

THE ADVENTURES OF JOHN "GRIZZLY" PARKER.

by

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In The Year Of Our Lord-1835.

We see JOHN "GRIZZLY" PARKER running for his life from a "BIG" 400-790 lb "GRIZZLY BEAR."-

The "BIG GRIZZLY BEAR" is hot on his tail, as he looks back at it.

JOHN'S POV- on the "BIG GRIZZLY BEAR", it's roaring as it runs after JOHN.

JOHN running with his rifle in his hand, but he has no time to stop and shoot at the "GRIZZLY BEAR."

He keeps running, jumping over logs like a rabbit, ducking and dodging in and out of tree limbs-

-he's heart pounding like a drum, his mouth dry and his forehead and hands full of sweat as he tries to out run the "GRIZZLY BEAR", who is "TEARING THROUGH THE WOODS."

JOHN runs up a slight hill, and-

-to the edge of the "CLIFF."

He stops, and looks down the "DEEP CLIFF"-

JOHNS POV- the "CLIFF IS HIGH", and the way down is a half-mile.

We see tops of trees of every kind.

JOHN looks around for another way-

-he looks back-

JOHNS POV- as the "BIG GRIZZLY BEAR" comes bearing closer.

JOHN, throws his "RIFLE" off the "HIGH CLIFF."

WE FOLLOW THE RIFLE DOWN.

Then "JOHN" turns around and runs about 50-feet back-

His eye's are wide, he's scared, he looks back and sees the "GRIZZLY BEAR" coming closer-

JOHNS POV- on the "BIG GRIZZLY BEAR."

THEN!

He takes off like a runner in a race, he reaches the edge of the "HIGH CLIFF" and jumps off-

We FOLLOW HIM DOWN!, DOWN!, DOWN! AS HE PLUMMETS DOWNWARD AND-

-as the screen transforms into...

(CONTINUED)

1 CONTINUED: 1

OPENING MUSIC VIDEO; THE MAIN TITLES.

CUT TO:

2 EXT.- WILDERNESS. - EVENING. 2

JOHN- CARRYING AN ARM-LOAD OF WOOD INTO CAMP...

He stops along the edge of his camp-

-drops the wood to the ground.

He builds a small fire, and builds himself a lean-to, to sleep in.

The sun is going down, and the air is turning cold.

He skins a "RABBIT" that he trapped earlier, and slides it on a green branch to cook.

He checks his rifle's powder pan for dry powder, he pulls back the hammer.

CHECK!, CLICK!

He sets it down next to him, then checks his flintlock pistol-

CHECK!

JOHN sits back and takes a swig of water from his canteen, it's cold water and it's slow going down.

He checks his "RABBIT" on the spit, and turns it over, it's charred on one side.

JOHN- is all alone in the wilderness.

The fire flickers in the night, red orange, and yellow mixed with gray smoke.

JOHN- takes the "RABBIT" off the fire, it's hot-

-he blows on it to cool a spot on the leg, he pulls off one of the legs and sets the "RABBIT" down on a rock.

He slowly eats the "RABBIT", throwing the bones in the fire as he eats, until it's all gone.

He rubs his greasy hands on his buckskin pants, takes a drink of water and lays down for the night.

His rifle next to him and his pistol in his lap-

JOHN- closes his eye's and drifts off to sleep.

FADE TO BLACK:

3 EXT.- WILDERNESS. - DAY.

3

The sun is coming up in the east, a heavy fog drifts across land.

JOHN opens his eye's and gets up from his nights sleep.

The air is a little cool, and he needs to relieve himself, he walks up to a tree and relieves himself.

He walks up to the fire and checks it for heat-

-it's still warm-

JOHN- takes a stick a stirs the coals, a small flicker of an ember-

He grabs some dry grass and puts it on the embers, he kneels down and leans in on the grass and blows lightly-

-SOUGH-

We see some smoke, then a flame.

JOHN gets some small twigs and puts them on the flame and a fire begins to build.

He adds more bigger sticks on the fire and has a good cooking fire set, he warms his hands.

He gets up and grabs his canteen, takes a drink and swishes it around in his mouth and spits it out, he clears his throat-

-and spits out a loogie.

He leans his head back and pours some on his face-

The water is "ICE COLD" and shocks his face a bit as it hits him-

JOHN PARKER.

Whooo, yeah!

JOHN then walks over to his "PACK HORSE" and looks in his "SADDLE BAG" and pulls out a bag of "COFFEE BEANS" and his "COFFEE POT" and a "CUP".

He kneels, and puts some of the "COFFEE BEANS" on a cloth and grinds the "COFFEE BEANS" on a rock.

He sets his "COFFEE POT" on a rock close to the fire for a boil.

As the "COFFEE" boils JOHN cooks himself some of the left over "RABBIT".

The sun is up fully as JOHN enjoys his "HOT COFFEE" and "RABBIT" in the quietness of the wild.

(CONTINUED)

3 CONTINUED:

3

DISSOLVE TO:

4 EXT.- WILDERNESS. - CONTINUOUS.

4

JOHN puts out the small fire, and packs up his camp.

He walks over to his "PACK HORSE" and puts his "COFFEE POT" and cup in his saddle bags, ties his bedroll to his saddle on his "HORSE JAKE"-

-slides his "RIFLE" into it's scabbard and climbs on his "HORSE JAKE"

JOHN PARKER.

Lets ride Jake.

(give him a little kick.)

We follow JOHN as he rides through the "MEADOWS" and "FLAT LANDS." Of the "ROCKY MOUNTAINS", the sun is warm and almost hot as he rides into a "WOODED AREA" high up on a hill.

JOHN, and his pack horse's make their way into a shaded part of the wooded area.

He steps off his horse "JAKE", ties him and the pack horses to a tree-

-he wipes his brow and take his canteen from off of his "SADDLE HORN", takes a drink and walks back to "ONE" of the "PACK HORSES", and opens up one of the saddlebags and pulls out a metal plate, and fills it with water for the horses-

"ONE" by "ONE" he gives them a drink of the cool water-

JOHN PARKER.

You like that Jake? That's a good boy.

(he pats Jake on the side of his neck.)

We see JOHN walk over to his saddle and remove his rifle-

He checks the strike pan for dryness, and cleans off the pan.

He grabs his powder horn from his saddle horn and drapes it over his shoulder.

JOHN PARKER.

I'll be right back Jake.

We follow JOHN through the woods as he hunts for game for the winter and dinner.

The wind is slight, and coming from in front him-

(CONTINUED)

4 CONTINUED:

4

-he slowly walks through the woods in small gentle steps, as if he's walking on rice paper.

The sound of his steps are light, he's careful where he places his steps-

The birds are singing, the sun is shining through the trees as JOHN makes his way through the woods.

He stops- there's a "BIG BUCK DEER" about 20-yards in front of him, grazing on a small bush.

JOHNS POV- on the "DEER" , it's a "BIG FOUR POINT BUCK"

The "DEER" is just standing there, not sure of what it sees "ANOTHER ANIMAL" or is JOHN is a tree.

The "DEER" takes a deep smell of the air.

ANGLE ON JOHN as he slowly raises his rifle-

-he levels it-

JOHNS POV- down the long barrel of the rifle as he takes aim at the "DEER"

His heart rate picks up, his mouth is dry as he steadies his aim.

He slowly pulls back the hammer-

CLICK!, CLICK!

Locked and loaded-

THEN! Without warning-

BANG!

We see the "BIG BUCK DEER" drop in his tracks, like a ton of bricks off a truck.

THUMP!

JOHN stands with an excitement of a little boy knocking down all the bottles at a carnival.

He runs over to the "DEER", grabs it by one of the antlers and looks it over.

JOHN PARKER.

(looks up to heaven.)

Thank you Lord for a clean kill.

JOHN, walks back to his horse "JAKE" and his "PACK HORSES" and brings them over to the "FRESH KILLED DEER."

(CONTINUED)

4 CONTINUED: (2)

4

JOHN, removes his "BOWIE KNIFE" and begins to gut the "DEER."

DISSOLVE TO:

We see JOHN building a "SMOKE HOUSE" out of long green saplings in a "A-FRAME"-

-up against a tree with a long branch sticking out.

He lines it with green pine branches to keep the smoke in.

He cuts "HANGING HOOKS" out of thick tree branches to hang the meat.

JOHN hangs the raw "DEER" meat in the structure-

-and cuts down a wild "APPLE TREE" for smoking his fresh kill.

-he builds a small smoke fire out of the "APPLE WOOD" in the center of it.

We see smoke fill the "A-FRAME SMOKE HOUSE".

JOHN lines the opening with green pine tree branches to keep the smoke in.

JOHN walks over to his "PACK HORSES" and builds a small cooking fire-

He takes a big cut of the "DEER" meat and rams a 2-inch green stick through it, and hangs it on a woodsmen spit.

As the meat is cooking, "JOHN" removes his saddle from his horse "JAKE" and sets it down by the fire.

He unloads his pack horses-

-and sits down by the fire.

The air is full of the smell of smoke mixed with the smell of the "DEER" cooking in the "A-FRAME SMOKE HOUSE".

DISSOLVE TO:

5 EXT.- WILDERNESS. - CONTINUOUS.

5

We see the "DAY TURN TO NIGHT."

A SHOT OF THE SUN GOING DOWN.

JOHN is enjoying his fresh "DEER" meat-

-the air in the woods is turning cool and the "NIGHT" gets darker.

(CONTINUED)

5 CONTINUED:

5

The light from the fire lights up his camp site.

JOHN lays back up against his saddle, raps himself in a blanket, lays his "PISTOL" on his lap, and his "RIFLE" by his side-

-and drifts off to sleep.

FADE TO BLACK:

6 EXT.- WILDERNESS. - CONTINUOUS.

6

NEXT DAY:

We see JOHN loading his "PACK HORSES" with the now "SMOKED DEER MEAT."

He unties his horse "JAKE" and then the "PACK HORSES."

Mounts "JAKE" and rides off for his "CABIN" 50-miles away.

We follow JOHN as he rides to his "CABIN."

CUT TO:

7 EXT.- JOHN PARKER'S CABIN.- DAY.

7

We see a "LOG CABIN" that's 11-foot-4x8 inside, with a small stone fireplace.

INSIDE THE CABIN.

One end of the cabin is dominated by the fireplace. To one side is stacked firewood and the other side holds a small counter.

The other end of the cabin has a 4-foot-wide bed platform and an end table. In the middle of the long wall opposite the door is a table, set so one person sits on the bed and another on a chair. It's the perfect spot to sit, drink coffee by the fire, and work on tools or pelts and such.

JOHN rides up to his "CABIN."

JOHN PARKER.

Woe Jake.

JOHN steps off his horse "JAKE" and ties him to the rail in front of the cabin.

He unloads his "PACK HORSES" and carries the "SMOKED MEAT" into the cabin-

CROSSFADE:

8 INT.- JOHN PARKER'S CABIN.- DAY. 8

JOHN brings in some of the "SMOKED MEAT" and sets it on the table.

CROSSFADE:

9 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS. 9

JOHN makes 5-more trips, carrying in the "SMOKED MEAT".

He stops and removes his saddle from "JAKE" and walks him over to the corral-

-as he does with the other "TWO" horses.

JOHN stops and wipes the sweat from his brow with the sleeve of his shirt.

The sun is high and the day is hot.

JOHN looks up in the air and high in the sky is an "AMERICAN BALD EAGLE" flying high.

JOHN'S POV- on the "EAGLE"

Off in the distance a "LONE RIDER" comes close to the cabin.

JOHN'S POV- on the "LONE RIDER", but he's too far off to make out who it is.

JOHN opens the "CABIN DOOR" and reaches in, and gets his "RIFLE" that's leaning up against the inside door jam.

He checks the pan for powder, cocks it back-

CLICK!, CLICK!

-locked and loaded.

He leans the loaded and "COCKED RIFLE" against the wall of the cabin behind him.

ANGLE ON "LONE RIDER."

He's a "TALL BLACK MAN" (Joseph Rose), big in size, an escaped slave, his fur hat is beaver, and his clothing is a mix of buckskin and cloth.

He's pulling a lone "PACK HORSE" behind him.

The "LONE RIDER" walks his horse up to JOHN'S cabin-

-"RIFLE" draped over his lap.

JOSEPH ROSE.

Howdy.

(CONTINUED)

JOHN PARKER.

Howdy, can I help you with something?

JOSEPH ROSE.

Just passing through, you don't mind if I rest my horses a spell, maybe some water for'em.

JOHN PARKER.

(unsure of him.)

Ah! Yeah sure, climb off and I'll get you some water.

JOSEPH ROSE.

Thank you, thank you kindly.

JOSEPH ROSE steps off his horse "LU, LU" and slides his "RIFLE" into it's scabbard.

JOHN walks over to the well and gets a bucket and fills it with water-

-he walks it over to JOSEPH-

JOHN PARKER.

Here you go.

JOSEPH ROSE.

Thanks.

JOSEPH waters his riding horse-

JOHN PARKER.

So what brings you up this high?

-and then his pack horse.

JOSEPH ROSE.

I was tracking a big elk I shot, and lost him.

JOHN PARKER.

Sorry to hear that, I got some smokes deer in the cabin if you'd like to stay for supper.

JOSEPH ROSE.

That'll be nice, thank ya.

JOHN PARKER.

You can put your horses in the corral ifen you like.

JOSEPH ROSE.

Thanks.

(CONTINUED)

9 CONTINUED: (2)

9

JOSEPH walks his "HORSE" and "PACK HORSE" to the corral and removes his saddle and packs.

And walks over to the cabin-

CROSSFADE:

-and goes in-

He sets his "RIFLE" on the table and takes a seat.

JOSEPH ROSE.
(looks around.)
Nice cabin.

JOHN is cutting some strips off the "SMOKED MEAT."

JOHN PARKER.
I call it home.

He turns around with the "SMOKED MEAT" and sets it on the table.

JOHN PARKER.
Dig in. Whats your name?

JOSEPH ROSE.
Joseph-- Joseph Rose.

JOHN PARKER.
It's nice to meet you Joseph.
(sticks out his hand.)
I'm John Parker.

JOSEPH ROSE.
(shakes his hand.)
Same here.

The "TWO" men eat their "SMOKED MEAT"-

JOSEPH ROSE.
It's good, you smoke good deer. You use sweet-wood?

JOHN PARKER.
Yeah, I found a apple tree.

JOSEPH ROSE.
Tastes nice, the apple wood sets it off good.

JOHNS POV- on the wrist of JOSEPH, its scared with a wide shackle scare.

CU- on JOSEPH'S WRISTS.

(CONTINUED)

JOHN PARKER.

You a run away?

JOSEPH looks at JOHN with a look of "O shit, I'm caught."

He slides his chair back some as if he's gonna get up, his hand on his "KNIFE."

CU- ON KNIFE.

The silence in the room is deafening quiet.

JOHN is stunned at him-

JOSEPH ROSE.

You ain't gonna turns me in are you mister?

JOSEPHS eyes are big and wide-

-sweat runs down his temples, the top of his lip quivers with fear.

JOHN PARKER.

Take it easy, take it easy, relax
I'm not gonna turn you in. I-- I
just seen your scares on your wrist
that's all.

JOSEPH, pause for a beat, pulls the knife from under the table-

-pulls his seat closer to the table, cuts a slice of meat, and eats it.

JOHN PARKER.

How long you been running?

JOSEPH ROSE.

(eating.)

Going on 2 years now. That ain't no way to live.

JOHN PARKER.

Well they ain't gonna find you up here. Just stay away from the rendezvous, slave hunters follow them.

JOSEPH ROSE.

Sounds like good advice thanks.

JOHN PARKER.

Your welcome to stay as longs as you like, winters coming, snows get deep up this high.

(CONTINUED)

9 CONTINUED: (4)

9

JOSEPH ROSE.

You sure it won't be no trouble? I don't wanna be no trouble to ya now. I can hunt, fish for my keep.

JOHN PARKER.

It's no trouble at all, probably safer for you here.

FADE TO BLACK:

10 EXT.- JOHN PARKER'S CABIN.- DAY. 10

The day is cool some.

JOHN and JOSEPH ride out into the "TALL PINES" with their "PACK HORSES", and look for a big tall tree to chop down for fire wood for the winter.

11 EXT.- WILDERNESS. - DAY. 11

JOSEPHS POV- on a 75-foot tall 3-foot round pine tree.

JOSEPH ROSE.

(points out the tree.)

The tall one next to the saplings.

JOHN PARKER.

You mean the jack pine?

JOSEPH ROSE.

Yeah-- should fetch enough for the winter.

ANGLE ON JOHN AS HE EYES THE TREE>

JOHN PARKER.

Well lets get to it.

The "TWO" dismount from their horses, JOHN walks back to one of his "PACK HORSES" and unties "TWO" double sided axes.

He hands one to JOSEPH and the "TWO" began to chop down the tree.

They cut a notch in the side of the tree, then move to the back of the tree.

They both swing their axes one hit after the other-

CHOP!, CHOP!, "CHOP!-- Echos through out the woods.

-taking big chunks of tree with every swing.

The sweat pours from their brows as they chop at the tree.

THEN A CRACK!

(CONTINUED)

11 CONTINUED:

11

The sound of a "CRACK" in the tree-

They stand back as the tree slowly leans forward and falls with a loud-

CRASH!

ANGLE ON THE TWO SMILING AS THE TREE FALLS.

JOHN PARKER.

Lets cut these limbs off and get up to the cabin.

The "TWO" start cutting the limbs off of the tree.

CROSSFADE:

12 EXT.- WILDERNESS. - CONTINUOUS.

12

We follow them to the cabin walking with the horses as the horses drag the tree to the cabin.

CUT TO:

13 INT.- JOHN PARKER'S CABIN.- NIGHT.

13

JOHN is fixing up a "DEER" stew in a large scalding pot, big cuts of meat, wild onions, wild potatoes and wild carrots and water.

He sprinkles a small amount of gun powder in it to bring out the flavor.

JOHN carries the stew pot over to the fire, and hangs it on the hook over the fire.

JOSEPH is putting an edge on his hunting knife.

JOHN PARKER.

Dinner should be ready in about an hour.

JOSEPH spits on his sharpening stone-

SPLAT!

We hear the sound of the "KNIFE BLADE" slide across the stone.

JOSEPH ROSE.

How long do the snows last up here?

JOHN PARKER.

6, 8 months-- last winter I got snowed in, had to chop out the door to get out, that was a bad one. I

(MORE)

(CONTINUED)

JOHN PARKER. (cont'd)
 thought I lost Ol' Jake and my pack
 horses, but they swam out okay.

JOSEPH ROSE.
 You ever think of building a barn
 for the horses on the cabin?

JOHN PARKER.
 No, no I haven't. You think that'll
 work and keep'em safe?

JOSEPH ROSE.
 (drawing his blade across
 the stone.)
 We could start in the morning.

Then we hear the sound of the stew boiling over onto the
 fire.

SHHHHHHH!

