

WHERE THE MOON IS

Written by

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Episode 1: A Warrior's Path

TEASER

INT. WASHINGTON STATE UNIVERSITY - EARLY EVENING - 1984

ART DEPARTMENT EXHIBIT HALL

CHARLIE RED FEATHER JR (52), distinguished, Native American, with WIRE FRAMED GLASSES and salt and pepper hair, browses the works of art alone in the crowded room.

Charlie JR is in attendance, a guest of honor, as part of a new exhibit to memorialize the works of influential Native American artists.

He stops to admire a piece of ART painted by his brother EGBERT nearly thirty years ago, inspired by the contemporary works of OSCAR HOWE (Mazuha Hokshina, "*Trader Boy*"), a Native American artist from the Yanktonai band of the South Dakota Sioux.

A beautiful piece. The TRIPLE GODDESS, (a moon with two crescent moons on each side), held in the hands of GAIA. She reaches down from the heavens.

At the bottom, a large WOODEN BOX, the souls of the dead released, they climb toward the sky. Two brave warriors, COYOTE and EAGLE kneel next to the box. They call to the spirits as they ascend.

Charlie JR stands, deep in thought.

A young Native American woman and student, TAYEN (19) lingers quietly behind him. She's nervous. Her hands fidget.

She touches her face. Once. Twice.

Strokes and pulls at her hair.

Tayen takes a breath. It's now or never. She approaches Charlie Jr.

TAYEN

Excuse me, Mr. Red Feather?

Preoccupied, Charlie JR continues to stare at the painting.

TAYEN (CONT'D)

Mr. Red Feather?

She catches his attention.

CHARLIE JR

My apologies. Didn't see you there.
Guess I was a little caught up in
my own head.

Charlie JR pulls a HANDKERCHIEF from his pocket. Removes his glasses and begins to clean them.

TAYEN

Oh. Sorry. I didn't mean to disturb
you-- Mr. Red Feather.

The shy girl takes a step backward.

CHARLIE JR

No disturbance young lady, and
please, call me Charlie.

He smiles at Tyan. His subtle, fatherly charms put her at ease.

TAYEN

Yes sir. Mr. Red-- Charlie.

She takes another deep breath. Holds it... exhales.

He puts his handkerchief away and his glasses back on.

CHARLIE JR

And you are?

Charlie JR extends his hand. His wedding ring catches the light.

Star struck, Tyan doesn't notice. She stands awkwardly for a moment before she realizes her mistake. She clumsily grabs his hand.

TAYEN

Tayen. My name is-- I'm Tayen.

CHARLIE JR

Tayen? That's a beautiful name. Do
you know what it means?

TAYEN

Yes. Yes sir. My mother told me it
means new moon. I was actually born
on the eve of a full moon.

CHARLIE JR

How very appropriate.

TAYEN

Yes-- Yes sir.

CHARLIE JR

Please. Call me Charlie. Sir makes me feel old. Not that I'm as spry as I used to be but, no one wants to feel old. Trust me. You'll understand someday. Although. You have a long time before you have to worry about that.

Tayen giggles. A sparkle of admiration in her eyes.

TAYEN

Yes, si-- Charlie.

CHARLIE JR

I assume you're a student?

TAYEN

I am. An English major. I'm studying to be a teacher but, I hope to be a writer someday. Like you. Not that I could be as great as you though.

Charlie JR chuckles.

CHARLIE JR

As great as me? No. I have a feeling about you Tayen. Something tells me you're destined for amazing things.

TAYEN

(blushes)
No. Not me I--

CHARLIE JR

Never underestimate yourself. If I can give you one piece of advice. It's that. You write from your heart. Your spirit and I'm sure you'll achieve everything you've ever dreamed of and more. Well. That was more than a piece. I suppose.

Charlie JR notices she holds a BOOK in her left hand. His book, WHERE THE MOON IS. It's a weathered copy.

CHARLIE JR (CONT'D)
 And what's that you're holding
 there?

Tayen clutches the book close to her heart.

TAYEN
 Your book. I was hoping. Maybe. You
 could sign it?

She extends her arm and offers the book to Charlie JR. He
 takes it from her and carefully inspects it.

CHARLIE JR
 You must have had this for a long
 time. I'm glad to see it's been put
 to good use.

TAYEN
 Oh yes. Totally. I begged my mother
 to read it to me almost every night
 when I was a kid. Even before I
 could read. I would sneak under the
 covers with a flashlight and look
 at the pictures. Your brother.
 Egbert. He was such an amazing
 artist. His illustrations. So
 beautiful.

She looks toward the painting on the wall. Charlie JR,
 however; can't take his eyes off the book.

TAYEN (CONT'D)
 I was so sad to hear about him. Not
 as sad as you I'm sure, but... a
 real tragedy. I light a candle for
 him every year. On his birthday.

