

PAGE ONE (two panels)

INSERT PANEL ONE

Scene opens upon the outside of an ancient Egyptian palace. Numbers of faceless people are moving in and out of the palace.

ADVISOR: (not pictured) YOU MUST PREPARE YOURSELF. YOUR PEOPLE WILL LOOK UP TO YOU.

CAPTION: 670 BC

INSERT PANEL TWO

A boy of maybe twelve is looking up at his advisor. The boy is wearing a headpiece and faux beard indicative of his position as pharaoh. The advisor is a middle aged man who is dressed much more modestly than the boy. The advisor is tugging at the boy's robes with the care of a parent.

PHAROAH: CAN'T WE SEND THEM AWAY?

ADVISOR: THEIR SOLDIERS ARE TOO NUMEROUS.

CAPTION: GRANT US PEACE

TITLE: MELODIE

PAGE TWO (four panels)

INSERT PANEL TWO

The scene shifts outside the capitol. There's an army encroaching on the Egyptian city. Their banners are tattered and battle worn – colored red and gray. Some are riding horses. The sun glints off of the shields and spears that the men carry. We can see some villagers in the fields outside the palace; the soldiers obviously outnumber the villagers. The focus is on the army, but they are still far off in the distance.

INSERT PANEL TWO

Focus in on the soldiers. We can see the detail of their armor. Their arms are largely bare – as are their legs. Their torsos are covered in carefully drafted bronze armor. The men on the front lines are carrying large shields that are decorated with intricate, molded castings that resemble the goddess of war, Ishtar.

GENERAL: (not pictured) LEAVE NO SURVIVORS, MEN!

INSERT PANEL THREE

The scene pans out, focusing on a singular soldier. He's dark of skin – he has the body of a man who works out in the sun all day. There's a scar under his left cheekbone that is almost hidden by the proud beard he wears. His eyes are a bright blue – unique among the soldiers who all have brown eyes. He's carrying a shield of Ishtar and a perfectly polished spear.

INSERT PANEL FOUR

Pan out more. We can see the man looking up at his general. The general is a grisly older man whose body is covered in scars from previous battles. He's sitting astride an Arabian horse, leading the men into the Egyptian city.

GENERAL: TAKE THE CITY!

SFX: (horse) CLOP CLOP

PAGE THREE (three panels)

INSERT PANEL ONE

The soldiers charge into the village. The common man is among them. Villagers flee their fields, trying to retreat to safety.

VILLAGER: RUN!

INSERT PANEL TWO

SPLASH

A farmer is trying to run away from the soldiers. The common man grabs the farmer by his tunic. The tunic rode up, choking the farmer. The farmer grips at the tunic, trying to loosen it around his neck. In the background, other soldiers have set huts on fire.

SFX: (farmer) CHOKES

FARMER: HAVE MERCY!

CAPTION: GIVE THEM REST

INSERT PANEL THREE

CUTAWAY

The common man has a dagger at the farmer's throat. The farmer's eyes are wide with fear. The common man draws the blade of his dagger along the farmer's neck.

SFX: (dagger) SNICK

PAGE FOUR (three panels)

INSERT PANEL ONE

A small group of soldiers stand at the foot of a long staircase that leads up to the palace. A number of Jewish slaves are spilling out the doors of the palace and running by the soldiers. The slaves are darker skinned than either the Egyptians or the Assyrians. They're dressed in rags, and their hair is unkempt.

GENERAL: (not pictured) THE BOY WILL BE INSIDE!

INSERT PANEL TWO

The group of soldiers make it into the palace and search it, looking for the throne room. The common man leads the group, directing soldiers down two hallways as he takes the third. The soldiers obviously look up to the common man as a man to respect.

COMMON MAN: You and you, check the living quarters.

COMMON MAN: You three make sure they didn't escape with the slaves. The rest of you come with me.

INSERT PANEL THREE

The scene follows the common man into the throne room. In the center of the room is an ornate throne that is made of solid gold. It looks to be large enough for three grown men to sit comfortably upon. The common man approaches the throne, putting a hand on one of the arms. He appears to be appreciating the workmanship.

SOLDIER: (not pictured) THERE!