JOHN PARKER.
 (he jumps up.)
 SHIT! The chow!!

JOHN pulls the scalding pot out of the fire, and sets it on
 the floor-

-he pokes the fire and knocks down some of the logs to lower
 it, and rehangs the pot over the fire.

JOHN PARKER.
 Almost lost it there son.

JOHNS POV- at JOSEPH'S bowie knife.

JOHN PARKER.
 That's a right smart looking knife.

JOSEPH stops sharpening his knife and looks at it.

JOSEPH ROSE.
 I made it before I runs off.

JOHN PARKER.
 You did blacksmithing?

JOSEPH ROSE.
 Yeah, my pappy smithed, learned me
 some too. Then they sold him and my
 mama off, that's cause I runs off.

JOHN PARKER.
 You got any other family?

(CONTINUED)

JOSEPH ROSE.

A sister, she works in the big house, had a white baby-- masters son be the daddy. A lot of black girls havin white babies.

JOHN PARKER.

Whose plantation you run off from.

JOSEPH ROSE.

The Moore plantation.

JOHN PARKER.

Scott Moore, down in Charleston, South Carolina? I know Scott Moore's son Jamie. Tall boy, butter color hair.

JOSEPH ROSE.

That be him. He's a mean cut of a man. Whip me for looking at his sister Alice. It liked to killed my pappy. Jamie said no nigger gonna have his sister, so he whip me foe looking at her.

JOHN PARKER.

Was she pretty?

JOSEPH ROSE.

Yeah, and she knows it too. Sometimes she stands in the window in the summer time full naked, she gots the big breasteses, nice ones too.

JOHN PARKER.

Last time I seen her, she had no teeth and stringy hair, bones sticking out every where.

JOSEPH ROSE.

She's a fine looking woman now, fine looking.

JOHN PARKER.

How come your name Rose?

JOSEPH ROSE.

I takes that name cause my mama likeses roses.

CUT TO:

The "TWO" men began building a barn onto the cabin.

(CONTINUED)

14 CONTINUED:

14

The weather turns from sunshine to a thunder storm.

The "TWO" drop their tools and run into the "CABIN"

The wind blows 45-55-60-75 mph. The rain is heavy, lightning cuts across the dark and at times black, green and gray sky.

The small creeks and rivers over flow their banks, the sound of thunder cracks-

CRACK!

-it's sound shakes the ground, trees bend and brake.

A SERIES OF SHOTS OF THE STORMS RAGE.

Parts of the "CABINS" roof blows off and the rain drips in-

CROSSFADE:

15 INT.- JOHN PARKER'S CABIN.- DAY.

15

JOSEPH looks up as he is hit with rain drops.

JOSEPH ROSE.

(wipes his face.)

Looks like we got us a leak.

CROSSFADE:

16 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS.

16

And as quick as the "STORM" came, it left.

The skies clear the sunshine's and the winds calm.

Birds are singing.

JOHN comes out of the "CABIN" and looks around.

JOHNS POV- on the surrounds of the "CABIN", it's trashed.

His goods are tossed everywhere, roofing and downed trees fill the landscape.

JOSEPH comes out of the "CABIN"-

JOSEPH ROSE.

Holy shit!

JOHN PARKER.

As long as I have lived here, I've never had a storm that bad.

JOSEPH ROSE.

Well it looks like we got our work cut out for us.

(CONTINUED)

16 CONTINUED:

16

JOHN walks over to the corral and checks on his horses.

JOHN PARKER.

Hey Jake, you okay buddy? You guys alright?

CUT TO:

17 EXT.- CROW VILLAGE.- DAY.

17

Note

The Crow tribe call themselves Absaroka which means "Bird People."

Note

Like other Plains Indian tribes, the Crows lived in the tall, cone-shaped buffalo-hide houses known as tipis (or teepees). Since the Crow tribe moved frequently to follow the buffalo herds, a tipi had to be carefully designed to set up and break down quickly, like a modern tent. An entire Crow village could be packed up and ready to move on within an hour.

The Yellowstone River country.

Summer.

The "CROW" village is a small summer village. "CROW" men dressed in breechcloths, and the women dressed in knee-length dresses and leggings.

Children playing as the women cook and work.

The "CROW" men practice horse riding and archery.

A SERIES OF SHOTS OF THE ACTIVITY IN THE VILLAGE.

A young girl, 18 years of age APONI; "This means BUTTERFLY." With long flowing brown hair-

-her Body Measurements: 35-24-35, shes 5-foot-9 inches, shes beautiful without trying, her eye's big and brown, her skin is soft as soft can be, shes dressed in a knee-length dress and leggings.

The young men fight each other to have her-

-showing her their skills in hunting, horse riding and archery.

A SERIES OF SHOTS OF THE YOUNG MEN SHOWING OFF THEIR SKILLS.

-but shes a strong minded girl and is not ready to have a man.

APONI, walks to the river with a bucket to get water for cooking-

(CONTINUED)

17 CONTINUED:

17

-a young man 18 years of age "RUNS WITH DEER", he's tall, long black hair, his body is fit and strong, he follows her, he's a long time friend of hers and wants her to be his wife.

But APONI doesn't see him in that way, only as a friend.

ANGLE ON "APONI" as she dips the bucket in the flowing stream, it's a cold sweet water stream, very clear and clean.

RUNS WITH DEER stands in the trees and watches her as she removes the bucket from the stream.

He walks up behind her-

RUNS WITH DEER.
(subtitled in crow.)
Do you need some help?

She turns around, the beauty of the forest mixed with the sunshine brings out her natural beauty, her eye's big, brown and very sexy for a girl her age, shes captivating.

APONI.
(subtitled in crow.)
Hi Runs With Deer, no I got it.

RUNS WITH DEER takes the bucket of water from her anyways.

RUNS WITH DEER.
(subtitled in crow.)
I'll carry it for you.

APONI.
(smiles at him, subtitled
in crow.)
Okay-- Thank you.

The "TWO" walk back to the village-

CUT TO:

18 EXT.- CROW VILLAGE.- CONTINUOUS.

18

ANGLE ON APONI'S father "WHITEFEATHER", he's a strong figure of a man, stone faced features, very long black hair with "ONE" long braid on the left side of his head, and a lone feather tied in the back of his head.

He's dressed in a breechcloth, with a bowie knife tied to his right hip. And knee high moccasins made out of deers hide.

He stands firm as he watches RUNS WITH DEER with his daughter APONI walking out from the woods.

(CONTINUED)

18 CONTINUED:

18

WHITEFEATHERS POV- on the "TWO."

She's smiling, and he RUNS WITH DEER is in love with her-
-he looks at her from his heart.

APONI'S POV- on her father-

APONI.
(subtitled in crow.)
My father.

RUNS WITH DEER.
(subtitled in crow.)
You afraid to be seen with me
because of your father Aponi?

APONI.
(subtitled in crow.)
No, but you should be.

She takes the bucket of water from him and quickly walks
away-

-leaving RUNS WITH DEER standing alone.

CU- on RUNS WITH DEER'S face as he stands dumbfounded.

APONI walks past her father-

APONI.
(smiling, subtitled in
crow.)
Hi father!

WHITEFEATHER.
(subtitled in crow.)
Runs With Deer! Come over here!

RUNS WITH DEER.
(subtitled in crow.)
Yes Whitefeather.

He reluctantly walks over to WHITEFEATHER.

RUNS WITH DEER.
(subtitled in crow.)
Yes Whitefeather.

WHITEFEATHER POINTS HIS FINGER IN RUNS WITH DEERS FACE.

WHITEFEATHER.
(subtitled in crow.)
You stay away from Aponi, she's to
young for you.

(CONTINUED)

18 CONTINUED: (2)

18

RUNS WITH DEER.
(scared, subtitled in
crow.)

Yes sir.

WHITEFEATHER.
(subtitled in crow.)
Stay away, stay--away!
(and walks away.)

CUT TO:

19 EXT.- JOHN PARKER'S CABIN.- NIGHT.

19

The weather is turning to fall, the leaves on the trees are falling and the night air is cold as the wind is lightly blowing.

Smoke from the cabins chimney fills the night sky.

We hear the sound of a "WOLF" howling at the full moon.

FADE TO BLACK:

20 EXT.- JOHN PARKER'S CABIN.- DAY.

20

MORNING.

JOHN and JOSEPH are heading out down to the river to go downstream to check on their "BEAVER TRAPS", fish and hunt for the winter.

ANGLE ON THE RIVER, it's a smooth flowing river, that leads to a set of "MILE LONG" rapids that can brake up a canoe or a raft to the unskilled man.

The water is very cold.

JOSEPH places his rifle in the canoe, and pushes out into the water, JOHN places his rifle into the canoe and gets in, as does JOSEPH.

The "TWO" paddle down the river, with sun on their backs.

ARIEL SHOT OF THE TWO PADDLING DOWN THE RIVER.

CUT TO:

21 EXT.- THE RIVER.- DAY.

21

The "TWO" paddle to shore, JOSEPH gets out of the canoe, and ties up the canoe to a tree.

JOHN gets out of the canoe and walks about 10-feet to a large stick with a "RED CLOTH TAG" on it.

It's a "BEAVER TRAP" set in a shallow part of the water.

(CONTINUED)

21 CONTINUED:

21

JOSEPH stands in the background keeping watch over JOHN as he checks the "BEAVER TRAPS."

JOHN bends down and reaches into the water and pulls up a "BEAVER" in the trap.

He takes the "CRITTER" out of the trap, resets it and sets it back in the water, and puts some "BEAVER SENT" on the stick, and a small amount on a over hanging branch.

A SERIES OF SHOTS OF JOHN REMOVING "BEAVER" AND RESETTING THE TRAPS.

CROSSFADE:

22 EXT.- THE RIVER.- CONTINUOUS.

22

JOHN puts the "BEAVERS" in the canoe, takes his "RIFLE" from the canoe and sets out for a hunt.

JOSEPH walks up the river bank, and cuts himself a long willow branch to make a fishing pole-

ANGLE ON JOSEPH as he cuts the small branches for the fishing pole.

-he reaches into his possibles bag and pulls out a long string of sinew and ties it to the pole, he makes a make-shift hook out of a "Y" shaped stick with his knife and ties it to the string.

He checks the flex of the pole-

WHOOSH! WHOOSH!

Good to go.

He digs into the ground with his knife, and finds some worms for bait.

He walks out into the cold river, puts a worm on the hook, and whips the fishing line into the water.

He keeps watch around himself-

WHEN!

-he feels a tug on the line, he gives a slight jerk and hooks the fish, the fish fights a bit as he sets down the pole in the water, pulling the line-

SHOTS OF THE FISH FIGHTING.

-and pulls out a big "SALMON."

He unhooks the "SALMON" and walks back to the river bank and to the canoe.

(CONTINUED)

22 CONTINUED: 22

He hears a shot off in the distance-
BANG! With an "ECHO"

CROSSFADE:

23 EXT.- WILDERNESS. - DAY. 23

We see JOHN walking through the woods carrying a large "TURKEY."

ANGLE ON JOSEPH as he puts "EIGHT" large river rocks in a ring for a fire ring-

He looks up and sees JOHN coming towards him-

JOSEPH'S POV- on JOHN with the large "TURKEY"

JOSEPH ROSE.

Hey , I thought I heard shootin'.

JOHN sets the "TURKEY" down-

JOHN PARKER.

Yeah we gonna eat good tonight.
What did you catch?

JOSEPH ROSE.

O a nice Salmon, you hungry?

JOHN PARKER.

That'll be nice, I'll get some
wood.

JOHN walks around the woods picking up sticks and small logs for the fire.

He comes back with an arm load of fire wood-

-and sets it down next to the fire pit.

JOSEPH pulls his knife out and scrapes some bark from a stick making a "FLUFF" for a starter.

He "FLUFFS" it up and sets it on a rock-

Note

A mountain man always carried the necessary tools with him. These included his rifle, his tomahawk, and his possibles bag. A possibles bag carried the mountain man's necessities, such as knife and flint.

-pulls out his "FLINT and STEEL" from his "POSSIBLES BAG" and strikes it-

CLICK!, CLICK!, CLICK!

Then a spark-

(CONTINUED)

-some smoke, he picks it up and lightly waves it into the air, blows on it a bit, and a wave again-

-a flame-

He puts it into the fire pit and places some small sticks on the bundle of fire, catching them on fire.

He puts more small sticks the fire and it grows, and then bigger sticks-

-a good cooking fire burning.

JOSEPH guts the "SALMON" and puts the guts in the fire.

He takes a long "GREEN WILLOW" branch and runs it through the mouth to the tail of the fish.

Sticking it into the ground and hanging it over the fire to cook.

We see JOSEPH walk to the river and wash his hands.

JOHN takes a seat on the ground and begins to clean his rifle-

JOSEPH comes back, and takes a seat on the ground.

He looks up in the air at the sky-

JOSEPH ROSE.

Snows'll be coming soon I reckon.

JOHN PARKER.

Yeah, spect your right, need to get some meat for the winter and other foods.

JOSEPH ROSE.

Show would love some smoked poke-butt. My mama made the best smoked poke-butt and greens.

JOHN PARKER.

(ramming the ram rod.)

Well we might not have pork-butt, but we can get us a nice big buffalo, them big shaggies start running in about a week or so. Just down in the valley.

JOSEPH ROSE.

(checks the fish.)

I ain't had a buffalo tongue in a long, long time, mmmmm!

CROSSFADE:

24 EXT.- THE RIVER.- DAY.

24

We see the "TWO" in their canoe paddling back up the river to their CABIN.

The day is coming close to sundown, the air is getting colder as the pair unloads the canoe.

JOHN PARKER.

We need to get these beavers
skinned and cleaned before night
fall.

CROSSFADE:

The sun starts setting as the "TWO" finish skinning the last "BEAVER."

We see JOSEPH mix up some of the brains for tanning the hides-

Note

Brain tanning relies on the fact that every animal has enough brains to tan their own hide. The brain coats the fibers of the hide and prevents deterioration, leaving nice usable fur (with hair left on) or leather (with hair removed).

JOHN is stretching the hides on "WILLOW HOOPS"-

-JOSEPH, spreads the brain mixture on the hides for tanning.

A SERIES OF SHOTS OF THE BEAVER HIDES ON HOOPS.

JOHN PARKER.

Well lets get them into the barn
and keep'em safe.

They carry the "BEAVER HOOPS" into the barn with the "HORSES" to cure and tan.

ANGLE ON "JAKE" the horse.

JOHN PARKER.

(pets him.)

Goodnight Jake.

CUT TO:

25 EXT.- JOHN PARKER'S CABIN.- DAY.

25

The weather has changed to FALL/WINTER.

A cold wind is blowing and a lite snow is falling on the land.

JOHN brakes the thin "ICE" in a bucket of water, he washes his face with the cold "STINGING" water sending an eye opening shock to his face and head.

(CONTINUED)

25 CONTINUED:

25

JOHN PARKER.

Whoo who! Yeah!! Good morning Lord!

He wipes the dripping water from his beard, now with specks of gray in it.

Out comes JOSEPH from the cabin, he's sleepy eyed still, he walks over to the wood pile and grabs 5-6-logs and takes them into the cabin.

ANGLE ON JOHN, steam is coming off his head from the cold water and the cold air-

-he turns around and goes back into the cabin.

CUT TO:

26 INT.- JOHN PARKER'S CABIN.- DAY.

26

We see JOSEPH starting a fire in the fireplace-

JOSEPH ROSE.

Kinda cold this morning, hey John?

JOHN PARKER.

Kinda snuck up on us didn't it?

JOSEPH ROSE.

You wanna get the coffee ready?

JOHN sets the coffee up in the coffee pot and hands it to JOSEPH.

JOHN PARKER.

We need to get some more meat for the winter. Maybe ride down to the valley and get us one of those buffalos.

JOSEPH is cutting a slab of meat to fry up for breakfast.

JOSEPH ROSE.

We'd have'ta smoke it there, that's a lotta meat to tote back.

JOHN takes the coffee pot off the fire, it's hot and fills the air with the smell of fresh coffee.

He pours them both a cup-

-and takes his coffee outside.

CUT TO:

27 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS.

27

JOHN stands watching the beauty of the Lords wilderness.

(CONTINUED)

27 CONTINUED:

27

It's breath taking, as the birds sing, the sun shines through the trees, and melts the frost on the trees and ground, he feels blessed.

JOSEPH ROSE.(O.S.)

Hey, grubs on!

CUT TO:

28 EXT.- WILDERNESS. - DAY.

28

DEEP IN THE WOODS.

JOHN and JOSEPH split up to hunt, JOHN rides off to the right and JOSEPH continues on.

Both with "PACK HORSES" in tow.

JOHN stops and dismounts "JAKE", he ties the "PACK HORSES and JAKE" to a tree.

He takes his rifle from it's sheath, checks the pan for frost, blows his warm breath on the pan, and wipes it dry with his scarf.

JOHN grabbing his "POWDER HORN" primes the pan, and sets the flint-

-and sets off walking for a hunt.

The wind is lite, in his face, as he slowly makes his way through the woods.

THEN!

He hears a scream off about a "HALF MILE" off-

A SCREAM. (O.S.)

AAAAAH!

-it's a woman's scream.

JOHN PARKER.

What the hell?

CUT TO:

29 EXT.- WILDERNESS. - CONTINUOUS.

29

HALF MILE - THE TALL TREES.

An Indian girl "APONI" is running fast through the woods and big "MOUNTAIN LION" is on her trail-

APONI'S POV- on the big cat-

The "MOUNTAIN LION" is a big male, 200-lbs and fast.

(CONTINUED)

29 CONTINUED:

29

APONI runs as fast as she can-

CUT TO:

JOHN takes off running towards the sound of the scream.

Like a deer, he runs and jumps through the woods.

JOHN'S POV- on the "MOUNTAIN LION."

ANGLE ON APONI as she stops up against a tree-

-she's scared-

ANGLE ON THE "BIG CAT" as it slowly stalks it's way over to APONI.

She picks up a rock and throws it at the "BIG CAT."

THUMP!

It hits the "MOUNTAIN LION" on the nose, the "BIG CAT" growls at the girl-

The "MOUNTAIN LION" readies it's self as to pounce on it's pray-

-it's eye's are fixed on the girl.

THEN!

-it jumps forward in the air-

THEN!

BANG!

The "BIG CAT" drops mid-air to the ground-

DEAD!

ANGLE ON JOHN whose rifle is smoking-

ANGLE ON APONI, she's scared and shocked at what has just happened.

APONI'S POV- on JOHN who is coming out from the trees.

BACK ON JOHN.

JOHN PARKER.

Are you okay? I'm not gonna hurt you.

She backs up a bit from JOHN, shes scared.

He motions with his hands that he won't hurt her.

(CONTINUED)

JOHN PARKER.

It's okay, It's okay I won't hurt
you.

But she's scared and picks up a "BIG STICK" and holds it
like a club-

JOHN stops in his tracks-

JOHN PARKER.