CHARLIE JR
 That's very sweet, but he's at home
 with our ancestors now. Probably
 watching down on us. So proud that
 his work. Our work. Has influenced
 someone like you. A life full of
 promise. There's no tragedy in
 that.

We hear the crowded room. MUFFLED VOICES, people's
 conversations. SILVERWARE clanks against PLATES, TEA GLASSES.

Charlie JR no longer makes eye contact with Tayen. He speaks
 but his mind drifts. He's somewhere else. Somewhere else. The
 memories of his past overwhelm him. The sounds; familiar
 VOICES, MUSIC.

They flood his consciousness as he flashes back to the day his life and the lives of his family would change forever.

FADE TO BLACK.

The sound of CHILDREN PLAYING. MEN talking. A TRUCK'S ENGINE, in the distance. Closer... Closer.

TEXT OVER BLACK

"A very great vision is needed, and the man who has it must follow it as the eagle seeks the deepest blue of the sky."

- Crazy Horse

END TEASER

ACT I

EXT. CHINOOK RESERVATION/COMMUNITY CENTER - DAY

SUPER: WILLAPA, WASHINGTON STATE, DECEMBER 7TH 1941

Several KIDS play outside of the busy community center.

MEN are gathered next to the entrance, engaged in deep conversation.

A MOPAR PICKUP TRUCK kicks up dust as it pulls in front of the building.

CHILDREN jump from the bed of the truck and rush into the center.

INT. COMMUNITY CENTER - DAY

The center is a buzz. Nearly the entire village has gathered to socialize, as they do every Sunday.

Women cook and prepare various local dishes. Children play games and gather around the ZENITH STRATOSPHERE, along with others in attendance.

The radio, the main source of the village's entertainment, plays the contemporary jazz music of the era.

At the center of the room is **"BIG"** CHARLIE RED FEATHER (29), tall, lean, and very handsome, but not unusually large. He's dressed in traditional western clothing, appropriate for the era.

Surrounded by his friends, JACOB CROW (29), Big's best friend since they were children, well dressed, with braided hair, a beaded necklace, and a turquoise and brass bracelet. The jewelry of his ancestors.

BILL CAROLINA (33), slightly heavysset, MATO AYITA (31), short but stocky, and LALLO CROW (25), Jacob's younger brother.

Jacob and Lallo look very much alike. It's clear they're brothers but, Lallo dressed more like Big. A western style.

Big holds court as they enjoy their beers.

BIG CHARLIE

Jacob. Someday you're going to have to teach this little brother of yours how to swing a hammer.

LALLO CROW

I know how to swing a hammer.

BIG CHARLIE

Tell that to your sore thumb.

CLOSE IN on Lallo's bandaged thumb.

The men laugh at Lallo's expense.

LALLO CROW

Sure. Laugh it up, fellas.

JACOB CROW

Don't worry little brother. We're laughing at you, not with you.

LALLO CROW

Yeah. Yeah. If I close my eyes, it's like I'm standing here with the Marx brothers.

MATO AYITA

More like the Two Stooges.

JACOB CROW

I always thought of myself as more of a Clarke Gable type, only browner.

BILL CAROLINA

I didn't know Clarke Gable was funny.

LALLO CROW

He's not.

Jacob playfully punches Lallo in the arm.

LALLO CROW (CONT'D)

Hey! Watch it.

JACOB CROW

I'm going to grab another cold one. Anyone else need one?

MATTO AYITA

I'm okay.

BILL CAROLINA

I'll take another.

BIG CHARLIE
Not right now.

LALLO CROW
I'll have one.

JACOB CROW
You sure little brother? Two whole bottles of suds. You think you can handle that?

Big grabs Lallo around the neck, pulls him close, and messes up his hair. Embarrassed Lallo tries to pull away.

LALLO CROW
Geez. Would you guys grow up already?

Jacob walks toward the kitchen.

JACOB CROW
Laughing at you little brother.

MARIAN RED FEATHER (28), Big's wife, a beautiful woman with long black hair braided into a ponytail, and light brown eyes, exits the kitchen with a PAN of THREE SISTERS (corn, beans, and squash) and a tray of FRY BREAD.

JACOB CROW (CONT'D)
Need some help?

MARIAN
I've got it. Besides. It looks like you've got your hands full. You boys take it slow. If I have to drag Big home. I'm holding you personally responsible.

JACOB CROW
Yes Ma'am

Marian places the food on a communal table next to several other dishes prepared for the day's festivities.

MARIAN
I haven't seen your father today. Do you expect he'll be stopping by? It's not like him to miss a Sunday.

JACOB CROW
He's across the street finishing up some paperwork, but I'm sure we'll be seeing him. Not like him to miss a good meal either.

