickedness that he hath committed, and doeth that which is lawful and right, he shall save his soul alive.'"

Panel 4
Head shot of Matt looking resolute.
"No. I would never do what they had done. I would keep the flickering hope for redemption alive by undoing what they had done. It could only be done from the outside, never within — only then could I be sure not stoop to the level of my parents."

12 Scene 10: Finding of final bad guy

12.1 Page

Panel 1
Shot of corridor.
"Since then, I have embarked on a personal odyssey of redemption."

Panel 2
Close in on doorway.
"I will right their wrongs."

Panel 3
Shot of candle lit.
"This city shall return to the light."
Panel 4

Shot of candle extinguished.

“Yea, I will make many people amazed at thee, and their kings shall be terribly afraid for thee, when I shall brandish my sword before them; and they shall tremble at every moment, every man for his own life, in the day of thy fall.”