Woe, woe! I told you I won't hurt
you.

He puts his rifle down on the ground, she lowers her club.

JOHN PARKER.

(calmly.)
Are you okay?

APONI.

(subtitled in Crow.)
Stay back!

In the background JOSEPH comes riding up.

He sees JOHN trying to talk to the girl, and gets off his
horse-

-and walks over to JOHN.

ANGLE ON APONI as she raises the stick up like a batter
ready to swing.

JOSEPH ROSE.

Who is she?

JOHN PARKER.

I don't, she won't tell me.

JOSEPH ROSE.

(subtitled in Crow.)
What is your name?

APONI.

(subtitled in Crow.)
Aponi.

JOSEPH looks over at JOHN.

JOSEPH ROSE.

She says her name is Aponi.

JOHN PARKER.

Ask her if shes alright?

(CONTINUED)

JOSEPH ROSE.
 (subtitled in Crow.)
 Are you alright?

She stands ready to swing at them, but nods yes.

JOHN PARKER.
 Ask her where shes from?

JOSEPH ROSE.
 (subtitled in Crow.)
 Where are you from?

APONI.
 (subtitled in Crow.)
 My village that way.
 (points behind her.)

JOSEPH ROSE.
 She says her village is that way.

JOHN PARKER.
 Ask her if she wants us to take her
 home?

JOSEPH ROSE.
 Are you crazy? Take her home, and
 get killed!

JOHN PARKER.
 Ask her!

JOSEPH ROSE.
 (subtitled in Crow.)
 Do you want us to take you home?

She throws the stick down and runs off into the woods.

JOSEPH ROSE.
 I guess that means no.

JOHN PARKER.
 Hey-- were did you learn to speak
 Crow?

JOSEPH ROSE.
 Spent the winter with them last
 year. Come on, lets skin this cat.

JOHN standing shocked at the girl running off.

CUT TO:

APONI comes walking out of the woods, her father and "TEN"
 of the villages "BRAVES" are ready for a hunt-

(CONTINUED)

30 CONTINUED:

30

WHITEFEATHER.
 (subtitled in crow.)
 Aponi-- we heard gun fire, are you
 okay?

APONI.
 (subtitled in crow.)
 Yes father, a big mountain lion was
 after me, and a white man killed it
 and saved me father.

WHITEFEATHER.
 (subtitled in crow.)
 What white man? Where?

APONI.
 (subtitled in crow.)
 In the tall trees.

WHITEFEATHER waves to the "BRAVES", and they go into the
 woods to find JOHN and JOSEPH.

CUT TO:

31 EXT.- WILDERNESS. - CONTINUOUS.

31

THE TALL TREES.

JOHN and JOSEPH are putting the "MOUNTAIN LION" on JOSEPH'S
 "PACK HORSE."

ANGLE ON WHITEFEATHER and the "BRAVES", they stop and stay
 out of sight.

WHITEFEATHER'S POV- on JOHN and JOSEPH as they ride off into
 the woods.

CUT TO:

32 EXT.- JOHN PARKER'S CABIN.- DAY.

32

JOHN and JOSEPH are riding up to the "CABIN" with their
 "PACK HORSES"-

JOHN gets off his horse "JAKE" and ties "JAKE" to the rail
 and helps JOSEPH unload the "MOUNTAIN LION."

JOSEPH ROSE.
 This should fetch a nice price at
 the Rendezvous, \$200, maybe even
 \$300 dollars.

JOHN PARKER.
 Yeah she's a beauty, got a good
 clean shot too.

(CONTINUED)

32 CONTINUED:

32

JOSEPH ROSE.

Lets gitter skinned and ready for tanning. You know what we need is a big Grizzly barr. We can use the mountain lion for bait.

JOHN PARKER.

Not all of it, mountain lion is good eaten.

CUT TO:

33 INT.- JOHN PARKER'S CABIN.- NIGHT.

33

JOHN is cutting up some of the last of the "SMOKED DEER" meat and reading it for frying.

JOSEPH is cleaning his rifle at the table.

JOHN PARKER.

We need to get some meat for the winter and soon. The snows will be showing up pretty quick.

JOSEPH ROSE.

(ramming the rod down his rifle.)

I seen some tracks back in the woods, looks to be a big buck.

JOHN PARKER.

(frying the meat.)

This be just about done here.

JOSEPH cleans up his gun cleaning kit, and checks his rifles barrel, wipes it down, and stands it up by the door.

JOHN brings the hot frying pan to the table, the cabin is full of the smell of the frying meat.

JOHN PARKER.

Grubs on.

The "TWO" sits down and eats the fried meat.

CUT TO:

34 EXT.- WILDERNESS. - DAY.

34

NEXT DAY.

The morning is cold, with frost on the ground.

The sun is up and the winds are lite.

JOHN and JOSEPH are tieing their horses to a tree-

(CONTINUED)

JOHN PARKER.
I'll head over this way.

JOSEPH ROSE.
Meet back here in an hour?

JOHN PARKER.
Yep.

JOHN walks deep into the woods, he takes his time as he weaves in and out of the trees-

-he stops and listens for movement, then slowly starts again.

CROSSFADE:

JOSEPH walks slowly through the forest, stopping and checking for signs-

-walks lightly on the forest floor, carefully stepping over logs-

THEN!

JOSEPH'S POV- on a "BIG BULL ELK."-

-his eyes never leave the "ELK" as he slowly kneels-

-his breath is steady as he takes aim on the "ELK."

CU- on "BIG BULL ELK" it's a 600-700 lb "ELK", it looks around, scraps the ground and eats some foliage.

JOSEPH slowly cocks his rifle-

CLICK!, CLICK!

The "ELK" looks up at the sound.

THEN!

BANG!

The "ELK" drops to it knees, takes "ONE LAST" breath-

It's head drops, he falls on it's side and dies.

JOSEPH stands up-

-he walks over to the "ELK", and checks it.

He loads another shot, and shoots into the air-

CUT TO:

JOHN hears the shot, and waits-

(CONTINUED)

34 CONTINUED: (2)

34

-and then hears another shot. (MEANING I HAVE SOMETHING.)
JOHN walks towards the sound of the shot.

CROSSFADE:

JOHN walks up on JOSEPH who is gutting the "BIG ELK."
JOHN'S POV- on the JOSEPH and the "ELK."

JOHN PARKER.

Hey, hey, hey that's a nice, nice
kill.

JOSEPH ROSE.

Shot him in the heart, dropped like
rock too.

JOHN PARKER.

I'll go and get the horses.

JOHN walks off to get the horses.

CUT TO:

35 EXT.- JOHN PARKER'S CABIN.- DAY.

35

We see the "BIG BULL ELK" hanging by it's massive antlers on
a skinning pole.

JOSEPH is skinning the hide off of the "ELK", he cuts down
each leg to the hoof, then up around the head and neck, and
like taking off a jacket he pulls the hide of the "ELK"
slowly as not to tear it, and cuts where needed.

He gives "ONE" good pull-

-and off comes the hide like a unzipped jacket.

JOSEPH throws the hide over the horse rail fur side down.

DISSOLVE TO:

36 INT.- JOHN PARKER'S CABIN.- NIGHT.

36

ANGLE ON THE FIRE PLACE, as JOHN slides a "BIG BRISKET" of
the "ELK" on a iron spit bar-

-and hangs it over the fire.

JOHN PARKER.

We still gonna need some more meat
if we speck to make it through the
winter.

(CONTINUED)

36 CONTINUED:

36

JOSEPH ROSE.

Maybe we go's down to the river and catches us some fish to smoke.

JOHN PARKER.

Yeah a duck or two. Sounds good to me.

CUT TO:

37 EXT.- WILDERNESS. - DAY.

37

The "TWO" men walk through a large clearing, slowly sneaking up on a covey of "GROUSE" roosting in the tall brown grass.

JOSEPH makes his way to the right of JOHN as they both move closer to the birds.

The winds are lite as JOHN stops in his tracks-

JOSEPH moves closer and closer-

UNTIL...

The birds suddenly take flight-

BANG!, BANG!

"TWO" birds drop from the air and hit the ground.

JOHN and JOSEPH run towards the downed birds-

-and retrieve their hunt.

JOHN reloads his rifle, as does JOSEPH.

JOSEPH picks up the "TWO" birds and puts them in a sack.

JOHN'S POV- in the tree line, he sees "BUCK DEER" and in one smooth move, he raises his "RIFLE" and shoots the "DEER"-

-the "DEER" takes off in a dead run-

-then falls dead about 100-yards off.

JOSEPH ROSE.

Nice shot.

JOHN PARKER.

Come on lets drag it out of here.

The "TWO" men walk over to the "FRESH KILL" then suddenly stop about 30-feet from it.

ANGLE ON WOOD LINE, as WHITEFEATHER and a small hunting party steps out of the woods.

(CONTINUED)

37 CONTINUED:

37

JOHN PARKER.
 (looks over at Joseph.)
 What do we do?

JOSEPH ROSE.
 We give it to them, they'll kill us
 if we don't.

JOSEPH hands JOHN his rifle and raises his arms up-

JOSEPH ROSE. CONT'D
 (subtitled.)
 Take it, we'll go in peace, take
 it! It's yours!

WHITEFEATHER.
 (subtitled in Crow.)
 You the ones who kill the big cat?

JOSEPH ROSE. CONT'D
 (subtitled.)
 Yes.
 (points to John.)
 He killed it.

WHITEFEATHER. CONT'D
 (looks at John.)
 You saved my daughter Aponi, thank
 you.

JOHN PARKER.
 (looks at Joseph.)
 What'd he say?

JOSEPH ROSE. CONT'D
 (looks at John.)
 He said thank you for saving his
 daughter.

JOHN nods his head to WHITEFEATHER.

JOSEPH ROSE. CONT'D
 (subtitled.)
 We go now.
 (looks at John.)
 Lets go.

JOHN and JOSEPH backs up and leaves them to the "FRESH
 KILLED DEER."

CUT TO:

38 EXT.- THE RIVER.- DAY.

38

JOHN is checking "BEAVER TRAPS", he reaches down into the
 water-

(CONTINUED)

38 CONTINUED:

38

-he feels around and pulls up the "TRAP", it's heavy with a 30-lb "BEAVER" trapped.

He moves to the next "TRAP" and checks it-

JOHN PARKER.

(smile on his face.)

Today looks to be a good day for beaver sets.

ANGLE ON JOSEPH who is standing on the river bank keeping watch over JOHN for signs of trouble.

JOHN comes back with a bag full of "BEAVER".

JOSEPH ROSE.

We got maybe another week of trapping.

JOHN PARKER.

Yeah the rivers gonna start to freezing soon. Lets get these skinned and stretched.

JOSEPH helps JOHN out of the river.

CUT TO:

39 INT.- JOHN PARKER'S CABIN.- NIGHT.

39

JOSEPH is cutting up a "BEAVER TAIL" for cooking.

JOHN is cleaning his rifle, checking the action and stock.

JOHN PARKER.

On the morrow we can ride down the valley and check on the buffalo run.

JOSEPH ROSE.

Speck we'll see Whitefeather and his braves there too?

JOHN PARKER.

Speck so.
(gets a good smell of the beaver tail.)
Boy that smells good.

CROSSFADE:

40 EXT.- JOHN PARKER'S CABIN.- NIGHT.

40

The night is dark, as dark can be, the air is cold and snow is falling.

We hear the sounds of "WOLVES" howl in the distance.

(CONTINUED)

40 CONTINUED: 40

CUT TO:

41 EXT.- CROW VILLAGE.- NIGHT. 41

The village is quiet, the "TEEPEES" are all closed up to keep the night air out, smoke comes from the tops of the "TEEPEES."

DISSOLVE TO:

42 INT.- WHITEFEATHER'S TEEPEE.- NIGHT. 42

It's a large "TEEPEE" with a small fire in the center, buffalo robes and deer hides are spread around the "TEEPEE" for sleeping.

A set of "BOW and ARROWS" are hanging from the "LODGE POLE" and cooking pots are stacked near the fire that burns to keep them warm.

WHITEFEATHER and his "WIFE-DYNAI" (This means DEER.) and his daughter APONI, share his "TEEPEE."

DYNAI is cooking some of the "DEER" that JOHN shot, the smell of fresh meat cooking fills the "TEEPEE" as it roasts.

APONI.

(subtitled in crow.)

Father, how come the white man gave you the deer?

WHITEFEATHER.

(subtitled in crow.)

I don't know Aponi. But he is a good man.

APONI.

(subtitled in crow.)

I like him father.

DYNAI.

(subtitled in crow.)

You stay away from him Aponi, if you know whats good for you.

APONI.

(subtitled in crow.)

Why?

WHITEFEATHER.

(subtitled in crow.)

Aponi, we know nothing about him.

APONI.

(subtitled in crow.)

But you said he's a good man father.

(CONTINUED)

42 CONTINUED:

42

WHITEFEATHER.

(subtitled in crow.)

He is a good man in giving us the deer. He knows we need to feed our families too. But that's all we know about him Aponi. Do what your mother says, and stay away from him.

APONI.

(subtitled in crow.)

Yes father.

DYNAI cuts off a nice slice of the "DEER MEAT" for APONI, and puts it in a bowl with wild vegetables, and hands it to her.

DYNAI.

(subtitled in crow.)

Eat your dinner Aponi.

APONI.

(subtitled in crow.)

Yes mother, thank you.

CUT TO:

43 EXT.- CROW VILLAGE.- NIGHT.

43

The snow is falling into a heavy snow fall, covering the ground and sides of the "TEEPEE'S" of the village.

CUT TO:

44 EXT.- THE WILDERNESS VALLEY.- DAY.

44

The snow covers the valley where the "BUFFALO" are grazing.

ANGLE ON JOSEPH AND JOHN as they ride up close to the "BUFFALO HERD"

There is about 2000 head of "BUFFALO" in the valley.

JOHN and JOSEPH dismount from their horses, and tie the reins to a tree.

JOHN unsheathes his rifle, pats "JAKE" on the side of his neck-

JOHN PARKER.

Good boy Jake, good boy.

JOSEPH checks his ball and shot, checks his pan on his rifle, primes it with his powder horn, and sets the cap.

JOSEPH ROSE.

Ready?

(CONTINUED)

44 CONTINUED:

44

JOHN PARKER nods his head yes, and the "TWO" slowly head closer to the "BUFFALO HERD."

The "TWO" stay in the tree line as the "BUFFALO" graze on the frozen grass.

ANGLE ON A RIDGE LINE, WHITEFEATHER and a band of "BRAVES", readies themselves for a "BUFFALO" kill.

WHITEFEATHER sitting tall on his horse, raises his "BOW" into the air-

All of the "BRAVES" eye's are on him, as they wait for his signal to ride.

A moment.

CUT TO:

45 EXT.- THE WILDERNESS VALLEY.- CONTINUOUS.

45

JOHN'S POV- as he takes aim on a large "BUFFALO" standing still-

His aim is steady, his breath slow-

-he cocks back his hammer until it CLICKS! twice-

CLICK!, CLICK!

Locked...

CUT TO:

BACK ON WHITEFEATHER.

High up on the ridge, WHITEFEATHER drops his arm-

-and the band of "BRAVES" horses takes off down the high ridge.

We follow them as they ride fast and hard.

CUT TO:

BACK ON JOHN and JOSEPH.

JOSEPH ROSE.

Steady, steady now.

JOSEPH'S POV- as he sees off in the distance WHITEFEATHER and the "BRAVES" riding fast towards the "BUFFALO."

JOSEPH taps JOHN on the arm-

(CONTINUED)

45 CONTINUED:

45

JOSEPH ROSE.
 (points to the band.)
 Wait! Look!!

JOHN PARKER.
 (looking down the
 barrel.)
 But I got a shot.

JOSEPH ROSE.
 It's Whitefeather, look.

JOHN'S POV- on WHITEFEATHER and his band of "BRAVES."

ANGLE ON THE HERD OF BUFFALO, who are now spooked and stampeding.

CUT TO:

46 EXT.- THE WILDERNESS VALLEY.- CONTINUOUS.

46

The "BRAVES" ride their horses as if they are "ONE" with the horse, with every stride of the horse, the "BRAVES" moves.

WHITEFEATHER grips his horse with his legs tight, he knocks his "BOW" with an "ARROW" and pulls back the stringed arrow-

He takes aim at a "BIG BUFFALO" and-

PFFFT!

He releases the "ARROW" with a force of a bullet from a gun.

The "ARROW" hits the "BIG SHAGGY" in the shoulder, then another hit, and another hit-

The "BUFFALO" slows down-

-drops to it's front knees and then-

PFFFT!

A kill shot from WHITEFEATHER'S arrow, killing the "BIG ANIMAL."

The "BRAVES" race to the now dead "BUFFALO"-

-and like ants on a peach, they surround the animal and began to sing and yell.

BACK ON JOHN AND JOSEPH.

JOSEPH ROSE.
 Lets follow the Buffalo a piece.

JOHN PARKER.
 Yeah, lets ride.

(CONTINUED)

46 CONTINUED:

46

The "TWO" mount their horses and follow the "BUFFALO."

10-miles up the valley, JOHN and JOSEPH track the "BUFFALO" to a large clearing in the valley surrounded by a woods on "THREE" sides.

The "TWO" dismount their horses and tie them to a tree-

-they walk about "TEN" yards into the woods, being careful not to spook the "BUFFALO."

They both rest their "RIFLES" on a tree limb-

JOHN'S POV- down the barrel of his rifle at a large "BUFFALO" standing grazing.

He pulls his "HAMMER" back and cocks it-

CLICK!

-and then locks it back-

CLICK!

He's breath is steady, he's calm as he takes aim.

JOHN PARKER.

Steady big fellow.

JOSEPH takes aim at the "SAME" animal-

JOHN PARKER. CONT'D

Steady now, that's right-- don't move!

JOSEPH'S POV- on the large "BUFFALO", he takes a deep breath-

-slowly releases it-

THEN!

BANG! JOHN fires-

-hits the "BUFFALO" in the thick part of it's neck right at the shoulder-

THEN!

BANG!

JOSEPH shoots and drops the "BUFFALO" in it's tracks.

CU- on "BUFFALO" dropping to the ground.

Spooking the herd and sending them off running again.

(CONTINUED)

46 CONTINUED: (2)

46

ANGLE ON BUFFALO STAMPEDE.

JOHN PARKER.

You got him, dropped him where he
stands, yeah!

The "TWO" mount their horses and ride over to the "BUFFALO."

CROSSFADE:

The snow is falling, as JOSEPH guts the "BUFFALO", steam
rises from the warm animals opened body.

JOSEPH begins to skin the large "BUFFALO" as JOHN keeps
watch for "WOLVES and BEARS."

CUT TO:

47 EXT.- JOHN PARKER'S CABIN.- DAY.

47

SMOKE HOUSE.

The smell of apple wood mixed with the smell of "BUFFALO"
smoking fills the air.