MARIAN
Paperwork? On a Sunday?

JACOB CROW
You know how he is. Sometimes I think the only way he feels like he's important is when he's working. And he likes to feel important.

MARIAN
Well. If he's not here by dinner time I'll put some food aside for him. A man needs to eat.

JACOB CROW
He'd appreciate that.

Jacob enters the kitchen while Miriam continues to work.

ENOLA YOKI (26), fresh-faced, attractive, petite, approaches to help.

ENOLA YOKI
Everything looks so delicious.

MARIAN
It really does. We've still got some more food in the kitchen. Maybe you can go and get it. Help out Jacob?

ENOLA YOKI
Jacob? He's in the kitchen?

MARIAN
He has a thing for you, you know?

ENOLA YOKI
You think so? He's got a funny way of showing it.

MARIAN
Didn't he take you out on a date?

ENOLA YOKI
He did. Almost two weeks ago. I thought things went well but, I haven't heard from him since.

MARIAN
For all his bravado Jacob is very shy.

Marian's son CHARLIE JR (10) approaches with his younger brother EGBERT (8) not far behind. Charlie JR is a handsome young man, much like his father but, with his mother's eyes.

Egbert is small for his age. Cute, but awkward. A shy child who rarely speaks. By today's standards, he'd be diagnosed as high-functioning autistic.

CHARLIE JR

Momma?

MARIAN

If you want his attention--

CHARLIE JR

Momma?

MARIAN

Charlie. Can't you see your mother is talking to someone? You know it's rude to interrupt.

CHARLIE JR

Yes momma. Sorry momma.

MARIAN

Don't apologize to me. Apologize to Miss Enola.

CHARLIE JR

I'm sorry Miss Enola.

ENOLA YOKI

That's okay sweetie.

MARIAN

Anyway. What was I saying?

ENOLA YOKI

Jacob's attention.

MARIAN

Oh yes. That's right. If you wait for him to make a move you'll be waiting a long time. My advice. Head to the kitchen. Catch him off guard.

ENOLA YOKI

You think that'll work?

MARIAN

Sometimes a woman has to be aggressive to get what she wants.

ENOLA YOKI

Is that how things worked for you
and Big?

MARIAN

Don't tell him that I told you
this, but yes. He was so nervous on
our first date. He couldn't stop
sweating. Men. They don't really
know what they want. They need
strong women like us to tell them.

ENOLA YOKI

You've always been such a
troublemaker. I love that about
you.

Enola checks herself out. She wants to make sure there's no
food on her outfit. Not a hair out of place.

MARIAN

You look great. He'd be lucky to
have you. Now. Go in there and show
him who's boss.

ENOLA YOKI

Wish me luck.

Enola enters the kitchen.

MARIAN

Okay. So what was so important that
it couldn't wait?

CHARLIE JR

Can me and Egbert--

MARIAN

Egbert and I.

CHARLIE JR

Can Egbert and I go outside and
play?

MARIAN

Not right now. It's almost time for
supper. Besides, it's cold out. I
don't want you or your brother
getting sick.

CHARLIE JR

But mom, please?

MARIAN

You heard me. Now. Why don't you
and your brother go sit with Chope'
by the radio for a while? I'll call
you when it's time to eat.

CHARLIE JR

Yes momma. Come on Egbert.

The two boys leave to join their grandfather "**CHOPE'**" who
sits in the group next to the radio.

CHARLES WILLIAM RED FEATHER (65) is a distinguished man,
still strong and sturdy with a long full head of grey hair
pulled into a ponytail. He's a HOLY MAN. SHAMAN.

Egbert climbs onto his grandfather's lap.

Charlie JR takes a seat next to him on the floor.

The musical program is interrupted by a loud EMERGENCY TONE
comes over the radio, followed by a special announcement.

RADIO BROADCASTER (V.O.)

(Historical Transcript)

We interrupt this program to bring
you a special news bulletin. The
Japanese have attacked Pearl
Harbor, Hawaii by air. President
Roosevelt has just announced. The
attack also was made on all naval
and military activities in the
principal island of O'ahu. We take
you now to Washington.

The space becomes EERILY QUIET.

Everyone gathers around the radio.

WASHINGTON REPORTER (V.O.)

The details are not available. They
will be in a few minutes. The White
House is now giving out a
statement. The attack apparently
was made on all naval and on naval
and military activities on the
principal island of O'ahu. The
President's brief statement was
read to reporters by Stephen Early,
the President's secretary. A
Japanese attack upon Pearl Harbor
naturally would mean war.

Big and Marian have joined their children with Grandpa.

Faces in the crowd. Concerned looks. Restrained panic.

WASHINGTON REPORTER (V.O.)