PAGE FIVE (one panel)

INSERT PANEL ONE

SPLASH

The scene is seen through the eyes of one of the soldiers – maybe the common man. The pharaoh is cowering behind the advisor. The advisor has his arms out at his sides, trying to shield the boy from view. On the right side of the scene, there's a window. We can see a number of Jewish slaves fleeing the palace. At the edge of the scene, we see a raised hand that's clenching a sword: the soldier is ready to strike.

ADVISOR: PLEASE... HE'S JUST A BOY...

CAPTION: GOD HAVE MERCY

PAGE SIX (three panels)

INSERT PANEL ONE

The same Jews that were seen fleeing the palace are now walking in line. Shackles can be seen on their wrists as they follow one another along a barely visible road. The Jews make a long line that leads to a city in the distance. Every fifteen feet, or so, there's a Roman soldier on horseback to keep an eye on the slaves.

CAPTION: 61 BC

CAPTION: SAVE...

INSERT PANEL TWO

SPLASH

At the head of the line, Roman officers are parading into the city with the fittest of Jews. Roman citizens line the streets and are cheering – celebrating the return of their soldiers.

CAPTION: SAVE US, GOD

INSERT PANEL THREE

CUTAWAY

Focus in on the current Caesar who is standing on a balcony two stories above street level. He's dressed ornately with a jeweled dagger tucked into the belt of his toga. He's wearing a laurel crown. His dark hair is carefully trimmed and has no facial hair, making him appear as young as he is arrogant. He is smirking down at the Jews, seeing them as his own conquest.

PAGE SEVEN (three panels)

INSERT PANEL ONE

The Caesar is in a war room with his general. It's the same Caesar as before, but he's aged. Wisps of silver have made their way into his hair which is now longer so it curls about the back of his neck. His face is rough with hair, like he hasn't shaved in days. He's leaning over a table, his finger pressed to a point on a map that lies on the table.

CAESAR: THIS IS WHERE THEY ARE HIDING.

CAESAR: I WANT THEM GONE.

CAPTION: GRANT US, GOD

INSERT PANEL TWO

The general is bowing. The Caesar appears slightly relaxed, knowing his order will be carried out and his "Jew Problem" will be remedied.

GENERAL: CONSIDER IT DONE.

INSERT PANEL THREE

CUTAWAY

Focus on the general. He looks off scene, behind the Caesar. He's speaking to a group of soldiers.

GENERAL: YOU HEARD THE CAESAR.

PAGE EIGHT (four panels)

INSERT PANEL ONE

The scene shifts to an underground cellar. A group – mostly men – are sitting closely together. Their heads are bowed in prayer. A Star of David is hanging on the wall – other than that, the walls are bare. The group is poorly dressed. A number of the men have scars on their wrists from shackles. The room is dark and lit by a small number of candles.

INSERT PANEL TWO

A Roman soldier kicks in the door to the cellar. The dark room is illuminated by light that streams through the broken door.

SFX: (door) CRACK

INSERT PANEL THREE

The general is standing in the doorway, his figure outlined by light. He's looking down upon the praying group. Most of the men continue to pray, a small number look up at the soldier that kicked in the door.

GENERAL: RID THE CAESAR OF HIS PEST PROBLEM.

INSERT PANEL FOUR

The common man is a Roman soldier. He's standing over a Jewish man who is on his knees. The soldier has a gloved hand tangled in a mess of the Jew's hair. His other hand holds a sword to the man's throat. The man is crying, his hands still locked in prayer. The common man looks conflicted, like he's no longer believing that he's doing the right thing. Around them and behind them, the scene is filled with soldiers cutting down men in prayer.

JEW: PLEASE... YOU DON'T HAVE TO DO THIS....

CAPTION: GIVE THEM REST

PAGE NINE (one panel)

INSERT PANEL ONE

SPLASH

The scene features a young Caesar, looking down upon Rome from his balcony. This is a much younger Caesar. He cannot be more than twenty years of age. His features are hard and cold. His posture is straight and tight. His hand rests on the jeweled dagger that had belonged to the previous Caesar. Before him, a number of buildings are aflame.

CAPTION: 67 AD

CAESAR: NOW I MAY BE RID OF THEM...

SFX: (fire) CRACKLE

CAPTION: LORD HAVE MERCY

PAGE TEN (three panels)

INSERT PANEL ONE

A trio of Arab men are sitting around a camp fire. Their eyes and features are tired and weary. It's night in the desert, and the men are holding their hands to the fire for warmth. Their faces are largely hidden by beards and turbans. One of the men is the common man from before.