The snow is getting deep as winter sets in-

CUT TO:

48 INT.- JOHN PARKER'S CABIN.- DAY.

48

JOHN and JOSEPH are fleshing the "BUFFALO HIDE" as a big
roast of the meat is on the spit cooking, filling the cabin
with the smell of fresh meat and coffee.

CUT TO:

49 EXT.- CROW VILLAGE.- DAY.

49

SAME DAY.

WHITEFEATHER and his village are enjoying the fresh kill as
everyone shares in the feast of the "BUFFALO" kill.

WHITEFEATHER cuts the "HEART" out of the "BUFFALO", he holds
it up in the air for all to see-

-they all cheer-

He cuts a nice steak of the "HEART and eats it raw, to fill
him with the strength of the "BUFFALO."

With raw blood smeared around his mouth, he bites and tears
at the meat as he eats it.

WHITEFEATHER cuts the choice cuts of the "BUFFALO" for him
and his family, and gives it to his daughter APONI.

(CONTINUED)

- 49 CONTINUED: 49
- APONI fills a large bowl with some of the meat for her and her mother and father-
- CUT TO:
- 50 INT.- WHITEFEATHER'S TEEPEE.- DAY. 50
- Her mother grinds wheat on a grinding stone and makes small cakes for her family-
- APONI brings in the fresh raw meat for her mother to prepare for a long winter.
- CUT TO:
- 51 EXT.- CROW VILLAGE.- NIGHT. 51
- A large fire is set in the center of the "VILLAGE."
- The village celebrates with dancing and singing for the blessing of the the food.
- FADE OUT:
- 52 EXT.- JOHN PARKER'S CABIN.- NIGHT. 52
- The winter is cold and the snow is deep, the air is crisp and clean-
- The snow buries the cabin and barn as it drops 36-inches through out the night.
- CUT TO:
- 53 INT.- JOHN PARKER'S CABIN.- NIGHT. 53
- JOHN and JOSEPH are sleeping, the glow of the fire fills parts of the cabin.
- JOHN wakes to the sound of water dripping on the fire-
- SHHHH!
- THE SOUND OF WATER DRIPPING.
- ANGLE ON JOHN as he turns over and looks at the fireplace.
- JOHN'S POV- on the "FIREPLACE", the fire is just about to go out from the dripping water.
- JOHN gets up from his bed, he in his long underwear-
- and looks up in the fireplace.
- JOHN'S POV- looking up the fireplace, he sees snow blocking the chimney.

(CONTINUED)

53 CONTINUED:

53

JOHN PARKER.

Oh shit! Joseph get up we got trouble!

ANGLE ON JOSEPH, who is sleeping, he's wrapped up in a wool blanket.

JOHN PARKER.

JOSEPH, GET UP WE GOT TROUBLE!

JOHN shakes JOSEPH to wake him up-

-he rolls over and looks up at JOHN.

JOSEPH ROSE.

Yeah, what is it?

JOHN PARKER.

Come on buddy get up snows blocking the chimney, were snowed in.

JOSEPH jumps outta bed, he's in his long underwear-

-looks up the fireplace-

JOSEPH ROSE.

Shit, check the door.

JOHN checks the door-

-he pulls and pulls, but the door is frozen shut.

JOSEPH lights a lantern.

JOHN PARKER.

Were snowed in.

JOHN grabs an axe and chops at the door-

CHOP!, CHOP!, CHOP!

He chops through the door and snow falls in the cabin.

JOHN PARKER.

Get a shovel and lets dig outta here.

The "TWO" dig through the deep snow-

CROSSFADE:

54 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS.

54

THE SNOW IS COMING DOWN HEAVY.

-and out of the cabin.

(CONTINUED)

54 CONTINUED: 54

JOSEPH climbs on the roof and clears off the chimney.

CUT TO:

55 EXT.- JOHN PARKER'S CABIN.- DAY. 55

NEXT DAY.

JOHN and JOSEPH are digging out the cabin from the nights snow storm.

FADE TO BLACK:

56 EXT.- JOHN PARKER'S CABIN.- DAY. 56

SUMMER.

The sky is blue and the sun is shining.

It's been "FIVE" years on the "ROCKY'S" for JOHN PARKER, and today is his "FORTY FIFTH BIRTHDAY" and he wants to live it up a little.

It's also the summer of the "RENDEZVOUS."

Note

Rocky Mountain Rendezvous (in trapper jargon) was an annual gathering (1825-1840) at various locations held by a fur trading company at which trappers and mountain men sold their furs and hides and replenished their supplies. ... Rendezvous are still celebrated as gatherings of like-minded individuals. Participants: Fur trappers & merchants, Years active: 1825 - 1840, Location(s): Various. Founder: William Henry Ashley

Note

Every summer, the trappers would gather and trade their furs for tools, supplies, and luxuries at rendezvous. The rendezvous in general were pretty wild. Most were held in the valley of the Green River, in what's now southwestern Wyoming, and lasted about two weeks.

JOHN PARKER and JOSEPH lay out the "BEAVER PELTS", "FOX", "WOLF", "RABBET" and "MOUNTAIN LION", and the "BUFFALO" hide.

They bundle them up in tight bundles-

A SERIES OF SHOTS OF THE TWO BUNDLING UP THE PLEWS.

-and packs them onto the "PACK HORSES."

JOHN walks over to the corral and gets "JAKE" out and gives him a good brushing before setting his saddle on him.

JOSEPH walks out his horse "LU, LU", and throws his saddle on her, and cinches it up.

(CONTINUED)

56 CONTINUED:

56

JOSEPH ROSE.

You think slave hunters be at the rendezvous this year?

JOHN PARKER.

I don't know Joe. But to be safe you keep back some and I'll check and see.

JOSEPH ROSE. CONT'D

Yeah, good idea.

CUT TO:

57 EXT.- THE RENDEZVOU VALLEY.- DAY.

57

RENDEZVOUS.

The sun is shining over a large clearing near a river.

FLATBOATS BEACHED ON THE RIVER BANK.

Men of all shorts come from far and wide to sell their furs and plews to the fur companies. Wagons of "WHORES" are lined up for the men, kegs of whiskey barrels stacked "FOUR" high, pots and pans, food and other truck fill tents for the "TRAPPERS" to trade or buy.

The camp is full of life. These are some of the first men to ever see this untouched wilderness... men with grit just waiting to live it up for a week.

Canvas tents and wagons set about the valley, "HUNDREDS OF BEAVER PELTS and ANIMAL FURS" of every kind for hauling are loaded onto wagons.

The sound of a few "MEN" laughing and singing.

A "MAKESHIFT BAND", plays a song with fiddles, washboards and a "SMALL MAN" in a "WOLF SKIN CAP" blows a harmonica, as a few "TRAPPERS" dance along, passing a keg of whiskey among them.

Men dance with the "LADIES OF THE NIGHT", locking elbows with each another, swinging to the music.

A circle of "MEN" and "WHORES" form a ring around a couple of "WRESTLING TRAPPERS", calling out their bets as the Trappers grapple-- A jug of whiskey is passed around as the men cheer on their bets.

The men building fires-- laughing-- enjoying themselves.

CUT TO:

58 EXT.- WILDERNESS. - DAY.

58

High up on a ridge is JOHN PARKER and JOSEPH ROSE.

They are looking down on the "RENDEZVOU CAMP."

JOSEPH dismounts his horse and ties her to a tree.

JOHN PARKER.

I'll go down and give a look see
for slave hunters. Here take my
pack horses, I'll be right back.

JOHN rides down to the "RENDEZVOU CAMP."

CUT TO:

59 EXT.- THE RENDEZVOU VALLEY.- CONTINUOUS.

59

JOHN rides up slowly and gives a good look around for "SLAVE HUNTERS."

JOHN'S POV- on the "RENDEZVOU CAMP" for "SLAVE HUNTERS."

All seems to be clear-

-and rides back up to JOSEPH.

CUT TO:

60 EXT.- WILDERNESS. - CONTINUOUS.

60

BACK ON THE HIGH RIDGE.

JOHN dismounts his horse "JAKE"-

JOHN PARKER.

Looks to be all clear to me.

JOSEPH ROSE.

Slave hunters knows how to hide in
a crowd.-- You didn't see any
wanted papers did ya?

JOHN PARKER.

No-- I didn't see any papers, nor
posters or hunters.-- Just wild men
and whores, that's all.-- Now get
on your horse and lets ride! I
wanna live it up some.

The "TWO" mounts their horses-

-and head down to the camp.

DISSOLVE TO:

61 EXT.- THE RENDEZVOU VALLEY.- CONTINUOUS.

61

The "WHISKEY" is flowing and the "MOUNTAIN MEN" of every kind are dancing and sing, showing off their skills in "HATCHET THROWING, KNIFE THROWING" and "SHOOTING."

JOHN and JOSEPH ride towards the "FUR COMPANIES" tent to sell their plews.

CUT TO:

62 INT.- FUR COMPANY TENT.

62

A tall man mid 40s, black hair, looks like a drunken sailor with a "BLACK PATCH" over his left eye, stands behind a "MAKESHIFT" counter out of empty whiskey barrels and wood planks.

ANGLE ON JOHN and JOSEPH as they walking in carrying their bundles of "FURS", "FOUR IN ALL."

FUR COMPANY MAN.

(gravely voice.)

What kinda furs you got?

JOHN PARKER.

We got some of the very best pelts in the valley.

FUR COMPANY MAN.

Yeah, you and everyone else.-- Let me take a look see.

The "FUR COMPANY MAN" walks from around the counter and takes a look at the pelts, he spits on the floor.

He picks up one of the "BEAVER PELTS", blows on the "FUR" for tightness, gives it a shake, and flips it over, rubs his and on the tanned side for wetness.

FUR COMPANY MAN.

They all this nice? I don't pay for slippage or rot.

JOSEPH ROSE.

Theses is all tops furs one hundred percent sir.

The "FUR COMPANY MAN" picks up the "BUFFALO ROBE", his eyes light up at the size and weight of the hide-

-and like a little kid finding a new toy he grabs the "MOUNTAIN LION" hide-

-he holds it up high.

(CONTINUED)

62 CONTINUED:

62

FUR COMPANY MAN.

Hot damn! This is a purdy skin! 300 dollars cash money take it or leave it.

JOHN PARKER.

For all of it?

FUR COMPANY MAN.

No,-- just for the mountain lion. 200 for the buffalo and 5 dollars each for the beavers. That's 500 and 50 dollars cash or credit.

JOHN PARKER.

We'll take cash.

JOHN AND THE FUR COMPANY MAN SHAKE ON IT.

CUT TO:

63 EXT.- THE RENDEZVOU VALLEY.- CONTINUOUS.

63

END OF RENDEZVOU.

The sun is beginning to rise.

Mountain Men of every age are living it up as the "WHISKEY" starts to run dry and the "WHORES" are beginning to look tired.

JOHN, still drunk with JOSEPH resaddle their horses for the long ride back to the cabin.

Joseph packs the goods on their "PACK HORSES" to take back to the cabin deep in the high country.

CROSSFADE:

64 INT.- FUR COMPANY TENT.

64

JOHN is drunk and asleep next to a "BIG 330-pound WHORE."

JOSEPHS POV- on JOHN and the WHORE, he shakes his head and laughs.

JOSEPH ROSE.

Come on ol'buddy, time to go.

JOSEPH helps JOHN up from the tents bed-

CROSSFADE:

65 EXT.- THE RENDEZVOU VALLEY.- CONTINUOUS.

65

-and helps him to his horse "JAKE."

(CONTINUED)

65 CONTINUED:

65

JOHN stands and leans his head on his saddle-

JOHN PARKER.

(drunk.)

Oh my head, how much did I drink?
Feels like a swarm of bees in my
head.

JOSEPH mounts his horse "LU, LU" and takes the "THREE PACK HORSES" in tow.

JOSEPH ROSE.

Looks to be a hot day, lets get a
move on. Giddy up!

JOHN still drunk, tries to mount his horse "JAKE", he puts his foot in the stirrup, steps up, but only half way, he tries again, and again-

ANGLE ON JOSEPH as he turns around in his saddle.

JOSEPH'S POV- on JOHN as he still tries to mount "JAKE."

JOSEPH rides back over to help him-

JOSEPH ROSE.

(laughing.)

Come on ol' buddy, that's it step
up!

JOHN gives JOSEPH a look of "YEAH RIGHT", then mounts "JAKE."

JOSEPH ROSE. CONT'D

You alright?-- Do you got it?

JOSEPH remounts his horse and the "TWO" ride off with JOHN barely hanging on.

CUT TO:

66 EXT.- A RIVER BANK.- DAY.

66

The sun is hot, as it beats down on JOHN-

-he's slumped over in his saddle barely hanging on as "JAKE" walks.

JOHN, feeling hung over bad, steers "JAKE" towards the river-

"JAKE" walks into the river-

ANGLE ON "JAKE" IN THE RIVER.

-as JOHN falls off his horse and into the cold river water-

(CONTINUED)

66 CONTINUED:

66

SPLASH!

JOSEPH turns around in his saddle at the sound of the splashing water.

He stops his horse.

JOSEPH ROSE.

Woe.

He dismounts his horse and ties her to a tree, and walks over to JOHNS PACK HORSES and walks them over to his horse and ties them up.

ANGLE ON JOHN whose face is in the cold river water.

JOSEPH walks over to JOHN-

JOSEPH ROSE.

(laughing.)

Come on buddy, lets get you dry.

-and helps him out of the water.

DISSOLVE TO:

67 EXT.- A RIVER BANK.- CONTINUOUS.

67

JOSEPH gathers some sticks for a fire.

ANGLE ON JOSEPH as he waits for JOHN to sober up.

DISSOLVE TO:

68 EXT.- A RIVER BANK.- NIGHT.

68

SAME DAY.

WE see JOHN fully naked and wrapped in a blanket as he's buckskins hang dry by the fire.

JOSEPH skins a "RABBET" and hangs it over the fire to cook.

JOSEPH ROSE.

Feel better?

JOHN PARKER.

Could use some coffee if'en we got some.

JOSEPH ROSE. CONT'D

Yeah I think we got a pound or two, let me cook up a pot.

JOSEPH walks over to "ONE" of the "PACK HORSES" and gets the coffee pot and "TWO" cups and a handful of "COFFEE BEANS" out of "ONE" of the "SADDLE BAGS."

(CONTINUED)

68 CONTINUED:

68

JOSEPH grinds the "COFFEE BEANS" on a river rock to a fine grind.

JOHN, shaking from the cold river bath.

JOSEPH ROSE.

Coffee be done in a few minutes,
quick as it sets ta boil.

JOHN PARKER.

Thank you Joseph.-- Man that river
water is sure cold, done set me
blue.

JOSEPH ROSE. CONT'D

How much did you drink anyways?

JOHN PARKER. CONT'D

Last thing I remember was whoop'en
it up with some real purdy girl,
that's when I woke up in the river.

JOSEPH ROSE. CONT'D

Well you sure hit it hard, and that
was no purdy girl you were with.--
She dressed out at around 300
pounds, and had a face like a
buffalo.

JOHN PARKER. CONT'D

No!

JOSEPH ROSE. CONT'D

She picked you up and carried you
back to her tent, and that was the
last I seen of you all night.

JOHN PARKER. CONT'D

Face like a buffalo?-- 300 pounds?

JOSEPH nods his head yes.

JOHN PARKER. CONT'D

Hell-- that's a lot of woman-- a
lot of woman.
(rubs his head.)

JOSEPH pours JOHN a cup of the fresh "COFFEE."

Then himself a cup.

FADE OUT:

69 EXT.- JOHN PARKER'S CABIN.- DAY.

69

JOHN is currying "JAKE" outside in the corral, the day is
warm in the afternoon sun.

(CONTINUED)

69 CONTINUED:

69

JOHN'S hair has grown longer past his shoulders, his beard has spots of gray in it, and his face is tanned to a golden bronze.

ANGLE ON JOSEPH as he walks up to JOHN-

-he's nervous, he has something to tell JOHN.

JOSEPH ROSE.

Hey John-- something I needs to speak to you about.

JOHN PARKER.

(combing Jake.)

What is it?

JOSEPH ROSE. CONT'D

I-- I thinks it's time I move on.

JOHN PARKER. CONT'D

(taken a back some.)

Move on? What for"-- I hate to see you go-- I really like having you trap with me, we did good last summer.

JOSEPH ROSE. CONT'D

Oh it's not that I don'ts wanna trap with you.-- I just gotsta the itch to move on-- to see whats out there, try my hands at life on my own for a spell.

JOHN PARKER. CONT'D

Well partner-- good luck to ya.
(puts his hand out.)

Come back anytime, happy ta work with ya Joseph, your a good friend-- a good friend.

The "TWO" hug in friendship-

JOSEPH mounts his horse, JOHN hands him his "PACK HORSE" reins.

ANGLE ON JOHN standing looking up at JOSEPH.

JOHN PARKER.

Take care now.

JOSEPH ROSE.

Same to ya John. Haa-

And JOSEPH rides off for the high country-

FADE TO BLACK:

70 INT.- WHITEFEATHERS TEEPEE.- NIGHT.

70

FADE IN.

APONI is cleaning up the "TEEPEE" when her father walks in.

ANGLE ON WHITEFEATHER, he's dressed in his summer loincloth and bare skinned chest.

He's a very muscular, strong looking man, and is towering over his daughter APONI.

ANGLE ON APONI, she's now a woman in every way, her long brown hair flows down her shoulders and back, as she looks up to her father.

APONI.

(subtitled in crow.)

Hi father.

WHITEFEATHER.

(subtitled in crow.)

Aponi-- I need to speak with you.

APONI. CONT'D

(subtitled in crow.)

Yes father, what is it?

WHITEFEATHER. CONT'D

(subtitled in crow.)

Come and sit down.

The "TWO" of them sit down on some "BUFFALO ROBES."

WHITEFEATHER. CONT'D

(subtitled in crow.)

Aponi-- you are now a woman, a very beautiful woman.-- Every man in the village has asked for your hand. And it's time you take a man,-- a good man, one who is brave, and strong and can give you a good life.-- Your mother and I want you to be happy Aponi-- who do you chose?

APONI is shocked, her eyes are big with surprise.

APONI. CONT'D

(subtitled in crow.)

Father-- I, I don't know who to choose. It's all so sudden, can I think on it?

WHITEFEATHER. CONT'D

(subtitled in crow.)

Yes my daughter, but don't take too long to choose.

(CONTINUED)

70 CONTINUED:

70

APONI. CONT'D
 (subtitled in crow.)
 Yes father.

WHITEFEATHER gets up and leaves the "TEEPEE."

APONI still in shock, ponders her fathers words.

CUT TO:

71 EXT.- CROW VILLAGE.- NIGHT.

71

DUSK.

APONI is walking alone along the river bank-

RUNS WITH DEER walks up behind her, he's a man now, his hair is longer and he's sporting "TWO" braids "ONE" on each side of his head.

He's dressed in his summer loin-cloth, he's got a strong looking frame for a young man.