Such an attack would naturally bring a counterattack and hostility of this kind would naturally mean that the President would ask Congress for a declaration of war. There is no doubt from the temper of Congress that such a declaration would be granted.

Marian takes Big's hand.

WASHINGTON REPORTER (V.O.)

This morning Secretary Hull talked with the Secretary of War and of the Navy. Now the two special Japanese envoys Admiral Nomura and Special Envoy Caruso are at the State Department engaged in conference with Secretary of State Hull.

DEAD SILENCE, aside from the radio. You could hear a pin drop.

WASHINGTON REPORTER (V.O.)

Their appearance at the State Department on this Sunday afternoon emphasizes the gravity of the far eastern situation where hostilities now seem to be actually opening over the whole South Pacific and just now comes the word from the President's office that a second air attack has been reported on army and navy bases in Manila.

Jacob emerges from the kitchen with Enola, in time to catch the last portion of the broadcast.

WASHINGTON REPORTER (V.O.)

Thus, we have official announcements from the White House that Japanese airplanes have attacked Pearl Harbor in Hawaii and have now attacked army and navy bases in Manila. We return you now to New York and will give you later information as it comes along from the White House, return you now to New York...

With the broadcast concluded, music, once again begins to play over the radio.

The crowded room, stunned by the news, continues to stand in silence.

CLOSE IN on Big.

THE MUSIC, louder. Deafening.

END ACT I

ACT II

INT. RED FEATHER HOME - NIGHT

KITCHEN

The PHONOGRAPH from the living room can be heard as it plays MUSIC off-screen. Their festivities cut short by the tragedy, the REDFEATHERS have returned to their small humble, but cozy home.

Big, Charlie JR, Egbert, and Grandpa sit at the kitchen table. They have finished their meal. Marian made sure to bring food from the center for them to eat.

Big and Grandpa are conspicuously silent as they drink warm coffee.

Marian, at the kitchen sink, washes dishes.

CHARLIE JR
May we be excused?

BIG CHARLIE
You boys go brush your teeth and get ready for bed. It's late and you've got school tomorrow.

Charlie JR and Egbert leave the room.

Marian drops a dish in soapy water. She takes a second, wipes her brow. A dab of dish soap smudged on her forehead.

The boys gone, she turns to confront Big.

MARIAN
Why you? Why do you have to be the one who has to go off and save the world? There are plenty of good men without families, without wives, without sons depending on them.

Big stands and walks over to Marian.

He picks up a dishtowel off the counter. He tries to wipe off the soap.

She pulls away. Turns her back to him.

GRANDPA RED FEATHER
Yum, this is good coffee.

Marian and Big's attention diverts to Grandpa.

GRANDPA RED FEATHER (CONT'D)
 But the brew. It keeps me awake,
 and I am old. I need my sleep.

Grandpa pushes the coffee cup away.

GRANDPA RED FEATHER (CONT'D)
 Perhaps Charlie can lure me into a
 dream with a story.

Grandpa stands and walks to Marian and Big.

He takes their hands. Places them together

GRANDPA RED FEATHER (CONT'D)
 Tomorrow is a new day. I will speak
 to the old ones. I will ask them to
 bless this house. I will leave you
 now. So that you may talk as
 husband and wife.

Grandpa exits the room.

MARIAN
 Goodnight Chope'.

BIG CHARLIE
 Goodnight father.

Marian lets Big wipe the soap from her forehead.

Tears swell in her eyes.

BIG CHARLIE (CONT'D)
 What should I do? What would you
 have me do--

MARIAN
 I would have you stay, as a husband
 to your wife, a father to your sons--
 -

BIG CHARLIE
 Would you have me be a husband who
 turns his back on his country, his
 people? A father who spares his
 sons the lesson of sacrifice, the
 importance of patriots?

Marian takes a beat.

MARIAN

I would have you be the warrior that you are, to ask you to be anything less would be as foolish as asking the stars to leave the sky, but this. This isn't your fight. It's not our war.

BIG CHARLIE

Then who's war is it?

MARIAN

Why don't you ask the white men who harass you? The white children who tease your sons--

BIG CHARLIE

Are we not Americans? Are we not equally responsible as any other citizen?

MARIAN

Ask them. Ask them if they see you as an equal. Ask the government who stole our lands. The government you're so eager to fight for--

BIG CHARLIE

Eager? You think I want this? I don't, but we can't spend our lives hiding on the reservation. I'm doing this because it's what's right. What's best for our sons. For the same reasons we send them to Christian schools.

She tries to pull away but, Big's grip is tight. He keeps her close.

BIG CHARLIE (CONT'D)

Someday they'll grow up, and I want them to have a place in this new world. For that to happen we have to do our part... Someone has to take the first step--

MARIAN

And that someone has to be you?