COMMON MAN: WE RIDE AT FIRST LIGHT...

COMMON MAN: TRY AND REST.

CAPTION: 625 AD

INSERT PANEL TWO

The sun is just breaking over the horizon. The fire has gone out, and the three men are asleep around the blackened coals.

SFX: (a horn) AH-WOOO

INSERT PANEL THREE

The common man sits up immediately. His blue eyes are wide and alert. He's looking around for the cause of the alarm. The other two men are still in a prone position.

SFX: AH-WOOO

COMMON MAN: IT'S THE LOOK-OUT!

COMMON MAN: TO YOUR HORSES!

CAPTION: HOLY, GLORY

PAGE ELEVEN (one panel)

INSERT PANEL ONE

SPLASH

Two bands of men – half of them on horseback – are facing one another. There's no uniformity on either side. The field of battle pits men wearing similar colors against one another. These are brothers, fathers and sons, kinsmen facing one another. They're dressed similarly because they're wearing family colors.

CAPTION: HEAR THE VOICE OF LOVE IN EVERY FIELD

PAGE TWELVE (three panels)

INSERT PANEL ONE

The common man has made his way through the crowd and is now on the front lines. His horse can be seen in the background, running away from the fight.

CAPTION: I HEAR IT IN MY HEART

INSERT PANEL TWO

The common man is watching his horse run away. He doesn't notice that a man has approached him. The other man is dressed similarly to the common man – he is the man's brother. The brother's blade is coming down fast, aiming to decapitate the common man.

SOLDIER: (not pictured) LOOK OUT!

INSERT PANEL THREE

The panel is a flash of light. Droplets of blood are produced from the flash.

SFX: (sword) CLANG

SFX: (sword) SNICK

PAGE THIRTEEN (three panels)

INSERT PANEL ONE

The common man is laying on his back, propped up on his elbows. A man is standing above him, his blade drawn. Blood pools on the blade, dripping slowly from the tip. The man had knocked the common man out of the way. We realize the flash of light was the stranger's sword meeting the brother's. The common man's eyes are wide in shock – he hadn't anticipated being thrown to the ground. He's looking up at his brother – not pictured.

INSERT PANEL TWO

The brother has fallen to his knees – his sword is discarded, laying in the sand beside him. His hand is pressed to his side. Blood is seeping from between his fingers.

COMMON MAN: (not pictured: NO!

INSERT PANEL THREE

The common man rises to his knees, putting his arms around his brother. Tears are streaming down his cheeks and wetting his beard. He's supporting his brother's weight. The brother has slumped against him, his eyes rolling into the back of his head.

COMMON MAN: BROTHER...

CAPTION: I HEAR IT IN MY TEARS

PAGE FOURTEEN (three panels)

INSERT PANEL ONE

SPLASH

A Christian knight is holding the body of a fallen warrior. The fallen warrior is the common man. The knight is crying, cradling the common man's body in his lap. He is looking up at the sky as men continue to fight around him.

CAPTION: 1096 AD

KNIGHT: WHY?

SFX: (knight) SOB

KNIGHT: WHY HIM?

INSERT PANEL TWO

A man rushes from the field of battle toward a collection of brightly colored tents. The tents are decorated with pictures of flame and crosses.

MAN: SIRE!

INSERT PANEL THREE

A portly gentleman is sitting at a desk in the tent. He has a feathered quill in his hand. The other man is standing just inside the flap of the tent. The gentleman is not dressed for battle. He looks like he stepped out of a high society gathering, dressed in fine purple silks. He has gold rings on his fat fingers. The ink he's writing with is a dark red that almost resembles blood.

GENTLEMAN: WHAT IS IT?

MAN: SEND WORD, SIRE. WE'RE IN NEED OF REENFORCMENTS.

PAGE FIFTEEN (three panels)

INSERT PANEL ONE

Perfectly manicured, tapered fingers are holding the parchment that the gentleman had been writing upon. The panel focuses on the letter. There are many unintelligible scribbles, but three words can be made out.

LETTER: SEND MORE MEN

INSERT PANEL TWO

Pan out. We see a Catholic cardinal is holding the letter. He's looking up at the current Pope, as if waiting for his directive. The two of them are standing on a balcony, looking down over a green, grassy field. Dozens of squires are below, training to be knights.