RUNS WITH DEER.
 (subtitled in crow.)
 Aponi-- can I walk with you?

APONI turns around, shes smiling.

APONI.
 (subtitled in crow.)
 Yes Runs With Deer.

RUNS WITH DEER. CONT'D
 (subtitled in crow.)
 What are you doing out here all alone? It's not safe Aponi.

APONI. CONT'D
 (subtitled in crow.)
 I just need to be alone to think.

RUNS WITH DEER. CONT'D
 (subtitled in crow.)
 Think about what?

APONI. CONT'D
 (subtitled in crow.)
 You don't know?

RUNS WITH DEER. CONT'D
 (subtitled in crow.)
 Know what?

(CONTINUED)

71 CONTINUED:

71

APONI. CONT'D
 (subtitled in crow.)
 My father and mother wants me to
 choose a man.

RUNS WITH DEER. CONT'D
 (subtitled in crow.)
 When? Who?

APONI. CONT'D
 (subtitled in crow.)
 I don't know who.-- How can I just
 choose a man to spend the rest of
 my life with?

RUNS WITH DEER. CONT'D
 (subtitled in crow.)
 Then choose me Aponi. I'll be your
 husband.

APONI. CONT'D
 (subtitled in crow.)
 That's sweet Runs With Deer. But I
 don't want to get married.-- At
 least not now.-- I've never even
 kissed a boy, let alone a man. This
 is all to much for me right now
 Runs With Deer, I need to think.

APONI runs off crying to her fathers "TEEPEE", leaving RUNS
 WITH DEER standing all alone by the river bank.

CUT TO:

72 EXT.- A RIVER BANK.- DAY.

72

JOHN is setting his "BEAVER TRAPS" along the river bank. The
 warm summer air blows gently over the tall grass.

JOHN'S POV- as he looks up and sees WHITEFEATHER on his
 horse watching him-

-he's startled when he sees WHITEFEATHER.

JOHN reaches for his "FLINT LOCK PISTOL"-

CU- on JOHN'S hand as he reaches for his gun.

ANGLE ON WHITEFEATHER as he sits up straight on his horse,
 as to say "DON'T DO THAT."

JOHN relaxes his hand-

-the "TWO" share a stare for a moment.

ANGLE ON WHITEFEATHER just sitting, looking at JOHN.

(CONTINUED)

WHITEFEATHER.
 (subtitled in crow.)
 You trap beaver?

ANGLE ON JOHN, he's bewildered and doesn't understand him.

WHITEFEATHER. CONT'D
 (subtitled in crow.)
 You trap beaver?

JOHN'S POV- on WHITEFEATHER as he makes the sign for
 "BEAVER"-

JOHN PARKER.
 Yes I trap beaver.

JOHN starts to walk out of the river and towards
 WHITEFEATHER.

WHITEFEATHER backs his horse up a couple steps, as JOHN
 slowly walks up to him.

JOHN and WHITEFEATHER study each other some. A moment.

JOHN motions with his hands.

JOHN PARKER.
 How is your little girl?

ANGLE ON WHITEFEATHER as he tries to understand JOHN.

JOHN PARKER. CONT'D
 Your daughter, how is she?

WHITEFEATHER.
 (subtitled in crow.)
 She is good.

JOHN reaches into his possibles bag, and pulls out a "GLASS
 BEADED NECKLACE", it's blue and green in color, with a
 "SLIVER CHRISTIAN CROSS" on it.

JOHN shows it to WHITEFEATHER as a gift of peace.

JOHN PARKER.
 Give this to your daughter.

WHITEFEATHER walks his horse over to JOHN and takes the
 trinket-

-he holds it up to the light, and smiles-

-then looks down at JOHN, and nods his head as to say "THANK
 YOU."

-and in one sudden move he turns his horse around and rides
 off.

(CONTINUED)

72 CONTINUED: (2)

72

JOHN stands with his hand on his hips-

JOHN PARKER.
(shakes his head.)
Now ain't that something!

FADE TO BLACK:

73 EXT.- CROW VILLAGE.- DAY.

73

The village is alive with men skinning their kills from a days hunt. The women working in a group making clothing and blankets and such.

Note

Crow women were in charge of the home. Besides cooking and cleaning, a Crow woman built her family's house and took it apart again whenever the tribe moved. Crow men were hunters and warriors, responsible for feeding and defending their families. Sometimes a Crow woman, especially a widow, might ride into battle with the men or even become a chief, but this was rare. Both genders took part in storytelling, artwork and music, and traditional medicine.

RUNS WITH DEER is working on making arrows for his bow.

The children of the village are playing a Netted Hoop & Pole Game.

Note

"NETTED HOOP & POLE GAME" Natives of different groups have their own special ways to play the Hoop and Pole game, but in all the games a person tosses a long dart of some kind at a circular hoop. In this version of the game the hoop is rolled along the ground, set into motion by a third player, while the two other players throw their pole as the hoop rolls in front of them. The score depends on how or if the pole falls on or through the hoop.

Note

What the parts mean; a net of buckskin lacing. The holes of the web vary in shape and each has it's own name and value. The large square in the center is the heart; the rectangles coming out in four directions are the buffalo bulls; the last rectangle at the edges of the hoop are buffalo cows; the four groups of small triangles in between the rectangles are the buffalo calves; the large pentagonal holes along the edge of the ring are the wolves; the small holes at the edge of the ring are the coyotes (on either side of the rectangles called cows). This game ends when the first player reaches a certain number of points decided before hand. |||Other ways of keeping score would be to reach a certain number of total points or for one player to try and acquire all the poles of the other player. Using this method, each player in turn throws one pole. If one player's pole pierces the hoop while the other misses, the player who hit the hoop takes the

(CONTINUED)

pole of the player that misses. If both players miss, or both players hit the hoop, they pick up their own poles and each take another turn. This game ends when one player has captured all the other poles.

WHITEFEATHER rides into the village-

APONI is gathering wood for the cooking fire near by.

She looks up and sees her father riding into the village-

APONI'S POV- on her father, he poses a strong powerful looking man on a powerful horse.

ANGLE ON WHITEFEATHER as he stops his horse at his "TEEPEE" and dismounts.

He sees APONI walking back to the "TEEPEE."

WHITEFEATHER'S POV- on APONI carrying a bundle of sticks for the cooking fire. She's beautiful without even trying, her long brown hair shining in the days sun, her beautiful skin color is soft as deers hide, and her eyes are big as stones, shes strikingly beautiful.

All of the young "MEN" and "YOUNG BRAVES" are in awe of her beauty-

ANGLE ON YOUNG MEN AND YOUNG BRAVES AS THEY STOP AND WATCH APONI WALK PAST THEM.

-as she walks by them on her way to her fathers "TEEPEE."

ANGLE ON WHITEFEATHER as he sees them all stare at his daughter.

He's concerned.

APONI walks past her father-

APONI.
(subtitled in crow.)
Hi father.

She goes into her fathers "TEEPEE."

WHITEFEATHER stands and looks over all of the "MEN" and "YOUNG BRAVES" of his village.

WHITEFEATHER'S POV- over the young men, he ponders his words he gave his daughter to choose a man.

Who will she choose?

He then goes into his "TEEPEE."

CUT TO:

74 INT.- WHITEFEATHER'S TEEPEE.- DAY.

74

APONI is setting up a small cooking fire-

WHITEFEATHER.
(subtitled in crow.)

Aponi--

-she places small broken sticks in a tiny teepee shape-

APONI.
(subtitled in crow.)
Yes father.

-and stuffs it with cat-tail cotton-

WHITEFEATHER. CONT'D
(subtitled in crow.)
I have something for you.

He reaches into a small bag made of "DEER SKIN."

APONI. CONT'D
(subtitled in crow.)
What is it father?

She picks up the flint and steal and strikes it-

CLICK!, CLICK!, CLICK!

-a shower of sparks-

CLICK!, CLICK!, CLICK!

-more sparks-- then a small flame on the cat-tails cotton.

She bends over and lightly blows on the small flame-

WOOOO.

-the flame gets bigger, and she puts on more sticks until she has a small fire.

APONI looks at her father as he removes the "GLASS BEADED NECKLACE", that JOHN gave him from his bag.

WHITEFEATHER. CONT'D
(subtitled in crow.)
The white man who killed the
mountain lion ask me to give this
to you.

ANGLE ON APONI, her eyes are wide as she smiles in happiness at the gift-

-she takes the "GLASS BEADED NECKLACE", from her father.

(CONTINUED)

74 CONTINUED:

74

APONI. CONT'D
 (subtitled in crow.)
 Oh father it's beautiful--

Shes so happy as she looks at it-- she puts in on and holds up the "SILVER CROSS" and asks-

APONI. CONT'D
 (subtitled in crow.)
 Why?-- why did he do this father?

She cries with happiness.

WHITEFEATHER. CONT'D
 (subtitled in crow.)
 I don't know why Aponi, but it is kind of him to do.

WHITEFEATHER hugs his daughter, he's pleased with her.

CUT TO:

75 EXT.- WILDERNESS. - DAY.

75

JOHN is hunting for small game for his dinner-

-he steps slowly and gently and quietly through the forest, being careful where he places his foot.

He stops and checks for signs-

CU- on the forest floor at a broken leaf.

JOHN is tracking a "RACCOON."

He steps slowly and follows the trail of the "RACCOON."

"ONE" step at a time.

He hears a "CHATTER" and stops and listens-

-he hears it again.

JOHN looks over to his left- a pause, the "CHATTER" again.

He quickly turns his head to the right-

JOHNS POV- on the "RACCOON" who is sitting on a moss covered "DEAD TREE LOG."

CU- on "RACCOON" on "LOG"

JOHN raises his rifle and takes aim-

-he cocks back the hammer-

CLICK!, CLICK!

(CONTINUED)

75 CONTINUED:

75

CU- on the "RIFLE HAMMER."

JOHNS POV- down the rifle barrel at the sitting "RACOON."

He takes a short breath-- steady-- steady-- he lines it up

CU- on "RACOON."

THEN!

BANG!

JOHN fires his rifle, smoke fills the air in front of him from his rifle, obstructing his view.

ANGLE ON THE DEAD THE "RACOON", laying on the ground on the other side of the "MOSSY LOG."

JOHN makes his way over to the kill, and picks it up and sets it on the "MOSSY LOG", he blows down the barrel of his rifle and reloads it.

He picks up his kill and heads back to his horse "JAKE" who is tied to a tree a short walk back.

CUT TO:

76 EXT.- WILDERNESS. - CONTINUOUS.

76

JOHN is riding back out of the woods and stops at the river to clean the fresh "RACOON" he has killed.

JOHN is cleaning the "RACOON" when he hears the sound of a "GRIZZLY BEAR" growl across the river-

-he looks up at the sound-

GROWL!

ANGLE ON THE WOODS ACROSS THE RIVER FROM "JOHN."

The sounds of crashing woods.

He hears it again-

GROWL!

JOHN stands up with his "RIFLE" in his hand-

ANGLE ACROSS THE RIVER.

Then suddenly an "INDIAN BRAVE" comes running out of the woods.

ANGLE ON "INDIAN BRAVE", it's RUNS WITH DEER he's running with his bow in his hand, he's running hard from the "GRIZZLY BEAR" who is hot on his tail-

(CONTINUED)

76 CONTINUED:

76

RUNS WITH DEER looks behind him-

RUNS WITH DEER'S POV- on the "GRIZZLY BEAR."

CU- on the "GRIZZLY BEAR" his eyes are fixed on RUNS WITH DEER he's a powerful "BIG 1200 POUND GRIZZLY BEAR" spit flows out of his mouth as he runs after his prey.

ANGLE ON RUNS WITH DEER as he stops and turns around, and fixes his "ARROW" to his "BOW"

He pulls back his fixed "ARROW" and takes aim-

RUNS WITH DEER'S POV- as he takes his aim on the charging "GRIZZLY"

He lets go of the "ARROW."

WOOSH!

The "ARROW" flies and hits the "BIG GRIZZLY" in the shoulder, like a small dart to the thick skinned "BEAR", but the "GRIZZLY" keeps charging at "RUNS WITH DEER."

ANGLE ON JOHN as he watches the "TWO" across the river.

RUNS WITH DEER knocks another "ARROW" and sends it flying at the "BEAR."

It hits the "BEAR" in the meaty side of his neck, stopping the "BEAR"-

Then the mighty "GRIZZLY BEAR" stands on his hind legs and screams out a "GROWL" that echos through out the whole valley.

G-R-O-W-E-L!

ANGLE ON JOHN as he takes aim at the standing "BEAR."

BANG!

And the "GRIZZLY BEAR" drops to all "FOURS", then-

-falls and lays flat to the ground-

"DEAD."

ANGLE ON RUNS WITH DEER as he turns around and looks across the river at JOHN-

-then back at the "DEAD GRIZZLY BEAR."

ANGLE ON JOHN as he crosses the river on "JAKE" and up to RUNS WITH DEER.

JOHN looks down at RUNS WITH DEER from his horse "JAKE."

(CONTINUED)

76 CONTINUED: (2)

76

JOHN PARKER.

Are you okay boy?

RUNS WITH DEER looks up at JOHN, he's shaking a slight bit at the ordeal he just went through.

RUNS WITH DEER.

(subtitled in crow.)

Thank you.

JOHN dismounts "JAKE" and pulls out his knife.

JOHN PARKER. CONT'D

Come on, I'll help you gut this thing.

RUNS WITH DEER looks over at JOHN and then pulls out his knife-

-unsure what JOHN wants-- he sees JOHN start to gut the "BEAR."

-and the "TWO" gut the "BEAR."

FADE TO BLACK:

77 EXT.- CROW VILLAGE.- DAY.

77

The village is up in arms as JOHN and RUNS WITH DEER ride together with the "BIG GRIZZLY BEAR" in tow on a large "A-FRAME" litter.

ANGLE ON WHITEFEATHER'S "TEEPEE", as WHITEFEATHER comes out to see what is going on.

APONI comes out right behind her father-

APONI.

(subtitled in crow.)

Father what is it, whats going on?

WHITEFEATHER.

(subtitled in crow.)

The white man and Runs With Deer are riding in.

WHITEFEATHER and APONI walk over to JOHN and RUNS WITH DEER.

RUNS WITH DEER dismounts "JAKE" and meets with WHITEFEATHER-

WHITEFEATHER.

(subtitled in crow.)

What happen Runs With Deer? Are you okay, are you hurt?

(CONTINUED)

77 CONTINUED:

77

RUNS WITH DEER.

(subtitled in crow.)

There was a Grizzly bear chasing me and the white man named John Parker shot and killed the bear. He brought me and the bear here to the village.

The whole village gathers around JOHN and the "GRIZZLY BEAR."

WHITEFEATHER walks up to JOHN and motions for him to dismount his horse.

JOHN dismounts "JAKE", he nervous with all of the village people around him.

WHITEFEATHER walks up to him and hugs him in friendship.

JOHN is shocked and doesn't know what to think or do.

JOHN PARKER.

Okay, okay.

ANGLE ON APONI who is smitten with JOHN and smiles at him.

WHITEFEATHER. CONT'D

(subtitled in crow.)

Come and sit and eat with us.--
Come.

WHITEFEATHER puts his arm around JOHN'S shoulder and walks him over to his "TEEPEE."

RUNS WITH DEER and some other "BRAVES" removes the "BIG GRIZZLY BEAR" and begins to skin it.

CUT TO:

78 INT.- WHITEFEATHER'S TEEPEE.- NIGHT.

78

APONI and her mother prepare some of the "GRIZZLY BEAR" for them all-

-she rolls it in spices and runs a long green branch through it, and places it over the cooking fire.

APONI places ears of corn on the rocks around the fire pit-

-as her father tries to talk to JOHN.

WHITEFEATHER draws on the floor of the "TEEPEE" his name (he draws an eagle on the floor and then places a white feather on top of it.)

JOHN tries to understand, and says to him-

(CONTINUED)

78 CONTINUED:

78

JOHN PARKER.
 (picks up the feather.)
 Your name is Whitefeather?

WHITEFEATHER.
 (subtitled in crow.)
 Whitefeather!
 (he points to John.)
 Your name?

JOHN PARKER. CONT'D
 (points to himself.)
 John-- John Parker.

WHITEFEATHER. CONT'D
 (broken english.)
 J-ohn, John Par-ker!

JOHN PARKER. CONT'D
 (smiling.)
 Yes John, John Parker.

WHITEFEATHER. CONT'D
 (in english.)
 John Par-ker-- John Parker!

FADE TO BLACK:

79 EXT.- A RIVER BANK.- DAY.

79

THREE WEEKS LATER.

APONI is wading in the slow moving river, shes cooling off her legs from the heat of the day. The sun shines through the trees with soft rays of light, the water glistens and sparkles, the birds are singing, and the fish are swimming as if they were dancing to the songs of the birds.

ANGLE ON THE RIVER BANK as JOHN walks up and stands and watches APONI wading in the river.

APONI turns around and sees JOHN watching her-

APONI.
 (in english.)
 Hi J-ohn Par-ker.

APONI'S POV- on JOHN, she lifts up the "GLASS BEADED NECKLACE", and smiles at JOHN.

JOHN PARKER.
 Hi Aponi!

JOHN walks down to edge of the river bank and sits down on a large rock and dips his feet in the water.

APONI playfully splashes him with a handful of water-

(CONTINUED)

79 CONTINUED:

79

-making him jump a little-

JOHN PARKER.

Hey!

-she laughs as JOHN jumps from the splashed water, and they both share in the fun splashing water at each other.

JOHN dripping wet, motions for her to come out of the water and sit with him.

JOHN PARKER. CONT'D

Come and sit with me.

ANGLE ON APONI as she comes out of the water-

JOHNS POV- on APONI, as she comes out of the water, he's eyes are fixed on her beauty.

APONI.

(in english.)

Hi J-ohn Parker.

JOHN PARKER. CONT'D

Hi Aponi, is the water cold?

APONI. CONT'D

(smiles.)

Yes cold, it's nice to cool off.

JOHN pats the rock and asks APONI to sit down.

JOHN PARKER. CONT'D

Here sit with me Aponi.

APONI is smitten with JOHN and looks at him with her big brown eyes like a young female deer.

APONI.

(in english.)

John Par-ker, where do you live?

JOHN PARKER. CONT'D

I live way up in the high country,
I have a little cabin there.

APONI. CONT'D

When, when will you go?

JOHN PARKER. CONT'D

I don't know, do you want me to go?

APONI. CONT'D

No! No John Parker, no! I want you
to stay-- here with us in the
village.

(CONTINUED)

79 CONTINUED: (2)

79

JOHN PARKER. CONT'D
 What will your father say? It's up
 to him if I stay.

APONI. CONT'D
 I'll talk to him for you John
 Parker.

JOHN PARKER. CONT'D
 No Aponi, I'll talk to your father
 okay. Come on, I'll walk back with
 you.

JOHN stands up and helps APONI up and they both make their
 way back to the village.