BIG CHARLIE

I know you're scared. Scared for me, our family.

(MORE)

BIG CHARLIE (CONT'D)
 I'm scared too, but this is
 something I have to do. I feel it.
 Deep inside my heart.

MARIAN
 And what about my heart?

Big runs his finger through her hair. Makes deep eye contact.

BIG CHARLIE
 I love you more than any man has
 ever loved a woman. I will come
 home to you, and our sons.

MARIAN
 You don't know that.

BIG CHARLIE
 I will come home. I promise.

MARIAN
 And I will hold you to that
 promise.

Marian gives Big a soft kiss. The two gently press their
 heads together.

MARIAN (CONT'D)
 (whispers)
 I will hold you to it.

CHILDREN'S BEDROOM

It is a small room with two single mattresses on opposite
 walls.

Egbert is almost asleep.

Charlie JR is on his Grandfather's bed. Ear against the
 room's thin wall. His mother and father's muffled VOICES
 bleed through.

The doors handle giggles.

Charlie JR leaps from Grandpa's bed onto his own.

The jolt wakes Egbert. He rubs his tired eyes.

Grandpa enters. Takes a seat on his bed.

CHARLIE JR
 Is momma mad at pa?

GRANDPA RED FEATHER
Hmmm. Perhaps, but it is not
unusual for fathers and mothers to
have disagreements from time to
time.

CHARLIE JR
Because pa is going to war?

EGBERT
Is he going to die?

GRANDPA RED FEATHER
Every man must walk his own path,
until his destiny is revealed to
him. No warrior lives forever, but
your father is strong and wise. You
should not worry yourself with
these types of things. Your minds
are young and should be filled with
the thoughts of children. You will
have time for such concerns when
you grow old.

CHARLIE JR
Like you?

EGBERT
Grandpa, you're the oldest man I
know.

GRANDPA RED FEATHER
(smiles)
Hmmm. Yes. I am old.

Charlie JR and Egbert laugh.

CHARLIE JR
But. You're not worried about pa?

GRANDPA RED FEATHER
Fathers think often of their sons,
just as yours thinks of you. It is
our nature, so I will pray for his
safe return as he prays to return
to you... Enough talk for now. The
night grows short and even boys as
strong as you need to rest. You go
to sleep and we will speak more
tomorrow.

Charlie JR and Egbert get comfortable in their bed.

CHARLIE JR.
Goodnight Grandpa

EGBERT
Goodnight Grandpa

GRANDPA RED FEATHER
Goodnight young ones.

Grandpa kisses the two boys on their foreheads.

He sits down on his bed. Watches, as his grandsons fall asleep.

LIVING ROOM

Big and Marian sit on the couch in silence, cuddled up together. They listen to music on their phonograph. Big runs his fingers through Marian's hair.

MARIAN
It's getting late. I'm tired.

BIG CHARLIE
It has been a long day.

MARIAN
Yes. Too long. I think I'm going to turn in.

Marian gets up off the couch.

MARIAN (CONT'D)
Are you coming?

BIG CHARLIE
Not yet. I think I'll stay up for a little while longer. I'm too restless for sleep right now.

MARIAN
I've warned you about having coffee so close to bedtime. One day maybe you'll wise up and start listening to me.

BIG CHARLIE
One day. Maybe.

MARIAN
Such a stubborn man. My stubborn man.

BIG CHARLIE
If that isn't the pot calling the kettle--

Marian leans in and gives Big a goodnight kiss.

MARIAN
Goodnight husband.

BIG CHARLIE
Goodnight wife. I love you.

MARIAN
I love you too.

CHILDREN'S BEDROOM

The boys sleep.

Grandpa sits on his bed. He doesn't eavesdrop but, he can't help but hear Marian from outside the room as she leaves Big and heads to their bedroom.

He stays a moment... stands and quietly leaves the room.

Charlie JR waits until the coast is clear. He gets out of bed and pulls a small notebook, his journal, and pencil from under the mattress.

He takes a seat on the floor under the bedroom window and begins to write. He uses the light from the moon to see.

CHARLIE JR (V.O.)
Today started out as a good day.
Like any other Sunday, then...
something terrible happened.
(Transition to an ADULT CHARLIE's
voice)
A man came on the radio, stopped
the music, said that bad men in
planes, killed our soldiers. I
asked Pa why, but all he said was,
"It's a cowardly attack." I've
never heard them argue before. I'm
worried. I worry about Pa. What if
something bad happens to him? What
if he doesn't come home? Pa was
angry. Everyone seemed angry.
Scared.

KITCHEN

GRANDPA enters the kitchen. He fills a TEA KETTLE full of water.

He places it on the stove.

