

Francis/GHOST RIVER/ 12

Panel Three.
Tia-womaha-i-ong rises and sits up to look at the open door.

Panel Four.
A shadow emerges in the doorway.

Panel Five.
The shadows grow in the doorway.

Panel Six.
Black, as the shadows obliterate Tia-womaha-i-ong.

PAGE TWENTY-TWO & PAGE TWENTY-THREE
Two-page spread

The massacre: we see fractured violence. Like looking through a kaleidoscope, you can't quite make cohesive sense of what is happening except that it is violent and remorseless and leaves the reader with a sense of terror, unease, and sorrow.

PAGE TWENTY-FOUR
Three panels
Similar to page 20 in reverse. The shadows recede, like smoke, as the village lays in ruins.

Panel One.
Full black.

Panel Two.
The shadows recede to show the village, still quiet as before, but there are elements of violence, small pieces, like a hand in a doorway or a mark of blood.

Panel Three.
We see the village, still and dead. The wampum belt rests in the ashes.

PAGE TWENTY-FIVE
April 19, 1764: The Unimath (Barracks)

Several of the Lenape are addressed by an associate of Benjamin Franklin who tells them about the efforts Franklin has taken to avert the violence. One of the Lenape (Autaw), pulls out the Paxton (Declaration and Remonstrance). It is a bit of a rant and ends with the associate patronizing the Lenape folks to "be grateful that you have your lives..."

Two panels: one full page plus large inset.

Panel One.
The Paxtons: The Lenape are gathered together near a brick structure. They are nervous but visible.

PAGE TWENTY-FOUR

WF: There’s no record of wampum in ashes, but no record denying it either. I think we should keep it.

Jack Brubaker: The wampum belt in the ashes: this may or may not be true. We do know that wampum was among items the county sheriff collected from Conestogas who were not killed in the first massacre. Referencing a wampum belt here may undercut that historical fact.

PAGE TWENTY-FIVE

Scott Paul Gordon: Placement of these Moraivan Indians is problematic. But even in their confinement, which was in Barracks in the Northern Liberties. They were threatened by Philadelphians and visited by well-wishers—so, described differently, this scene is entirely plausible.

WF: Edited art direction accordingly.

LF: Combine into a single page of art.

PAGE TWENTY-EIGHT

LF: One of the things about this whole work was that it felt like it couldn’t be told in a linear style. A few reasons for this: 1) Native and Indigenous stories are not entirely linear in their tellings, they are cyclical and contextual. As such, it was important for me to reflect that in the work itself, which is why the narrative has a number of time jumps. 2) I felt it was necessary to show the events with the Moravian Lenape and how the Quakers were ready to go to war on their behalf. The problem was that it happened after the massacres and therefore would not have the same story arc and momentum if it was placed in a linear arc. 3) the inclusion of the creative team (Will, Weshoyot, myself and later Curtis) was a reflection of Native and Indigenous philosophical and epistemological ways of understanding constructs of history - primarily that because we are all connected, there can be no objectivity. Everything is subjective. This approach is a direct challenge to the ways in which Western historical narratives are constructed but are still and often biased. By writing us into the story, I wanted to create a counterpoint to the established Paxton narrative but frame it in a way so the reader would know that we were in the process of discovering and learning throughout the crafting of this work. Lastly, I love playing with meta-narratives and time-shifts, so this was just a fun way to explore that within the project.

Francis/GHOST RIVER/ 13

Panel Two.
A Philadelphian arrives on horseback.

PAGE TWENTY-FIVE
Four panels.

Panel One.
Samuel, a handy of a Philadelphian, dismantles his home. He clearly revels in his position.

Panel Two.
Samuel brushes dirt off his riders and addresses the Lenape.

SAMUEL
Thank you for your patience. You will all be relieved to know that Dr. Franklin has personally intervened to avert further bloodshed. The Paxton Boys have dispersed and we can all celebrate the restoration of peace to our Peaceable Kingdoms.

Panel Three.
The Lenape stare at Samuel. There is anger and suspicion in their eyes.

Panel Four.
Slightly uncomfortable, he tries to give the cheer.

SAMUEL
A cheer for celebration, wouldn't you agree? A cheer for Dr. Franklin!

PAGE TWENTY-SIX
Four panels.

Panel One.
Francis Naemi bursts forward, no longer able to contain herself.

NAEMI
Have you seen what they are printing?

SAMUEL
Uh, yes, those. Well, there is certainly no merit to those cuttings.

Panel Two.
Naemi, incensed, approaches Samuel. Joel looks on from behind her, alarmed.

NAEMI
We read, sir. Know our Bible well, sir. We know the words you speak and how you show who we are.

Francis/GHOST RIVER/ 14

Panel Three.
An image of Native people as depicted in a political cartoon (Indian Squaw). Naemi holds the cartoon in front of Samuel's face. The reader can see the negative portrayals of Native folks.

NAEMI
That!

Panel Four.
Naemi gets very close to Samuel's face. She is angry and scared, but not wrong.

NAEMI
This is what you think of us? We are savages? Wanton women?

PAGE TWENTY-SEVEN
Four panels.

Panel One.
Samuel gives Naemi a contemptuous look, which reveals his real thoughts about the Lenape and Native peoples more generally.

SAMUEL
Please control yourself, madam!

Panel Two.
Joel takes Naemi by the shoulders to calm her down.

JOEL
We are very tired, sir. Despect apologies for our outburst.

SAMUEL
I should say.

Panel Three.
Samuel mounts his horse and speaks down to Naemi, Joel, and the remaining Lenape.

SAMUEL
I should remind you to show gratitude to those of us who have ensured that you may continue to live in our colony.

Panel Four.
Samuel rides off, leaving the Lenape covered in dust.

Francis/GHOST RIVER/ 15

PAGE TWENTY-EIGHT
August 13, 1764 - The Documents (The Library Company of Philadelphia)

Flash forward to the present with Lee, Weshoyot, and members of the advisory board looking at documents at the Library Company.

Four panels.

Panel One.
Will beckons everyone to come close to the archive table.

WILL
Look at this!

These are the original documents colonists used to debate the massacre. Here is Franklin's original pamphlet, Narrative of the Late Massacre.

Panel Two.
A close-up on the Franklin pamphlet (Narrative) and the anti-Franklin political cartoon that shows the Quakers arming native peoples (Franklin and the Quakers). The Quakers arming the Natives.

WILL
It was printed at the very beginning of 1764 while the Paxton boys and their allies were marching towards Philadelphia. This little pamphlet launched a war for popular opinion.

Panel Three.
Medium on Lee and Weshoyot, looking over the documents and speaking to Will.

WILL
Franklin was among those who condemned the massacre, though not for entirely benevolent reasons. Others, like Thomas Burton, justified the actions of the Paxton Boys and blamed the feeble Quakers in the government for all of the recent violence.

LEE
The Native folks were essentially a pawns, for the frontier people to fight with the Quakers and the ideals that Penn and the other colonialists were trying to achieve.

Panel Four.
Side shot of Will addressing Lee and Weshoyot.

WILL
In many ways, it was a useful fiction that helped the Paxtons and their allies used to seize power in the elections that fall.