CUT TO:

80 EXT.- CROW VILLAGE.- DAY.

80

SAME DAY.

RUNS WITH DEER'S POV- on APONI AND JOHN, as they come out
 from the woods holding hands.

CU- on RUNS WITH DEER who is heartbroken at the sight of
 APONI AND JOHN holding hands and walking together-

-his heartache is now turned to anger at the "TWO" and he
 walks off-

-mounts his horse and swiftly rides off.

APONI AND JOHN stare into each others eyes-

-she moves close to him and kisses him, she stands on her
 tippy- toes, her hands on his shoulders.

He bends his head down a slight bit as they share a long
 kiss.

The kiss ends and they look at each other, and embrace.

JOHN PARKER.
 Your a beautiful woman.

APONI.
 Thank you John Parker.

JOHN PARKER. CONT'D
 What are we gonna say to your
 father?

APONI. CONT'D
 My father? He likes you John
 Parker, it will be alright, come
 on, lets go see him.

(CONTINUED)

80 CONTINUED:

80

APONI takes JOHN to see her father.

CUT TO:

81 INT.- WHITEFEATHERS TEEPEE.- DAY.

81

WHITEFEATHER and his wife are eating when APONI AND JOHN enter the "TEEPEE."

APONI is holding JOHNS hand as they enter.

APONI.

(subtitled in crow.)

Father, mother I want to speak with you about something.

WHITEFEATHER.

(broken english,)

John Par-ker please sit--

(subtitled in crow.)

What is this all about.

APONI. CONT'D

(subtitled in crow.)

Father, you told me to choose a man.-- I choose John Parker father.

DYNAI.

(subtitled in crow.)

Aponi! What is this you say?

APONI. CONT'D

(subtitled in crow.)

I want John Parker for my husband mother.-- You told me to choose.

WHITEFEATHER. CONT'D

(subtitled in crow.)

I meant a Crow man Aponi!

APONI. CONT'D

(subtitled in crow.)

But I love him father.-- Mother I want John Parker, father told me I had to choose a man to be with for the rest of my life.-- And I choose him,-- please give me your blessing father. Please!

WHITEFEATHER. CONT'D

(in english.)

John Parker-- do you love my daughter?

JOHN PARKER.

Yes-- yes I do Whitefeather. I love her very much sir.

(CONTINUED)

81 CONTINUED:

81

The mood in the "TEEPEE" goes heavy with silence as WHITEFEATHER thinks, his eyes gos back and forth at the "TWO" of them.

WHITEFEATHER suddenly stands up, and leaves the "TEEPEE."

APONI looks at her mother-

APONI. CONT'D
(subtitled in crow.)
Mother?

DYNAI.
(subtitled in crow.)
Give him time Aponi. Let him think,
he'll come back soon. It's gonna be
alright my dear.

FADE TO BLACK:

82 EXT.- CROW VILLAGE.- DAY.

82

FOUR DAYS LATER.

The day is warm in the village.

JOHN'S POV- on RUNS WITH DEER, who is skinning a "DEER" hanging from a tree.

JOHN goes over to help RUNS WITH DEER skin the "DEER."

JOHN PARKER.
(subtitled in broken
crow.)
Can-- um, how you say, um-- help
you Runs With Deer?

RUNS WITH DEER ignores "JOHN"-

JOHN PARKER. CONT'D
(subtitled in crow.)
Wants some help?

RUNS WITH DEER'S POV- on JOHN, he angered with JOHN and his face shows his anger.

CU- RUNS WITH DEER'S face, as he turns and looks at JOHN.

RUNS WITH DEER points his bloody knife at JOHN.

RUNS WITH DEER.
(subtitled in crow.)
I don't want your help, go away,
leave me alone-- John Parker!

ANGLE ON JOHN, he's shocked at RUNS WITH DEER'S anger at him.

(CONTINUED)

82 CONTINUED:

82

JOHN PARKER. CONT'D
(subtitled in broken
crow.)

Did I, um-- did I do something
wrong? Um, um-- why, why are you
up-- um-- upset with me?

ANGLE ON WHITEFEATHER, he sees the "TWO" talking.

BACK TO RUNS WITH DEER AND JOHN PARKER.

RUNS WITH DEER. CONT'D
(subtitled in crow.)

I saw you with Aponi-- you two were
holding hands coming out of the
woods.

RUNS WITH DEER gets in JOHNS face-

JOHN PARKER.

Yeah so?

RUNS WITH DEER. CONT'D
(in broken english.)

She's mine John Par-ker--
(subtitled in crow.)

I'm to be her husband, you stay
away from her.

(in broken english.)

Now go and leave me alone.

JOHN turns and walks away and leaves RUNS WITH DEER, and
walks past WHITEFEATHER without saying a word.

JOHN gets on his horse "JAKE" and rides off into the woods.

JOHN PARKER.

HA!

CUT TO:

83 EXT.- CROW VILLAGE.- NIGHT.

83

JOHN rides into the "VILLAGE" slow-

-he stops at WHITEFEATHER'S "TEEPEE", and dismounts "JAKE."

CUT TO:

84 INT.- WHITEFEATHER'S TEE-PEE.- NIGHT.

84

WHITEFEATHER and his family are resting-

-WHITEFEATHER awakes from his sleep, he sits up quickly at
the sound of JOHN outside his "TEEPEE."

He gets up and goes outside-

(CONTINUED)

84 CONTINUED:

84

CUT TO:

85 EXT.- CROW VILLAGE.- CONTINUOUS.

85

JOHN pacing back and forth-

WHITEFEATHER.

(broken english.)

John Parker-- is something wrong?

JOHN stops at and looks at WHITEFEATHER, he's nervous.

JOHN PARKER.

Whitefeather-- I really love Aponi
she's a wonderful girl and I want
her to be my wife-- But I don't
want to cause any trouble with Runs
With Deer.

WHITEFEATHER. CONT'D

Runs With Deer he is young, he's
still a boy John Parker--

JOHN PARKER. CONT'D

Maybe I should just go then.

WHITEFEATHER. CONT'D

John Parker-- it's up to Aponi who
she decides to marry-- not Runs
With Deer or you.-- Let Aponi
choose who she wants.

JOHN PARKER. CONT'D

Can I see Aponi Whitefeather?

WHITEFEATHER. CONT'D

She's sleeping, come back in the
morning John Parker-- now go get
some rest.

JOHN PARKER. CONT'D

Thank you Whitefeather.

JOHN gets on his horse "JAKE" and rides off.

WHITEFEATHER stands and shakes his head.

WHITEFEATHER. CONT'D

(subtitled in crow.)

Young people.

And goes back into his "TEEPEE."

CUT TO:

86 EXT.- CROW VILLAGE.- DAY.

86

NEXT DAY.

RUNS WITH DEER is up yearly and his blood is boiling because of JOHN PARKER.

He stands in front of WHITEFEATHERS "TEEPEE" and paces in front of the entrance-

-he builds up his courage to speak with APONI.

RUNS WITH DEER.
(subtitled in crow.)
Aponi!-- Aponi! I want to talk to
you Aponi!

ANGLE ON "TEEPEE" ENTRANCE as APONI comes out.

APONI.
(subtitled in crow.)
What is it Runs With Deer? Whats
wrong?

RUNS WITH DEER. CONT'D
(subtitled in crow.)
Aponi!-- I want you to be my wife--
you are to be my wife!

APONI. CONT'D
(subtitled in crow.)
Runs With Deer-- I don't want to be
your woman-- your my friend, your
like my brother.-- I love John
Parker, he's to be my husband.

RUNS WITH DEER is hurt, fights back tears.

RUNS WITH DEER. CONT'D
(subtitled in crow.)
Why Aponi? I love you! Why John
Parker, a white man?

APONI. CONT'D
(subtitled in crow.)
He's kind and good to me.-- I'll
always love you, but only as a
brother and friend Runs With Deer.

RUNS WITH DEER turns his hurt into anger, his eyes are full of hate for JOHN PARKER-

RUNS WITH DEER. CONT'D
(subtitled in crow.)
You shall be my wife Aponi-- Me!
Not a white man-- Me!

-and walks off, leaving APONI scared for JOHN PARKER.

(CONTINUED)

86 CONTINUED:

86

CUT TO:

87 EXT.- WILDERNESS. - DAY.

87

JOHN PARKER is hunting for game birds, he slowly walks through the tall grass-

-he stops-- looks around and waits.

A beat, a moment of silence, JOHN crouches down.

The sound of a branch brakes, JOHNS breathing picks up, his heart starts to pound through his shirt, a small stream of sweat forms and rolls down his temple into his beard-

-the sound of the crunching dry grass is ahead of him.

JOHNS eyes fixed on the sound-- his mouth is dry like cotton--

He slowly cocks if rifle-

CLICK!, CLICK!

JOHNS POV- in the tall grass, a reddish-brown figure-

-he hears the sound of a snort--

He knows that sound, he waits, his heart pounds harder and now feels like it's coming out of his chest.

JOHNS POV- he can just make out the reddish-brown figure--

--he knows he has just "ONE SHOT", "ONE CHANCE" to bring down the animal before it charges him.

ANGLE ON JOHN as he takes aim, the sweat rolls down his face-- he takes a deep breath--

STEADY!, STEADY!, STEADY!

A sound of a branch snapping, the russell of the grass--

STEADY!, STEADY!, STEADY!

JOHNS POV- down the rifle barrel at the reddish-brown animal--

STEADY!, STEADY!, STEADY!

BANG!

The sound of a loud "GRAWL" like a monster from hell sounds from the animal.

Then the "REDDISH-BROWN GRIZZLY BEAR" stands on it's hind legs--

(CONTINUED)

87 CONTINUED:

87

--blood filling it's massive face from the shot to it's thick head--

--JOHN tries to stand, he reaches for his "PISTOL" aims and shoots again--

BANG!

Placing his shot in the "BEARS" mouth-

-dropping it to the ground--

JOHN scared and shaking, he loads his rifle again as fast as he can, and fires a shot-

BANG!

-into the "BEAR" again-- killing it dead.

JOHN PARKER.
(scared.)

Shit!

JOHN walks over to the "GRIZZLY BEAR" and looks it over.

JOHN PARKER. CONT'D
You one big sum-bitch, whooo who!

JOHN heads back to his horse "JAKE" and rides back to the CROW VILLAGE as fast as "JAKE" can run.

CUT TO:

88 EXT.- CROW VILLAGE.- DAY.

88

JOHN is riding hard into the "VILLAGE" and stops in front of WHITEFEATHER'S "TEEPEE."

He jumps off "JAKE" and runs to the "TEEPEE"-

CUT TO:

89 INT.- WHITEFEATHER'S TEEPEE.- DAY.

89

-and goes in-

JOHN PARKER.
(out of breath.)
Whitefeather-- I need your help.

WHITEFEATHER sitting, working on his "BOW."

WHITEFEATHER.
Whats wrong John Parker?

(CONTINUED)

89 CONTINUED:

89

JOHN PARKER. CONT'D
 (breathing hard.)
 I killed-- I killed a Grizzly--
 it's too big for me to carry-- I
 need your help bring it back.

WHITEFEATHER gets up, and the "TWO" leave the "TEEPEE."

CUT TO:

90 EXT.- WILDERNESS. - CONTINUOUS.

90

THE KILLED GRIZZLY BEAR.

JOHN PARKER and WHITEFEATHER and a small band of "CROW BRAVES" ride up to the "DEAD GRIZZLY BEAR."

The "BRAVES" run up to the "GRIZZLY" and begin to gut and skin the fresh kill.

WHITEFEATHER.
 (in broken english.)
 Good kill John Par-ker, will keep
 us full for a sometime, thank you.

JOHN PARKER.
 Sum-bitch scared the hell outta me.

ANGLE ON "ONE OF THE BRAVES" who pulls out the "BEARS HEART" and raises it up high and yells!

INDIAN BRAVE.
 AAAAH!

CUT TO:

91 EXT.- CROW VILLAGE.- NIGHT.

91

The "VILLAGE" is full of excitement at the fresh kill, the drums are pounding and the dancers are dancing in honor of JOHN PARKER.

The sound of drums pounding.

WHITEFEATHER whose face is painted, walks up to JOHN, and takes his hand and leads him to the center of the camp-

-dancers, dance around him and APONI places a necklace made of the "BEARS CLAWS" around his neck, and takes his hands and leads him in a dance of honor.

WHITEFEATHER walks up to JOHN and APONI-

-they stop dancing and WHITEFEATHER dips his finger in his cupped hand, and paints JOHN'S face.

(CONTINUED)

91 CONTINUED:

91

WHITEFEATHER.
 (subtitled in crow.)
 Your name now is daxpitchée John
 Parker.

JOHN surprised asks APONI-

JOHN PARKER.
 What does it mean?

APONI.
 (in broken english.)
 It means bear John Parker, you will
 be named daxpitchée Grizzly bear
 John Parker.

JOHN is speechless as APONI leads him in a dance again.

Off in the BACKGROUND RUNS WITH DEER is unhappy and angry at
 JOHN PARKER, and makes an oath, he pulls his knife out and
 cuts his hand.

RUNS WITH DEER.
 (subtitled in crow.)
 I will kill you John Parker-- I
 swear I will kill you, and make
 Aponi mine.
 (and leaves the camp.)

FADE TO BLACK:

92 EXT.- A RIVER BANK.- DAY.

92

The day is sunny and warm, the sky is a pretty blue and
 clear.

JOHN PARKER is putting a canoe into the river for him and
 APONI to spend the afternoon on-

ANGLE ON APONI, as she stands on the river bank looking at
 JOHN, she's proud of JOHN and in love with him.

JOHN turns and holds the canoe with his left hand and puts
 out his right to help APONI into the canoe.

JOHN PARKER.
 Let me help you Aponi.

APONI takes his hand-

ANGLE ON JOHN HELPING HER INTO THE CANOE.

APONI gets into the canoe and JOHN gives it a good shove off
 from the river bank and gets in the canoe.

The "TWO" ride down the calm river-

(CONTINUED)

92 CONTINUED:

92

CUT TO:

93 EXT.- A RIVER CANOE RIDE.- DAY.

93

APONI drags her hand in the "RIVER WATER" as JOHN paddles the "CANOE."

INSERT LOVE SONG HERE.

APONI so much in love with JOHN, pulls her wet hand out of the water and flicks him with sprinkles of the water-

JOHN PARKER.

(laughing.)

Hey! That's cold!!

APONI.

I love you John Parker.

JOHN PARKER.

(shocked a bit.)

What? What did you just say?

APONI. CONT'D

I said I love you John Parker!

JOHN stops paddling, and they drift along-

JOHN PARKER. CONT'D

That's what I thought you said.

APONI. CONT'D

Do you love me John Parker?

JOHN moves closer to APONI-

JOHN PARKER. CONT'D

(looks into her eyes.)

Yes I do Aponi, I love you very much. You the most beautiful girl in the world to me.

JOHN leans into kiss her, she closes her eyes and the "TWO" share in a long passionate kiss.

ANGLE ON THE RIVER BANK, as RUNS WITH DEER is watching the "TWO" he's full of hate and anger-

-he knocks his "BOW" with an "ARROW", draws back the bow and shoots at JOHN PARKER.

WHOOSH!

WE FOLLOW THE ARROW AS IT SLAMS INTO THE SIDE OF THE CANOE.

THUMP!

(CONTINUED)

93 CONTINUED:

93

Both JOHN AND APONI are startled, and look to see where it came from.

APONI'S POV- on RUNS WITH DEER, as he knocks another "ARROW"-

APONI.
(subtitled in crow.)
RUNS WITH DEER WHAT ARE YOU DOING?

JOHN jumps back into the back of the canoe and starts to paddle hard and fast.

ANGLE ON RUNS WITH DEER as he pulls back his "BOW" and sends another "ARROW" at JOHN PARKER.

The "ARROW" misses the canoe-

ZINGGGG!

APONI. CONT'D
(scared.)
Why is he trying to kill you John Parker?

JOHN PARKER.
Because he wants you as his wife.

RUNS WITH DEER fires "ONE ARROW AFTER ANOTHER", at the canoe-

APONI. CONT'D
But I don't love him like that, I love you.

JOHN PARKER. CONT'D
I don't think he cares.

-until it is to far to reach.

CUT TO:

94 EXT.- A RIVER CANOE RIDE.- CONTINUOUS.

94

JOHN is paddling hard and fast to the river bank to get APONI out of harms way.

APONI, shes scared and shocked at RUNS WITH DEERS actions.

JOHN gets the canoe to the river bank and beaches it-

-he jumps out and pulls it up on shore and helps APONI out of the canoe, he grabs his "RIFLE" and the "TWO" run into the woods to hide from RUNS WITH DEER.

APONI runs into his arms-

(CONTINUED)

JOHN PARKER.

Are you okay Aponi?

APONI.

Yes John Parker, I'm okay.-- Why does he want to kill you?

JOHN PARKER. CONT'D

He's young Aponi, he doesn't know what he's doing.-- Stay here, I'm gonna see if he's gone.

APONI. CONT'D

No John Parker, he will kill you!

JOHN PARKER. CONT'D

Hey, hey, hey I'll be alright-- you just stay here okay.

APONI. CONT'D

Be-careful.

JOHN PARKER. CONT'D

I will.

JOHN slowly walks out to the river bank, he stays low to the ground-

-he looks around, then he stands up for a look see, he looks left and then right, then walks out to the canoe-

-and looks around for "RUNS WITH DEER."

The coast is clear-

JOHN walks back to get APONI.

ANGLE ON APONI who is behind a big tree.

APONI'S POV- on JOHN as he comes walking back.

She comes from behind the tree and runs into his arms and hugs him.

The "TWO" kiss.

A moment.

JOHN PARKER.

Come on, lets get out of here.

JOHN AND APONI walk back to the canoe arm and arm.

CUT TO:

95 EXT.- CROW VILLAGE.- DAY.

95

WHITEFEATHER is sitting in front of his "TEEPEE" fixing arrowheads to the shaft (arrow) for his quiver.

The sun is high and the day is warm, the "VILLAGE" is in good spirits and the children are playing games.

APONI AND JOHN come walking up to WHITEFEATHER.

APONI is still scared and worried about the actions of RUNS WITH DEER, she walks up to her father shaking from the ordeal.

APONI.

(subtitled in crow.)

Father Runs With Deer tried to kill us on the river!

WHITEFEATHER.

(subtitled in crow.)

WHAT? WHEN?? Are you okay Aponi?

WHITEFEATHER stands up and looks at JOHN PARKER, he's full of anger at RUNS WITH DEER.

WHITEFEATHER. CONT'D

(in english.)

Is this true John Parker, did Runs With Deer try to kill you?

JOHN PARKER.

(calmly.)

Yes Whitefeather, we were canoeing down the river and he shot at us hitting the canoe.

APONI. CONT'D

(subtitled in crow.)

Why does he want to kill John Parker father?

WHITEFEATHER. CONT'D

(subtitled in crow.)

He's young and hurt Aponi, you rejected him as a husband.-- Now he wants to kill John Parker to get you back.