ADULT CHARLIE JR (V.O.)
 Mom brought food home but, it
 wasn't the same. We hardly
 talked... laughed. We always laugh.
 Pa has the best jokes but, Momma
 she's mad at him.

Grandpa sits at the table. He waits for the kettle to boil.

ADULT CHARLIE JR. (V.O.)
 I've never heard them argue before.
 I'm worried. I worry about Pa. What
 if something bad happens to him?
 What if he doesn't come home?

The kettle WHISTLES.

Grandpa gets up and removes it from the stove.

He takes two cups from the pantry and makes tea.

ADULT CHARLIE JR (V.O.) (CONT'D)
 I know "Every warrior must walk his
 own path" but, what about the bad
 men? Are they not warriors too? Do
 they not walk their own path?

EXT. RED FEATHER HOME/BACK PORCH - NIGHT

Big sits alone on the steps of the back porch. He sneaks a
 hand rolled cigarette.

ADULT CHARLIE JR. (V.O.)
 People keep telling me that
 children shouldn't think of such
 things, but I can't help it.

Grandpa exits the home. It's cold and he has brought a
 blanket. He puts the blanket over his son's shoulders.

ADULT CHARLIE JR (V.O.)
 Why are some men evil? Why do they
 want war? To fight? Kill? I hope I
 never have to.

Grandpa takes a seat next to Big. He takes a cup of tea and
 sits it on the steps next to Big's feet.

Big takes a drag off the cigarette. He shares it with his
 father.

GRANDPA RED FEATHER
 Yum. That's good tobacco.

The two men sit in silence and smoke. Grandpa puts his arm around his son's shoulder.

END ACT II

ACT IIITIME CUT: NIGHT
TO MORNING

INT. RED FEATHER HOME/KITCHEN - MAGIC HOUR

Big and Marian sit at the kitchen table. They drink coffee. Big has finished his breakfast.

Marian gets up and begins to clear the table.

BIG CHARLIE

Shouldn't the boys be getting ready for school?

MARIAN

I thought we'd let them sleep in. I don't think it's such a good idea to send them off the rez today. Not with everything that's going on.

BIG CHARLIE

That's probably for the best. I'm sure they're confused. It's a lot to take in. Especially for children.

Marian packs Big's lunch.

MARIAN

I can hardly understand it myself.

A TRUCK HORN is heard as it honks from outside the home.

BIG CHARLIE

That's Jacob.

MARIAN

He's early.

Big checks his watch.

BIG CHARLIE

He is. I guess everyone's a little fidgety.

The horn HONKS again. Big gets up from the table, cracks the back door, and waves at Jacob.

BIG CHARLIE (CONT'D)

I should probably get going.

Big grabs his lunch box off the kitchen counter. He puts his free hand around Marian's waist and kisses her.

BIG CHARLIE (CONT'D)
I'll see you later.

He picks up his tool belt off the floor, throws it over his shoulder, and walks toward the door.

Marian notices he's left his thermos.

MARIAN
Hey! Forgetting something?

She hands Big the thermos.

MARIAN (CONT'D)
Not the thermos. Something else.

BIG CHARLIE
I love you.

MARIAN
I love you too.

EXT. RED FEATHER HOME - MORNING

Bill and Mato sit in the bed of the beat-up pickup truck.

Jacob in the driver's seat and Lallo next to him in the passenger's seat.

Big exits the home, picks his boots up off the porch, puts them on. He walks down the steps of the back porch onto...

A gravel path that leads from the road to the home. The family car, a 1933 FORD MODEL Y, is parked outside the home. It's in mint condition.

An out house is positioned to the left, between the car and the house.

A small chicken coupe and garden patch, prepped to be seeded in the spring, are on the edge of the property.

Big approaches the passenger's side of the truck.

BIG CHARLIE
Morning fellas.

JACOB CROW
Good morning sunshine.

Bill and Mato, still half asleep, give Big an unenthusiastic wave.

Big signals Lallo, "get out".

BIG CHARLIE
You're in my seat little brother.

INT/EXT. JACOB'S MOPAR PICKUP TRUCK - CONT

Lallo looks at Jacob.

JACOB CROW
You heard him.

Lallo continues to sit in the truck.

JACOB CROW (CONT'D)
Go on now.

He gets out of the truck and BIG takes his place.

Lallo jumps in the back of the truck with Bill and Mato.

Before he can sit down Jacob pulls off which causes him to lose his balance.

He bangs his hand on the roof of the truck.

Heavy-handed. Hammer fisted.

LALLO CROW
Hey! Watch it! Geez.

Bill and Mato laugh as Lallo takes a seat.

EXT. DINER CONSTRUCTION SITE/RAYMOND, WA. - MORNING

The truck pulls up to the construction site with the five men; Big, Jacob, Bill, Mato, and Lallo.