CARDINAL: WHAT SHALL WE DO?

INSERT PANEL THREE

Focus in on the Pope. His eyes are wide and worried. He's watching a young boy – no older than nine – sword fighting a scarecrow. We can almost see the reflection of the boy in his eyes.

POPE: WE SEND MORE MEN.

PAGE SIXTEEN (one panel)

INSERT PANEL ONE

SPLASH

A small company of Christian knights march away from that green field toward the horizon. They're poorly outfitted. Their armor doesn't match, and – for some of them – their armor doesn't fit right. The group was obviously put together in a hurry. Some of the new knights are still quite young. Though they're outfitted to some extent, we can see through the helms and between the armor of some – we see that half of the men aren't men. They're skeletons – already dead.

CAPTION: THE VOICE OF LOVE

PAGE SEVENTEEN (three panels)

INSERT PANEL ONE

SMALL SPLASH

The panel focuses on the same grassy field that was on the previous page. Encircling the field, a number of Bavarian houses have been built. There are three groups of people on the field. There's a small number of German soldiers stationed around the large cathedral – where the Pope was once situated. There's a slightly larger group of villagers. They are not soldiers; they're armed with pitchforks and other farm equipment. They're trying to raid the church. Lastly, there are two women gathering corpses into a large ox cart. Some of the fallen men they've collected look a lot like the knights from the Crusades.

CAPTION: 1618 AD

INSERT PANEL TWO

A cardinal is looking out a window of the church, watching the riot that's happening outside. A bishop is pacing behind him. The room is dark – only a single candle is lit. They're trying to make it appear as if the church is empty.

CARDINAL: THEY'RE NOT GOING TO STOP...

INSERT PANEL THREE

Focus on the bishop. He looks grim. His eyes look tired, like he's seen all of these wars before. He removes his hat, placing it on the altar. His stance suggests that he feels defeated.

BISHOP: THEN LET THEM COME.

CAPTION: MELODY OF LOVE

PAGE EIGHTEEN (five panels)

INSERT PANEL ONE

Outside the cathedral. A man pushes through the crowd. He's got a scythe in his hands. He's wearing a hood, so we can't see his face.

INSERT PANEL TWO

The hooded man lashes out with the blade of his scythe, catching the knee of a German soldier.

INSERT PANEL THREE

Pan out. The soldier is on his back, bleeding at the knee. He's pale from losing blood. The hooded man's hood has fallen back and we see it's the common man. He has his blade pressed against the neck of the soldier.

INSERT PANEL FOUR

The scene changes, but the characters don't move. The common man is dressed as a German Nazi officer, in a long black coat and black hat with a swastika insignia. The man on the ground is dressed in army fatigues – green and brown camo. Where his knee had been cut before, he's now missing his leg up to his knee. The green field has become a war zone – a German bomber can be seen in the gray, smoke filled sky. Instead of a scythe, the common man is holding a pistol, aimed at the soldier's head.

CAPTION: 1942 AD

INSERT PANEL FIVE

The panel is a flash of white.

SFX: (gun) BANG

CAPTION: GRANT US PEACE

PAGES NINETEEN & TWENTY

SPLASH

These pages are set up to be a two page spread. They consist of two splash panels, one on top – one on bottom.

TOP PANEL

The scene depicts a battle within Jerusalem itself. Israeli soldiers – under their blue and white flag – stand on the steps of the temple, taking aim at Palestinian soldiers coming in from the left of the scene. They're carrying their own red and green flag.

CAPTION: 1973 AD

CAPTION: OH GOD

BOTTOM PANEL

The bottom panel is to depict the American – Iraqi war. The scene is on a dirt road, seemingly in the middle of nowhere. American soldiers, dressed in brown and tan camo, are trying to escape their Humvee – which is currently on fire. An Iraqi sniper is perched upon a nearby rooftop, watching the American soldiers.

CAPTION: 2002 AD

CAPTION: GIVE THEM REST

PAGE TWENTY-ONE (one panel)

SPLASH

The page is filled with the profile of the common man laid over profiles of the other common men. So their faces, in profile, sit almost side by side – but half covered – like a hand of cards that has been splayed out. First the Assyrian soldier, then the others stacked until we see the American soldier.

CAPTION: OH GOD

END