APONI. CONT'D

(subtitled in crow.)

I told Runs With Deer I didn't love him like that, I just wanted to be friends. I love John Parker father.

(CONTINUED)

95 CONTINUED:

95

WHITEFEATHER. CONT'D
 (subtitled in crow.)
 It will be alright Aponi-- go
 inside and see your mother.
 (in english.)
 John Parker, take me to where Runs
 With Deer wanted to kill you.

WHITEFEATHER calls to some "BRAVES."

WHITEFEATHER. CONT'D
 (subtitled in crow.)
 Get horses and come with me!

The small band of "BRAVES" jump on their horses, "TWO BRAVES" brings WHITEFEATHER AND JOHN PARKER a horse and the band rides off to look for RUNS WITH DEER.

CUT TO:

96 EXT.- THE WILDERNESS VALLEY.- DAY.

96

WHITEFEATHER, JOHN AND THE BAND OF BRAVES, search for signs of RUNS WITH DEER.

ANGLE ON WHITEFEATHER, he stops his horse-

A moment.

WHITEFEATHER.
 (subtitled in crow.)
 RUNS WITH DEER-- IT IS I
 WHITEFEATHER-- COME OUT AND SHOW
 YOURSELF.

A moment.

WHITEFEATHER. CONT'D
 COME OUT RUNS WITH DEER-- COME OUT
 SO WE CAN TALK--

CUT TO:

97 EXT.- A MOUNTAIN RIDGE.

97

MOUNTAIN RIDGE.

RUNS WITH DEER is high up on a "MOUNTAIN RIDGE" looking down at the small band.

RUNS WITH DEER.
 (subtitled in crow.)
 NO WHITEFEATHER-- I WILL NOT COME
 OUT-- YOU WILL KILL ME!

BEGAN INTERCUTS BETWEEN WHITEFEATHER AND RUNS WITH DEER
 "SUBTITLED IN CROW."

(CONTINUED)

- 97 CONTINUED: 97
- CUT TO:
- 98 EXT.- THE WILDERNESS VALLEY.- CONTINUOUS. 98
- WHITEFEATHER. CONT'D
NO RUNS WITH DEER-- I WILL NOT KILL
YOU, COME OUT AND TALK.
- CUT TO:
- 99 EXT.- A MOUNTAIN RIDGE.- CONTINUOUS. 99
- RUNS WITH DEER. CONT'D
NO WHITEFEATHER, YOU COME TO ME!
- CUT TO:
- 100 EXT.- THE WILDERNESS VALLEY.- CONTINUOUS. 100
- WHITEFEATHER. CONT'D
OKAY, I'LL COME-- WHERE ARE YOU?
- CUT TO:
- 101 EXT.- A MOUNTAIN RIDGE.- CONTINUOUS. 101
- RUNS WITH DEER. CONT'D
RIDE TO THE SOUND OF MY VOICE-- BUT
COME ALONE WHITEFEATHER, NO ONE
ELSE.
- CUT TO:
- 102 EXT.- THE WILDERNESS VALLEY.- CONTINUOUS. 102
- WHITEFEATHER. CONT'D
OKAY, I'LL COME ALONE.
(in english.)
You wait for me here John Parker.
- WHITEFEATHER turns to the "BRAVES"
- WHITEFEATHER. CONT'D
(subtitled in crow.)
Keep him here.
- WHITEFEATHER rides off to the "MOUNTAIN RIDGE" to talk with
RUNS WITH DEER.
- END INTERCUTS.
- CUT TO:
- 103 EXT.- A MOUNTAIN RIDGE.- CONTINUOUS. 103
- SUBTITLED IN CROW.

(CONTINUED)

103 CONTINUED:

103

RUNS WITH DEER is hiding himself behind a set of large boulders watching WHITEFEATHER ride up to him.

RUNS WITH DEER'S POV- on WHITEFEATHER.

ANGLE ON WHITEFEATHER, as he stops his horse and calls out to RUNS WITH DEER.

WHITEFEATHER.

RUNS WITH DEER-- RUNS WITH DEER, I AM HERE.

ANGLE ON RUNS WITH DEER, as he waits and watches-

WHITEFEATHER. (O.S.)

RUNS WITH DEER-- COME OUT, RUNS WITH DEER!

-to see that WHITEFEATHER has come alone.

ANGLE ON WHITEFEATHER, who is now getting angry at RUNS WITH DEER.

RUNS WITH DEER. (O. S.)

ARE YOU ALONE WHITEFEATHER?

WHITEFEATHER. CONT'D

YES, I AM ALONE-- COME OUT AND TALK.

RUNS WITH DEER. (O. S.)

NO WHITEFEATHER.

WHITEFEATHER. CONT'D

WHY RUNS WITH DEER?

RUNS WITH DEER. (O. S.)

YOU WILL KILL ME-- I WILL NOT COME OUT!

WHITEFEATHER. CONT'D

NO RUNS WITH DEER--

WHITEFEATHER throws down his "BOW".

WHITEFEATHER. CONT'D

--I WILL NOT KILL YOU, NOW COME OUT.

ANGLE ON RUNS WITH DEER, as he stands up-

-and walks out towards WHITEFEATHER.

RUNS WITH DEER is cautious as he comes out.

RUNS WITH DEER.

Get off your horse.

(CONTINUED)

WHITEFEATHER dismounts his horse.

WHITEFEATHER.

Runs With Deer, why did you try to kill John Parker,-- he is our friend.

RUNS WITH DEER. CONT'D

He is not my friend.

WHITEFEATHER. CONT'D

He is our friend.

RUNS WITH DEER. CONT'D

(anger.)

NOT MINE! He stole Aponi from me, and I will kill him.

WHITEFEATHER. CONT'D

Your wrong Runs With Deer, Aponi chose John Parker.

RUNS WITH DEER. CONT'D

WHY? What is wrong with me? Am I not a good hunter Whitefeather? Your her father, give her to me! I will be her man-- NOT JOHN PARKER!

WHITEFEATHER. CONT'D

No, no Runs With Deer-- I will not give her to you. You take Small Elk as a wife, her father will give her to you.

RUNS WITH DEER. CONT'D

Small Elk? She's a child.

WHITEFEATHER. CONT'D

She's 16 moons and Black Horse will give her to you.

RUNS WITH DEER. CONT'D

How do I know your telling me the truth?

WHITEFEATHER. CONT'D

Have I ever lied to you?

ANGLE ON RUNS WITH DEER, as he backs up some from WHITEFEATHER.

RUNS WITH DEER. CONT'D

NO!-- I will have Aponi for my wife-- you tell John Parker I'm coming for him Whitefeather-- NOW GO!

(CONTINUED)

103 CONTINUED: (3) 103

RUNS WITH DEER walks off, and back into the deep woods.

WHITEFEATHER picks up his "BOW" and mounts his horse-

-and leaves back down the "MOUNTAIN RIDGE."

END SUBTITLES.

CUT TO:

104 EXT.- THE WILDERNESS VALLEY.- CONTINUOUS. 104

WHITEFEATHER rides back to JOHN PARKER and his "BRAVES."

JOHN PARKER.

Well?

WHITEFEATHER.

(in broken english.)

He won't come down-- he wants to
kill you John Par-ker.

JOHN PARKER. CONT'D

What? Why? Whys he want to kill me?

WHITEFEATHER. CONT'D

You have Aponi John Parker-- he
wanted her for his woman.

JOHN PARKER. CONT'D

That's silly Whitefeather, let me
go talk to him.

WHITEFEATHER. CONT'D

NO, no John Parker-- he will kill
you.

JOHN PARKER. CONT'D

Well I'm just not gonna sit and
wait for him to do it, I'm going up
there and talk to him.

JOHN PARKER gives "JAKE" a good kick and high tails it fast
up the MOUNTAIN RIDGE.

CUT TO:

105 EXT.- A MOUNTAIN RIDGE.- CONTINUOUS. 105

JOHN PARKER reaches the "MOUNTAIN RIDGE" and calls out to
RUNS WITH DEER.

JOHN PARKER.

COME OUT RUNS WITH DEER-- COME OUT
AND TALK!

Then an ARROW WHIZZES THROUGH THE AIR from the trees.

(CONTINUED)

105 CONTINUED:

105

"THWACK"

JOHN - PULLING THE PISTOLS FROM HIS BELT.

RUNS WITH DEER CHARGING THROUGH THE TREES.-- FEATHERS RISING FROM HIS LONG BLACK HAIR, HIS FACE PAINTED FOR BATTLE.

JOHN throws his "PISTOL" to the ground and CHARGES AFTER RUNS WITH DEER.

The "TWO" CHARGE AT EACH OTHER LIKE TWO BULL RAMS-- BOTH SALMMING INTO EACH OTHER.

"BAM!"

The "TWO" skilled fighters-- JOHN the older and much stronger throws RUNS WITH DEER like a rag doll--

--RUNS WITH DEER gets to his feet and pulls out his "KNIFE" and charges him again, JOHN moves out of the way as RUNS WITH DEER thrusts his "KNIFE" at JOHN time and time again--

--RUNS WITH DEER draws back his "KNIFE" high up over his head as to stab him in a downward motion--

--JOHN throws a right hook hard into the jaw of RUNS WITH DEER--

SLAM!

-sending him flying to the left and knocking him off his feet. JOHN gives him a kick into his side rolling him over.

RUNS WITH DEER jumps to his feet and like a blind cat swings his "KNIFE" wildly at JOHN-- JOHN jumps out of the way as he swings at him--

ANGLE ON WHITEFEATHER as he rides up on the "TWO" fighting.

WHITEFEATHER.

STOP!-- STOP FIGHTING YOU TWO.

WHITEFEATHER waves to the "BRAVES" to stop the fight.

The "BRAVES" grab the "KNIFE" from RUNS WITH DEER and holds and stands in front of him.

JOHN PARKER stops and wipes the blood from his mouth, he's breathing heavy as he calms down.

WHITEFEATHER dismounts his horse and walks up to the TWO MEN.

He looks at both "MEN", he's disappointed at the "TWO."

He looks at RUNS WITH DEER.

(CONTINUED)

105 CONTINUED: (2)

105

WHITEFEATHER.
 (subtitled in crow.)
 Are you alright? Are you hurt?

RUNS WITH DEER.
 (subtitled in crow.)
 I'm alright.

He turns and looks at JOHN PARKER.

WHITEFEATHER. CONT'D
 (in english.)
 Are you hurt John Parker?

JOHN PARKER.
 I'm alright Whitefeather.

WHITEFEATHER. CONT'D
 (subtitled in crow.)
 Runs With Deer, GO! And never come
 back, never come to the village
 ever.-- What you have done to
 Aponi, you have dishonored her and
 your tribe. Now Go!

With a tear in his eye, RUNS WITH DEER takes his "KNIFE"
 back from "ONE OF THE BRAVES" and starts to walk off-

-he suddenly turns around, he's full of anger-

RUNS WITH DEER.
 I will kill you John Parker.

ANGLE ON JOHN PARKER'S face, he's stunned.

RUNS WITH DEER walks away and leaves.

CUT TO:

106 INT.- JOHN PARKER'S CABIN.- DAY.

106

APONI is fixing her and JOHN PARKER some diner, smoked
 "GRIZZLY BEAR" and corn, wild grapes and coffee.

She's setting the table, when suddenly the door is kicked
 opened-

BANG!

APONI is startled-

ANGLE ON APONI as she is startled.

ANGLE ON FRONT DOOR, SHOWING RUNS WITH DEER STANDING IN THE
 DOORWAY.

(CONTINUED)

106 CONTINUED: 106

APONI'S POV- on RUNS WITH DEER, who suddenly charges her and places his hand over her mouth, keeping her from screaming.

CUT TO:

107 EXT.- JOHN PARKER'S CABIN.- DAY. 107

JOHN PARKER rides up to the "CABIN", he's carrying a pair of "DUCKS" he has just shot-

-he calls out for APONI, as he dismounts his horse "JAKE."

JOHN PARKER.
APONI! I'M BACK!!

JOHN ties "JAKE" to the rail and calls for APONI again.

JOHN PARKER. CONT'D
APONI!

With the pair of "DUCKS" in his hand, he opens the "CABIN" door-

CUT TO:

108 INT.- JOHN PARKER'S CABIN.- DAY. 108

-and goes in.

JOHN'S POV- on an empty "CABIN."

He puts the pair of "DUCKS" on the table and turns around and steps outside-

CUT TO:

109 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS. 109

JOHN looks around-

-and calls out for APONI.

JOHN PARKER. CONT'D
(with a worried voice.)
APONI!, APONI!

JOHN now worried, unties his horse "JAKE" and mounts him and gives him a good kick-

JOHN PARKER. CONT'D
HAAAA!

-sending "JAKE" in a dead run for WHITEFEATHER'S village.

CUT TO:

110 EXT.- HIGH MOUNTAIN RIDGE.- DAY.

110

IN A CAVE:

RUNS WITH DEER has APONI tied up in the fire lighted "CAVE."

APONI.
(subtitled in crow.)
Why are you doing this Runs With
Deer?-- let me go.

RUNS WITH DEER is standing in the mouth of the "CAVE"
watching for JOHN PARKER, he turns around and looks at
APONI.

RUNS WITH DEER'S POV- on APONI.

RUNS WITH DEER.
(subtitled in crow.)
You are mine Aponi, you will be my
woman now.-- Not John Parker.

APONI.
(subtitled in crow.)
No! I will never be your woman, I
love John Parker. I hate you Runs
With Deer, I hate you!

RUNS WITH DEER slaps APONI across the face-

WAPP!

ANGLE ON APONI as she gives RUNS WITH DEER a look of deep
hate.

APONI. CONT'D
(subtitled in crow.)
When John Parker finds you, I hope
he kills you.

RUNS WITH DEER leaps on APONI fighting her for a kiss.

She fights back and bites his lips, spilling blood from
them.

CU- on RUNS WITH DEER, as he wipes off the blood-

-he slaps her hard-

SLAP!

-knocking her over.

He stands up, and looks down at her.

(CONTINUED)

110 CONTINUED:

110

RUNS WITH DEER.
 (subtitled in crow.)
 You will be my wife Aponi, and you
 will love me.-- I will love you
 like I love my horse, but only
 more.

ANGLE ON APONI, she spits at him.

APONI. CONT'D
 (subtitled in crow.)
 I will never love you, you will
 never have me.

CUT TO:

111 EXT.- CROW VILLAGE.- DAY.

111

JOHN PARKER rides hard into the "CROW VILLAGE", causing a
 stere-

-he pulls back hard on the reigns, causing his horse "JAKE"
 to skid to a stop in front of WHITEFEATHER'S TEEPEE.

JOHN jumps off of "JAKE" and runs to the entrance of the
 "TEEPEE."-

CUT TO:

112 INT.- WHITEFEATHER'S TEE-PEE.- DAY.

112

-and goes inside.

WHITEFEATHER is sitting with his "WIFE" eating.

JOHN PARKER.
 (out of breath.)
 Whitefeather, Aponi is gone!

WHITEFEATHER.
 Gone where?

JOHN PARKER. CONT'D
 I don't know, is she here?

WHITEFEATHER.
 No John Parker.-- Runs With Deer,
 he has her then.

WHITEFEATHER gets up, he and JOHN PARKER leave the "TEEPEE."

CUT TO:

113 EXT.- CROW VILLAGE.- CONTINUOUS.

113

WHITEFEATHER calls for some "BRAVES."

(CONTINUED)

113 CONTINUED:

113

WHITEFEATHER.
 (subtitled in crow.)
 Black Horse-- bring braves and
 follow me.

BLACK HORSE calls for a band of "BRAVES" and they follow
 WHITEFEATHER AND JOHN PARKER.

They all ride to the HIGH MOUNTAIN RIDGE.

CUT TO:

114 INT.- MOUNTAIN CAVE.- DAY.

114

RUNS WITH DEER is on top of APONI trying to rape her-
 -she fights him, she bites him hard on the ear squirting
 blood-

RUNS WITH DEER screams like a gut shot deer.

RUNS WITH DEER.
 AAAAAAAAAAAAH!

He slaps her hard-

SLAP!

-her mouth bleeds, he tugs at her dress trying to rip it off
 of her, she scratches his face with her fingers drawing
 blood, it makes him angry-

-he's like a wild bear killing a deer.

CUT TO:

115 EXT.- A MOUNTAIN RIDGE.

115

JOHN AND WHITEFEATHER along with the band of "BRAVES" ride
 hard up the steep MOUNTAIN RIDGE.

JOHN'S eyes fixed and full of anger as he slaps "JAKE" hind
 quarters with the reigns.

JOHN PARKER.
 HA!

CUT TO:

116 INT.- MOUNTAIN CAVE.- CONTINUOUS.

116

RUNS WITH DEER and APONI are still fighting-
 APONI screams-

APONI.
 AAAAAH!

(CONTINUED)

116 CONTINUED: 116

CUT TO:

117 EXT.- A MOUNTIAN RIDGE.- CONTINUOUS. 117

JOHN PARKER hears APONI scream, he jumps off of his horse "JAKE" and runs towards the sound of the scream.

CUT TO:

118 INT.- MOUNTAIN CAVE.- CONTINUOUS. 118

RUNS WITH DEER draws back high with his fist and punches APONI hard to the face-

POP!

-the punch sends her into a daze and she stops fighting.

RUNS WITH DEER pulls up her dress to her waist, and spreads her legs.

CU- on RUNS WITH DEERS face, he's crazy looking-

-blood running down his face from the scratches, his ear bleeds a dark red as it runs down his neck.

ANGLE ON THE MOUTH OF THE CAVE AS JOHN PARKER ENTERS.

JOHN PARKER'S POV- on RUNS WITH DEER, as he starts to rape APONI.

Without missing a beat, JOHN PARKER grabs RUNS WITH DEER by the hair and pulls him off of APONI, throwing him to one side-

ANGLE ON RUNS WITH DEER, as he is slammed into the caves wall.

THUMP!

RUNS WITH DEER laughs at JOHN and pulls his "KNIFE" out, he stands up and lunges at JOHN PARKER-

JOHN lands a hard right to his head, sending him flying to the ground.

JOHN pulls out his "KNIFE" and jumps on RUNS WITH DEER.

The "TWO" fight to the death-

ANGLE ON APONI, as she sits up and sees the "TWO" fighting.

APONI'S POV- on the "TWO" fighting, shes horrified.

RUNS WITH DEER AND JOHN PARKER roll over and over, stopping with JOHN PARKER on top of RUNS WITH DEER.

(CONTINUED)

118 CONTINUED:

118

CU- on JOHN PARKER'S WRIST AS RUNS WITH DEER BITES HIM.

JOHN PARKER.

AAAAAAAHAH!

RUNS WITH DEER kicks JOHN off of him, sending JOHN PARKER flying onto his back.

RUNS WITH DEER gets up and throws his "KNIFE" at JOHN PARKER, missing him-

-hitting APONI in the chest.