A large sign which reads "***Future home of, Raymond's Route Family Diner***" precedes the entrance to the exterior of the work site.

A group of Caucasian CONSTRUCTION WORKERS stand around. They talk and smoke cigarettes.

CONSTRUCTION WORKER 1
If it ain't the Washington
Redskins.

The men exit the truck with their gear and walk toward the worksite.

CONSTRUCTION WORKER 2
How, kemosabes.

CONSTRUCTION WORKER 1
Which one you think is Tonto?

Lallo turns to confront the men. Jacob puts his hand on his brother's shoulder.

JACOB CROW
Let it go little brother. They're not worth it.

One of the construction workers flicks his cigarette in the men's direction.

CONSTRUCTION WORKER 2
I bet it's that one. That one right there.

The worker points at Jacob.

CONSTRUCTION WORKER 1
I guess that makes you the Lone Ranger.

The group of workers laugh as Big and his companions continue toward the job site.

LALLO CROW
Wašiču bastards.

JACOB CROW
Let it go little brother. Let it go.

LATER

The construction site is in full swing. Big and Jacob mix concrete in a wheelbarrow. The future foundation of the diner in the small but growing suburban development.

JACOB CROW
Pretty crazy. Everything that's happening. Do you think they're really going to go to war?

BIG CHARLIE
I think we have to. I don't really see how we have any other choice.

JACOB CROW

We?

BIG CHARLIE

Yes, we.

JACOB CROW

I'm not sure if you noticed, but they don't see a "we". Only us and them.

BIG CHARLIE

You sound like Marian.

JACOB CROW

She's a smart woman.

BIG CHARLIE

If we want to be a part of this country. We. Have to do our part. Just like everyone else.

JACOB CROW

You sound like my father.

BIG CHARLIE

He's a smart man.

Jacob dumps more CONCRETE MIX into the wheelbarrow.

JACOB CROW

What exactly are you saying anyway? You're not thinking of signing up, are you?

BIG CHARLIE

What's to think about?

Jacob drops the bag of empty concrete mix.

JACOB CROW

You can't seriously be thinking about joining the white man's war?

BIG CHARLIE

No. Not thinking about. Doing. It's our duty. As much as any other American.

JACOB CROW

What about your duty to your family? Your wife, kids?

BIG CHARLIE
Now you really sound like Marian.

JACOB CROW
Like I said. Smart woman.

CONSTRUCTION FOREMAN
You two. Stop flapping your gums
like a pair of old ladies and get
back to work. You're not getting
paid to stand around and smoke the
peace pipe.

Big lifts the wheelbarrow and walks toward the foundation framing.

Jacob grabs a Concrete screed.

JACOB CROW
See. That's what I'm talking about.
No we. Just us and them.

BIG CHARLIE
And there never will be. Not with
that kind of thinking.

JACOB CROW
You've always been an optimist. I
wish I had your faith.

BIG CHARLIE
Faith is a leap brother. Sometimes
all you can do is hold your breath,
close your eyes, jump off the edge
and hope the water is deep enough.

Big pours the concrete into the framing as Jacob uses the screed to smooth it out.

INT. RED FEATHER HOME/LIVING ROOM - DAY

Egbert lays on the floor. He finger paints on a torn open brown paper bag.

Charlie JR sits next to his mother MARIAN on the couch. He reads a book while she knits.

CHARLIE JR
Is pa going to die?

MARIAN

No sweetie. Of course not. Why would you even ask something like that?

CHARLIE JR

Because he's going to war.

Egbert takes a break from his paints and listens in on the conversation.

MARIAN

I'll tell you boys a secret about your father. You can keep a secret, can't you?

CHARLIE JR.

Yes momma.

EGBERT

Yes momma.

MARIAN

Your father he's special.

EGBERT

Special-- Like me?

MARIAN

Not exactly sweetie.

CHARLIE JR

She means he can't die.

MARIAN

No honey. Everyone dies someday, but your father. He's a survivor. When he was a boy. About your age. He and Jacob snuck off to the highlands. The older kids used to go there and dare one another to jump off the cliffs into the river.

As their mother speaks the two boys begin to imagine how the scene on the highlands played out so many years ago..

EXT. HIGHLANDS/WILLAPA RIVER - FLASHBACK

A young BIG CHARLIE and JACOB climb to the top of the cliff above the Willapa River. From the minds of the children's imaginations, their vision is beyond fantastic.

Their parents Big and MARIAN and the familiar faces of JACOB, ENOLA, LALLO, BILL, and MATO with the adult faces the boys are so well-acquainted with but, the bodies of children.

The landscape shifts and moves like an oil painting. An image and style similar to Egbert's artistic skills.

MARIAN (V.O.)

No one ever did though, not until your father. Jacob dared him to jump. Of course. He didn't actually expect him to do it, but Big. He's never been one to back down from a challenge.

