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**PAGE TWENTY-NINE**  
*Spitash page.*

*(Overhead shot of the library folks, creative team, and advisory board viewing documents at a large table.)*

**PAGE THIRTY**  
*Four panels.*

*Panel One*  
*Close-up on Weskovot examining a document (Franklin and the Quakers).*

**WESHOVOT**  
*I feel like there is so much that explains how Native folks were viewed then...and now.*

*Panel Two*  
*Close-up on her hands touching the document.*

*Panel Three*  
*Shel is Lee looking at the document.*

**LEE**  
*I mean, the way they present Native women...*

*Panel Four*  
*Another hand on document, this time it's Lee's.*

**PAGE THIRTY-ONE**  
*Four panels.*

*Panel One*  
*The Conestoga is and around Lancaster are gathered and brought into the workhouse. They look fearful and uncomfortable as they survey their surroundings, what is essentially a jail.*

**LEE**  
*What are you thinking?*

**WESHOVOT**  
*Their story needs to be told.*

*Panel Two*  
*From shot, close-up of the two speaking.*

**LEE**  
*Yes.*

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**WESHOVOT**  
*Not just the pamphlets or the cartoons or all of this. But what is their story? Where is their voice as all of this?*

*Panel Three*  
*Fading shot from the side, pulling away from the group.*

*Panel Four*  
*Shot outside the window, looking in. All the brick and rock of the Library Company and Philadelphia are highlighted and will be echoed in the next panel of the workhouse.*

**PAGE THIRTY-TWO**  
*December 14, 1763 - Into the Workhouse (Lancaster)*

*The Conestoga is and around Lancaster are gathered and brought into the workhouse. They look fearful and uncomfortable as they survey their surroundings, what is essentially a jail.*

*Two panels, horizontal.*

*Panel One*  
*A framed window similar to the last panel on page 31. We can see two of prominent local figures, Edward Shippen and James Bickham, in heated discussion. Near the corners of the panel we see a few of the Conestoga looking in through the window.*

*Panel Two*  
*Pulls back and shows a few more of the Conestoga gathered around the window.*

**PAGE THIRTY-THREE**  
*Seven panels.*

*Panel One*  
*The older colonial government agent, Edward Shippen comes outside and holds up his hands to address the Conestoga.*

**SHIPPEN**  
*Friends, we have received word of violence at your village.*

*We believe the assassins are headed this way. We will protect you and defend you from these lawless aggressors.*

*We would like to move you to the workhouse for your safety. There, you will be out of danger from those that seek to do you harm.*

*Panel 2 - 7*  
*The remaining Conestoga are gathered from various locations around the city. Two are selling baskets. There are drinking at a shop. A few were out on the streets seeking assistance. There is a*

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sense of urgency in moving and escorting them to the Workhouse. This is condensed from the actual history which took place over several days.

**PAGE THIRTY-FOUR**  
*Four panels.*

*There is chaos as the People are herded together. Confusion, anger, fear, sorrow, all mixed together and overwhelming for the People.*

*Panel One*  
*A middle-aged woman from the village, Cans-kis-ong, is struggling near the edge of the group. Her hair is straightened, and she wears plain clothes and winter blankets. She is crying, hoping for news of her child.*

**CANS-KIS-SUNG**  
*Temesedagut? What is happening? Where is my child?*

*Panel Two*  
*Another woman, Kowewenase, grabs hold of Temesedagut's arm.*

**KOWEENASE**  
*Why are they doing this?*

*Panel Three*  
*Shes's-kah is close to Temesedagut as they are jostled and herded toward the Workhouse.*

**SHAS-E-KAH**  
*How could this happen to us?*

*Panel Four*  
*Conestogutem.*

**TENSEDDAAGUA**  
*Be calm everyone. We'll learn more soon.*

**SHIPPEN**  
*Make haste. This is for your protection!*

**PAGE THIRTY-FIVE**  
*Four panels.*

*Panel One*  
*The last of the group is ushered into the Workhouse.*

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*Panel Two*  
*From the doorway we can see their faces. Sad, frightened, this will be the last time they see the outside.*

*Panel Three*  
*The door closes on them.*

**PAGE THIRTY-SIX**  
*September 13, 2015 - William Penn's Treaty*

*Benjamin West's painting of William Penn's Treaty. Native kids are taking a tour. The main hall is white and gleaming like most museums. The students are listening to a Native museum historian, Chris.*

*Spitash page.*

*Long shot of the art museum hallway with Chris and students walking toward the Treaty painting.*

**CHRIS**  
*"We meet on the broad pathway of good faith and good-will; no advantage shall be taken on either side, but all shall be openness and love. We are the same as if our man's body was to be divided into two parts; we are of one flesh and one blood." That was William Penn, whom the Lenape affectionately called Brother-Deer.*

*Tamamond, chief of the Lenape, replied: "We will live in love with William Penn and his children as long as the cereals and rivers run, and while the sun, moon, and stars endure."*

**PAGE THIRTY-SEVEN**  
*Four panels.*

*Panel One*  
*Chris and Chris next to the painting.*

**CHRIS**  
*Of course, there is no actual record of the Great Treaty, at least as we see it in this painting. The speeches are suspect, as well. The artist Benjamin West painted it in the 1770s to glorify the Penn family and their supposedly peaceful relations with Native peoples.*

*Panel Two*  
*Close on the painting of William Penn.*

**CHRIS**  
*The lens of Western history has to be woven with traditional memory. We sort out historical records, and we measure them beside the stories of our elders and our ancestors.*

## PAGE THIRTY-TWO

Dan Richter: They were being told it's for their own good and protection. Any sense here that authorities might have actually been trying to protect them from the mob?

LF: I think it was less well-meaning and more settler-colonial. They were like children in the eyes of the well-meaning folks. The “Good Indians,” if you will. And that is also problematic when we think of how they were portrayed throughout American history. Good Indians versus Bad Indians and the propaganda that did not allow for a people to be shown having agency.

Also Panel one says Edward Shippen and John Elder are in heated discussion. This is ahistorical. No record suggested Elder was in Lancaster during this time. The two men might be Edward Shippen and Thomas Barton, the minister of St. James Episcopal Church of Lancaster. He would be a good choice. I suspect Shippen and Bickham talked regularly during this time.

WF: I like Bickham as an alternative.

## PAGE THIRTY-THREE

Jack Brubaker: Shippen says, “No one seems to have survived” (the first massacre). This is not true and leaves out one of the most poignant parts of the story. Christy (or Chrisly), one of two young boys at Conestoga, somehow did escape, while 6 other Conestogas were killed. Christy survived and ran to spread the word. He later was held in the workhouse with other Conestogas who escaped the first massacre and was killed there.

## PAGE THIRTY-FOUR

WF: I'm not sure this works, because if they were all dead, no one would be brought to the workhouse for protection. Maybe we could tweak so that this quote simply highlights the sense of shock/betrayal at the current circumstances?

## PAGE THIRTY-SEVEN

WF: Changed names to align with Scott Gordon's research on Lenapes at Barracks