

Francis / GHOST RIVER / 20

Panel Three:
Shift to a close on the Lenape and Native folks in the painting.

CHRIS
They're what's missing from these "historical" documents—the voices of our people.

Panel Four:
Close on Chris, beside *Plan's Trinity*.

CHRIS
The ones who lived, who carried the stories of their elders from generation to generation.

PAGE THIRTY-EIGHT
Two panels.

Panel One (large):
Chris stands in front of the painting talking to the students. They are gathered around and listening intently. There are a few other patrons off to the sides also listening.

CHRIS
Among the ruins of the Conestoga Indianatown, there was, apparently, a document and a wampum belt that described the meeting between Sheehies, one of the elders of the Village, and William Penn, who visited them in the early 1700s. We don't know for certain when or where the meetings took place. But Benjamin West imagines it here.

Panel Two (small bottom corner):
Close on Chris, a hint of sadness in his eyes.

CHRIS
This painting portrays a moment when the Indigenous peoples felt safe and secure, even though many of the settlers had already begun to plot against them.

PAGE THIRTY-NINE
December 25, 1763—Christmas Day in the Workhouse (Lancaster)

The remaining Conestoga are huddled in the basement of the workhouse. They are tired, scared, starving. They have one small window and can hear the revels of Christmas Day in Lancaster and church bells and servers. They discuss what is to become of them and their people.

Splash page.

The basement of the workhouse is lit by lanterns. There are cots and blankets spread around the corners of the room. Several Conestoga are huddled around a small stove for warmth. Light filters through the small window near the top of the wall.

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PAGE FORTY
Four panels.

Panel One:
Conestoga singing can be heard from the small window at the top of the wall.

SAQUES-HAT-TAH
We should have left when we had the chance. Like all the others.

TENSEEDAAGUA
And what of the home fire?

SAQUES-HAT-TAH
What of it? It's gone, and now we wait for Judgement.

Ches-na-wan
Don't talk like that. We are safe now.

SAQUES-HAT-TAH
And then what? If we survive this winter, where do we go?

Panel Four:
Focus on Tenseedagua with Ches-na-wan holding a child in her arms in the background.

TENSEEDAAGUA
Philadelphia. North. To our kin.

CHIEE-NA-WAN
I don't want to go. I want them to go and leave us be.

FROM OFF (SINGING)
Joy to the world, the lord is come.
Let earth receive her king.
Let every heart, prepare him room...

PAGE FORTY-ONE
Four panels.

Panel One:
Close on Ches-na-wan as she soothes the child, stroking her hair.

CHIEE-NA-WAN
Sheehies would have known what to do. He could have talked to them.

Panel Two:
Sheehies

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SAQUES-HAT-TAH
Sheehies is dead. There is no more talk.

Panel Three:
Close on Saques-hat-tah just over Tenseedagua's shoulder.

SAQUES-HAT-TAH
They will leave us in here to rot.

Panel Four:
Shift to Ches-na-wan with anger in her eyes.

CHIEE-NA-WAN
Don't speak like that anymore. You frighten the children.

FROM OFF (SINGING)
And heaven and nature sing...

PAGE FORTY-TWO
Four panels.

Panel One:
Kamungas addresses a haggard looking Conestoga man standing near the stairs that lead out of the basement of the Workhouse.

KANANGUAS
Brother, you are exhausted. You have been on guard for days. Why do you not lay down?

KYUNQUEAGOHAI
I will do as my feet, not as my sleep.

Panel Two:
Tenseedagua finally takes control of the situation. He is strong a powerful in this moment, a leader for his people in their final hours. He quiets the room and brings order.

TENSEEDAAGUA
Enough of this talk! It is Christmas Day, so let us be glad. We raise our eyes to the Heavens and ask our Creator to smile upon us.

Panel Three:
SAQUES-HAT-TAH
(sings?)
We should pray.

TENSEEDAAGUA
...yes, we should.

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Panel Four:
Tenseedagua and Saques-Hat-Tah burn an offering and begin together to lead the others in prayer.

FROM OFF (SINGING)
And heaven and nature sing...

PAGE FORTY-THREE
Splash page.

They all gather to pray as the singing continues.

FROM OFF (SINGING)
And heeaven and nature sing.

PAGE FORTY-FOUR & FORTY-FIVE
December 25, 1763—Christmas Day in the Barracks

In Barracks, the Lenape are also in prayer. They gather around a fire to offer their thanks in their own language.

ALL
(Our Father who created us, truly thank (You) that I can still stand in this place, and that I can still use my own language, because I know well that all good things come from You that is all I can do, so come and just beg so that you take pity on us, all of us, these our friends here. Give us good health, (and) happiness, so that they can walk around here on this earth. Father who created us, Creator, have pity on us, all of us, watch over us day by day so that we can walk here on this earth. Pity me dear Father Father who created us, accept from me (this) pleading, when I stand here pitifully. Father. Accept it from me when I talk humbly, dear Father. That is all I can do, just talk humbly. Thank You Father who created us. Amen.

Kanishu Kisheltemuk, kishetu waniaki
iti shikishi Iwakawi yashu wipawa, ok itti
shikishi Iwakawi nakuramini shikishiki itewasa,
all and wama wotkhi wima kika Ki wotshakshi.
Nal at shik shikishi Iwin, pichi may shik winawe
itlsh shuk-shukimani, wima iturankiw, yaki

PAGE THIRTY-EIGHT

Jack Brubaker: Chris says a wampum belt was found among the ruins at Conestoga Indianatown. There is no evidence of this. Sheriff Hay did say wampum belts were among the belongings of the Conestogas when he checked them into the Lancaster workhouse. (See my book, page 30.)

WF: I really like the symbol of the wampum belt in the ashes, so I think I'll signpost this as an artistic liberty in my intro.

PAGE FORTY

WF: I hate to throw a wrench in this scene, but it's pretty unlikely anyone would have been singing this. The only ones singing carols would have been the Germans!

LF: Yeah, had to go back and look up what might have been written about this time. I felt that the scene needed to be broken up with something festive going on beyond the walls of the Workhouse as a counterpoint to what was happening inside with the Conestoga.

PAGE FORTY-FOUR/FORTY-FIVE

LF: From *Watch Over Us Every Day (Prayer)*. This is a prayer given by Nora Thompson Dean at the dedication of the Delaware Room at the Bartlesville Public Library History Room on 20 November 1974. (<http://talk-lenape.org/stories?id=107>)

WF: Interesting find—hadn't seen this before!

LF: Took a bit of searching online. I always try and include traditional language in the work. This is a modern representation, as obviously the language has certainly changed through the centuries. However, I think there is ample evidence of the Native people translating prayers and hymns into traditional language. I think it fits well and adds to the emotion of the last scene.

Scott Gordon: These Moravian Indians would be in the Barracks.

WF: Edited art direction accordingly.