ANGLE ON APONI with the "KNIFE" sticking out of her chest.

CU- on APONI'S face, shes in shock at what has just happened.

ANGLE ON JOHN PARKER who is in horror, he screams out-

JOHN PARKER.

NOOOOOOO!

ANGLE ON RUNS WITH DEER, as he runs out of the "CAVE."

JOHN PARKER runs over to APONI, she has a tear in her eye, JOHN grabs hold of her and pulls her close to him.

She starts to go limp in his arms.

APONI.

(softly.)

John--

And dies...

JOHN pulls her close to his chest and cries uncontrollable over APONI.

ANGLE ON THE MOUTH OF THE CAVE, as WHITEFEATHER comes in.

He stops, pause for a beat.

ANGLE ON WHITEFEATHER as his blood boils in anger, he turns and leaves the "CAVE."

CUT TO:

119 EXT.- MOUNTAIN CAVE.- DAY.

119

WHITEFEATHER calls out to BLACK HORSE and the "BRAVES."

WHITEFEATHER.

(subtitled in crow.)

FIND RUNS WITH DEER!

(CONTINUED)

- 119 CONTINUED: 119
- BLACK HORSE and the band of "BRAVES" takes off after RUNS WITH DEER.
- CUT TO:
- 120 INT.- MOUNTAIN CAVE.- CONTINUOUS. 120
- JOHN still holding APONI in his arms, turns and looks at WHITEFEATHER, with tears rolling down his face and asks-
- JOHN PARKER.
(crying.)
Why?
- WHITEFEATHER not knowing what to say stands silent.
- FADE TO BLACK:
- 121 EXT.- WILDERNESS. - DAY. 121
- BLACK HORSE and the band of "BRAVES" finds RUNS WITH DEER hiding in the high "MOUNTAIN ROCKS", and brings him back to WHITEFEATHER tied to the back of a horse.
- RUNS WITH DEER is tied with a rope as BLACK HORSE pulls him behind him.
- RUNS WITH DEER stumbles and falls as he's pulled by BLACK HORSE. His face bloodied, his knee's skinned and bruised from falling on the sharp rocks.
- CUT TO:
- 122 EXT.- MOUNTAIN CAVE.- CONTINUOUS. 122
- WHITEFEATHER" walks down the "MOUNTAIN RIDGE" with JOHN PARKER" carrying APONI'S limp, dead body behind him.
- ANGLE ON BLACK HORSE as he rides up with RUNS WITH DEER and meets up with WHITEFEATHER.
- WHITEFEATHER tells the "BRAVES" to help JOHN PARKER make a "LITTER" to carry APONI on.
- WHITEFEATHER.
(subtitled in crow.)
Go and fine poles, and make a litter for my daughter.
- The "BRAVES" go and cut tall saplings to make a "LITTER" for APONI.
- ANGLE ON RUNS WITH DEER who is sitting on the ground, he's out of breath, his mouth dry, his hands tied in front of him.
- (CONTINUED)

122 CONTINUED:

122

WHITEFEATHER walks up to RUNS WITH DEER, he's angry and hurt at RUNS WITH DEER, he just stares at him, with a look of pain and sorrow in his heart.

WHITEFEATHER looks at BLACK HORSE.

WHITEFEATHER.
(subtitled in crow.)
Give him some water.

BLACK HORSE unties the rope from his horse, and takes RUNS WITH DEER to a near by stream.

ANGLE ON JOHN PARKER who sitting next to APONI, he's over come with grief.

WHITEFEATHER walks over to JOHN-

WHITEFEATHER.
Are you alright John Parker?

JOHN PARKER looks up at him, his eyes swollen and red from crying, and like a child to his father asks.

JOHN PARKER.
Why, why Whitefeather? Why her?

WHITEFEATHER kneels next to JOHN and the "TWO" console each other.

FADE TO BLACK:

123 EXT.- CROW VILLAGE.- DAY.

123

LATE AFTERNOON:

WHITEFEATHER and JOHN PARKER slowly ride into the village pulling the "LITTER" carrying APONI behind JOHN PARKER.

BLACK HORSE is a horse length behind JOHN PARKER with RUNS WITH DEER in tow, with the band of "BRAVES" flanking him.

ANGLE ON SMALL ELK as she sees the "BAND" riding in.

She runs to get WHITEFEATHER'S wife DYNAI, she calls out as she runs.

SMALL ELK.
(subtitled in crow.)
DYNAI! DYNAI, COME QUICKLY-- DYNAI!

ANGLE ON WHITEFEATHER'S TEEPEE as his wife "DYNAI" comes out.

SMALL ELK.
(subtitled in crow.)
Dynai, Whitefeather comes, look!

(CONTINUED)

The whole "VILLAGE" watches as WHITEFEATHER AND JOHN PARKER ride in with APONI on the "LITTER", the women begin to cry and wail at the sight.

"DYNAI" falls to her knees-

DYNAI.
(cries.)
AAAAAAAHAH!

WHITEFEATHER AND JOHN stop in the center of the "VILLAGE."

A moment.

WHITEFEATHER dismounts his horse and walks over to his wife, and comforts her.

JOHN PARKER sits on his horse "JAKE" and hangs his head and weeps.

ANGLE ON BLACK HORSE as he rides in the "VILLAGE" with RUNS WITH DEER in tow.

The "VILLAGE" men run up to RUNS WITH DEER and begin to beat him with sticks and clubs-

The band of "BRAVES" jump off their horses and stops them.

RUNS WITH DEER'S father "WHITE SWAN" sees his son tied to BLACK HORSE'S horse.

He looks over at WHITEFEATHER then back at his son.

WHITE SWAN.
(subtitled in crow.)
WHITEFEATHER! WHAT IS THIS?

ANGLE ON WHITEFEATHER as he turns and looks up at "WHITE SWAN", he's sadden and stands, then walks over to "WHITE SWAN."

WHITEFEATHER.
(subtitled in crow.)
Your son has killed Aponi.

WHITE SWAN.
(subtitled in crow.)
He what, how?

WHITE SWAN goes over to RUNS WITH DEER.

WHITE SWAN.
(subtitled in crow.)
Is this true my son? Did you kill
Aponi?

RUNS WITH DEER is silent.

(CONTINUED)

123 CONTINUED: (2)

123

WHITE SWAN full of anger at his son.

WHITE SWAN.
(subtitled in crow.)
IS THIS TRUE? DID YOU KILL APONI?

RUNS WITH DEER looks up at his father, he's defiant towards his father.

RUNS WITH DEER.
(subtitled in crow.)
Yes-- yes I killed her, but John Parker made me do it. She was my woman father, not his.

WHITE SWAN looks over at WHITEFEATHER.

WHITE SWAN.
(subtitled in crow.)
What will happen to him?

WHITEFEATHER.
(subtitled in crow.)
He will stand trial in front of the Council.

WHITE SWAN looks at WHITEFEATHER and says-

WHITE SWAN.
(subtitled in crow.)
Let it be as you say Whitefeather.
He is no son of mine.
(and walks away.)

CUT TO:

124 EXT.- CROW VILLAGE.- NIGHT.

124

CENTER OF VILLAGE-TRIBAL COURT:

The whole "VILLAGE" is seated in the center of the "VILLAGE" awaiting for the "ELDERS" of the "TRIBE" to begin the trial of RUNS WITH DEER.

ANGLE ON THE TRIBAL "TEEPEE", as the "ELDERS" exit and walk to the center of the "VILLAGE."

WHITEFEATHER and his wife "DYANI" sit with the others and wait for the "ELDERS" to speak.

"CHEIF RAIN WATER" stands in the center of the "VILLAGE" and looks at WHITEFEATHER.

(CONTINUED)

CHEIF RAIN WATER.
 (subtitled in crow.)
 Whitefeather, you showed great restraint in bringing Runs With Deer here for trial.-- Is there anything you would like to say to the Tribal Council?

ANGLE ON WHITEFEATHER as he shakes his head no.

BACK ON "CHEIF RAIN WATER."

CHEIF RAIN WATER.
 (subtitled in crow.)
 With that then-- bring out Runs With Deer.

ANGLE ON "TWO BRAVES" as they pull RUNS WITH DEER out of a "TEEPEE."

RUNS WITH DEER struggles with the "TWO BRAVES."

They put him in the center of the "VILLAGE COUNCIL" on his knees, he's arms are tied behind him. The "TWO BRAVES" stand on either side of him.

"CHEIF RAIN WATER" looks down at him-

-RUNS WITH DEER looks up at him, his heart is racing, he has a scared look on his face.

CHEIF RAIN WATER.
 (subtitled in crow.)
 You dishonor your family, your mother, your father, your tribe.-- Your mother will cry for many moons and your father will carry your shame in his heart.-- You, Runs With Deer.-- Took a life without cause and you must pay the price for your actions. I watched you grow up from a child to a boy-- then a man. And now I watch you die as a sick animal.-- You shall be stoned by everyone in this tribe, until you are dead.-- The only ones who will not stone you will be your mother and your father Black Horse. Is there anything you want to say Runs With Deer?

RUNS WITH DEER.
 (subtitled in crow.)
 It was John Parker who made me do it. He stole Aponi from me, she was to be my wife not a white mans-- NOT JOHN PARKER!

(CONTINUED)

124 CONTINUED: (2)

124

CHEIF RAIN WATER turns and walks away from RUNS WITH DEER, as the whole "VILLAGE" stones RUNS WITH DEER.

WHITEFEATHER picks up a stone, pause for a beat, he looks at the stone in his hand, his heart pounds like a thousand drums in his chest, a tear forms in his eyes, the sound of the stones hitting RUNS WITH DEER rings in his ears-

-he looks over at his wife "DYANI" as she is over come with greif.

He looks at the stone in his hand.

CU- on stone in hand.

His anger filling up inside, he looks up at RUNS WITH DEER.

WHITEFEATHER'S POV- on RUNS WITH DEER, as he is stoned.

Stone after stone is thrown at RUNS WITH DEER hitting him-

-knocking him to the ground, filling his head and face and body with blood.

WHITEFEATHER drops the stone and walks away.

FADE TO BLACK:

125 EXT.- A RIVER BANK.- NIGHT.

125

JOHN PARKER is sitting on the edge of the river bank, when WHITEFEATHER walks up behind him.

JOHN turns around and looks up at him.

JOHN PARKER.

Is the trial over?

WHITEFEATHER.

(in english.)

Yes John Parker, it's over.

JOHN PARKER.

What happened to Runs With Deer?

WHITEFEATHER.

(chokes back tears.)

He has paid for his crime John Parker.

The "TWO" console each other.

FADE OUT:

126 EXT.- CROW VILLAGE.- DAY.

126

DAYS LATER:

(CONTINUED)

126 CONTINUED:

126

JOHN PARKER is packing up his "PACK HORSES" for his ride back to his cabin in the "HIGH MOUNTAINS."

WHITEFEATHER hands him the "NECKLACE" that he gave "APONI, when they first met.

WHITEFEATHER.

(in english.)

Here John Parker-- she would want you to have it.

CU- on NECKLACE in "JOHN'S" hand.

"JOHN" looks at the NECKLACE, and smiles.

JOHN PARKER.

Thank you Whitefeather, you are a good friend.

JOHN PARKER mounts his horse "JAKE", smiles at WHITEFEATHER and rides off to the "HIGH MOUNTAINS."

WE FOLLOW JOHN PARKER FURTHER AND FURTHER AWAY.

CUT TO:

127 EXT.- JOHN PARKER'S CABIN.- DAY.

127

SIX YEARS LATER:

JOHN PARKER is dressing a "BIG BUCK DEER" hanging on a pole next to the fire pit. He has a small fire going for his supper, and a pot of "COFFEE" hanging over it, the smell of the "COFFEE" carries through the air.

JOHN ever watchful looks over at the tree line.

JOHN'S POV- on a lone rider pulling "TWO" pack horses.

JOHN stops what his is doing and cleans his hands off with a rag that's sitting on the bench next to the fire pit.

He walks up to the cabin and reaches for his "RIFLE" and walks back to the "BIG BUCK DEER."

ANGLE ON THE STRANGER RIDING TOWARDS THE CABIN.

CU- on the stranger "JOSEPH ROSE."

He stops his horse-

-stands up in his saddle, and waves.

JOSEPH ROSE.

(yells.)

JOHN PARKER! JOHN PARKER!

(CONTINUED)

127 CONTINUED:

127

BACK TO JOHN PARKER.

JOHN PARKER'S POV- on the stranger.

JOSEPH ROSE. CONT'D
JOHN PARKER!

JOHN PARKER.
(big smile.)
Joseph, Joseph Rose,
son-of-a-bitch, it's Joseph!

JOHN PARKER waves him in-

JOHN PARKER. CONT'D
COME ON IN!

ANGLE ON JOSEPH ROSE, as he gives his horse a good kick-

JOHN PARKER. CONT'D
HA!

-and gallops towards the "CABIN."

DISSOLVE TO:

128 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS.

128

JOSEPH rides up, he's much older now, his once black hair is longer and salted gray, and his beard is spotted with gray. His eyes are bright with happiness.

JOHN PARKER standing with a big wide smile.

JOSEPH dismounts his horse and he and "JOHN" share a friendship hug.

JOSEPH ROSE.
John you ol'bear how you been?

JOHN PARKER.
I'm good Joseph-- How you been?

JOSEPH ROSE. CONT'D
Looks like you been hunting some.

JOHN PARKER. CONT'D
Yeah! Picked it up this morning
just off the tree line.

JOSEPH ROSE. CONT'D
Need some help?

JOHN PARKER. CONT'D
Yeah, sure! Ifen you could cut it
up for smoken, I'll get us some cut
(MORE)

(CONTINUED)

128 CONTINUED:

128

JOHN PARKER. CONT'D (cont'd)
for frying, we can have us
something to eat for lunch.

JOSEPH ROSE. CONT'D
Okay, let me just unpack these
horses and put 'em up and I'll get
started.

CUT TO:

129 EXT.- JOHN PARKER'S CABIN.- CONTINUOUS.

129

JOHN PARKER sets up a large rack over the large fire pit for
smoking the "BIG BUCK DEER."

JOSEPH lays the leg quarters side by side and the other
parts on the rack spread out for smoking-

-he lays pine boughs over the top of the to keeps the smoke
in.

JOSEPH ROSE.
So John-- what you been up to all
these years?

JOHN is knelt on one knee, frying up a couple of "DEER
STEAKS" in a large frying pan for he and JOSEPH.

JOHN PARKER.
Oh! Not much really-- spent some
time in the Crow village-- you
remember the young Crow girl don't
you?

JOSEPH ROSE. CONT'D
Yeah, yeah-- she was a pretty
little thing-- I remember her.

JOHN PARKER. CONT'D
Yeah she was a very pretty girl.

JOSEPH ROSE. CONT'D
She must be married with youngins
by now I spect.

JOHN PARKER. CONT'D
(goes said.)
She's dead.

JOSEPH ROSE. CONT'D
What was that? I didn't hear ya
John.

JOHN PARKER. CONT'D
I said--
(MORE)

(CONTINUED)

JOHN PARKER. CONT'D (cont'd)
 (clears his throat.)
 I said shes dead-- she's dead
 Joseph.

JOSEPH stops what he's doing and looks at JOHN.

JOSEPH ROSE. CONT'D
 Shes dead?-- How?-- What happened?

JOHN PARKER. CONT'D
 (chokes back tears.)
 We were to be married-- but a young
 brave wanted her instead. We
 fought-- and he threw his knife at
 me and missed-- hitting her.

JOSEPH ROSE. CONT'D
 You killed him then?

JOHN PARKER. CONT'D
 No-- the tribe did.

JOSEPH ROSE. CONT'D
 The tribe did?

JOHN PARKER. CONT'D
 They held a trial-- and the Chief
 had him stoned to death.

JOSEPH ROSE. CONT'D
 Damn! So-- how you doing? I mean--
 you okay?

JOHN PARKER. CONT'D
 Yeah I'm doing good-- this looks to
 be done, lets eat.

JOHN takes the fried "DEER STAKES" off the fire and takes
 the food to a small log table.

JOSEPH takes a seat across from JOHN.

JOHN PARKER.
 So-- you just passing through
 Joseph?

JOSEPH ROSE.
 Yeah, I got me a small trapline
 marked out about 50 miles from
 here.

JOHN PARKER. CONT'D
 Found some good signs?

(CONTINUED)

129 CONTINUED: (2)

129

JOSEPH ROSE. CONT'D
I had me some good luck the last few years there. Built me a small cabin too.

JOHN PARKER. CONT'D
So what brings you so high up?

JOSEPH ROSE. CONT'D
The trail washed out some from the long winter. I spent most the winter at the fort-- But just to many folks there for me, my bones was 'sa calling out, time to move on Joseph they said, so I set out. How was it up here for you John?

JOHN PARKER. CONT'D
The winter was hard some, kept stove up most the time. Did some trapping just before it hit, was down to my last smoked fish yesterday, sure am glad I came across that big buck today.

JOSEPH ROSE. CONT'D
Well John-- I think I'm gonna head out, thanks for the meal, was mighty good deer.

JOHN PARKER. CONT'D
Whats your hurry? Stay and jaw some.

JOSEPH ROSE. CONT'D
I'd love to John but it's a long pice to ride and I need to settle in.

JOSEPH gets on his horse, JOHN hands him the reigns to the pack horses.

JOSEPH ROSE. CONT'D
You take care John.

JOHN PARKER. CONT'D
Watcher back.

JOSEPH rides off-

FADE TO BLACK:

130 EXT.- NORTH AMERICAN ROCKY MOUNTAINS.- DAY.

130

We see JOHN "GRIZZLY" PARKER running for his life from a "BIG" 400-790 lb "GRIZZLY BEAR"-

(CONTINUED)

130 CONTINUED:

130

The "BIG GRIZZLY BEAR" is hot on his tail, as he looks back at it.

JOHN'S POV- on the "BIG GRIZZLY BEAR", it's roaring as it runs after JOHN.

JOHN running with his rifle in his hand, but he has no time to stop and shoot at the "GRIZZLY BEAR."

He keeps running, jumping over logs like a rabbit, ducking and dodging in and out of tree limbs-

-he's heart pounding like a drum, his mouth dry and his forehead and hands full of sweat as he tries to out run the "GRIZZLY BEAR", who is "TEARING THROUGH THE WOODS."

CUT TO:

131 INT.- BED ROOM. - DAY.

131

A small room, single bed, student desk, small lamp on the nightstand next to the bed.

We see a "LAPTOP" screen, on the screen is the "ENDING" story of "GRIZZLY PARKER" and hands typing on the keyboard.

We hear a woman's voice call out.

MOTHER.(O.S.)
KENNY-- DINNERS READY!

KENNY.
OKAY MOM! BE RIGHT THERE!

We see only from the chest down as the "WRITER" (KENNY) gets up from the desk and leaves the "LAPTOP" and the room.

CU- on the "LAPTOP SCREEN WITH THE WORDS"

THE END!