The "*children*" stand around and debate whether Big will make the leap. He promptly runs past the group and jumps off the cliff's edge.

In reality, the cliff is more of a tall hill, but in the minds of Charlie JR and Egbert the peaks crest the clouds.

MARIAN (V.O.) (CONT'D)

He closed his eyes, ran like the wind and jumped off. He hit the water like a stone.

Big flies through the air like a bird. He tucks into a ball right before he hits the water. The impact creates a tremendous splash.

Jacob, Marian, and the rest of the children look over the edge and wait in nervous anticipation.

MARIAN (V.O.) (CONT'D) (CONT'D)

Your Uncle Jacob was sure he killed himself but, a few seconds later, Big pops up and swims to the shore. Not a bruise. Not a scratch. A little wet behind the ears, was all. He's a strong man. You don't need to worry about him.

Big emerges from the river spewing water like a fountain.

CHARLIE JR (V.O.)

Really?

MARIAN (V.O.)

It's true. I wouldn't pull your leg about something so serious. He's tough. He'll be alright.

CHARLIE JR (V.O.)

You think I could...

MARIAN (V.O.)

Don't even think about it.

CHARLIE JR (V.O.)

But pa--

GRANDPA RED FEATHER stands at the River's edge. He's a giant. His height nearly equal to the peaks of the cliff.

MARIAN (V.O.)

But pa nothing. Your grandpa's not a violent man but, I'd never seen him so angry when he found out. Nor have I since.

As Big swims toward the shore the perspective shifts and the elder morphs into the man his two grandsons are accustomed to.

CUT TO:

INT. RED FEATHER HOME/LIVING ROOM - CONT

The boys, Charlie JR and Egbert sit on the floor in front of their mother Marian.

MARIAN

So don't go getting any bright ideas. You either Egbert.

EGBERT

Not me mother.

Marian laughs.

CHARLIE JR

He's afraid of heights.

EGBERT

I'm not afraid.

Marian takes a piece of yarn and gently bops Egbert on the nose.

MARIAN

There's no shame in being afraid honey. Sometimes it's just good sense.

CHARLIE JR

Did pa get into trouble.

MARIAN

Not much. Your Chope' gave him a stern talking to, and maybe sent him to bed without dessert a couple of times. You don't want to go to bed without dessert, do you? I know how much you like your sweets.

CHARLIE JR

No momma.

MARIAN

Where is grandfather anyway?

CHARLIE JR

He left. Out back. Said he needed to speak with someone but, I don't know who.

ACT III

ACT IV

EXT. WILLAPA RIVER - DAY

Grandpa Red Feather approaches a clearing next to the river. He gathers some small twigs and stones and makes a fire circle.

He takes a book of matches from his pocket and lights the kindling. As the twigs begin to burn, he adds some larger pieces of wood.

He removes a bundle of sage from his back pocket and uses the fire to light it.

He sings a song of the ancestors in his native tongue while he smudges the area. He lays the sage next to the fire.

Grandpa pulls a medicine bag necklace from under his shirt and grips it tightly.

He looks to the sky and begins to pray. The POWER ANIMAL SONG. An old prayer. Passed down from generation to generation.

GRANDPA RED FEATHER

(In Native Tongue)
Come to us. Eagle, Wolf, Bear, and
Cougar. Dance we now the power
dances. Eagle soaring above the
peaks. Share with us freedom,
majesty and fighting skills.
(Transition to English)
Teach us lessons we need to Learn.
Dance with us. The power dances.

As the holy man prays the skies darken as the clouds begin to cover the sun.

The smoke from the fire grows larger and larger. It's circles around him.

GRANDPA RED FEATHER (CONT'D)

Wolf, cunning tracker, by day or
night. Share with us endurance,
courage, and adaptability. Teach us
lessons we need to learn. Dance
with us the power dances.

The smoke circles faster and faster. Like a small tornado. It rises higher and higher and takes the forms of...

EAGLE, WOLF, BEAR, and COUGAR. The colors of the flames change and shift like the colors of the rainbow.

Lightning radiates throughout the smoke that surrounds him.

GRANDPA RED FEATHER (CONT'D)

Bear, trampling along earthen paths, share with us your mighty strength and sense of smell. Teach us lessons we need to learn. Dance with us the power dances.

The ancestors, warriors of the past, appear in the billows of smoke. They are far, but with every breath they draw

Closer... Closer.

The shaman rises to his feet.

GRANDPA RED FEATHER (CONT'D)

Cougar, lonely tracker of terrains. Share with us agility, stamina, and endless curiosity. Teach us lessons we need to learn. Dance with us the power dances. Movements slow. Movements rapid. Frenzied swaying. Upward, downward. Dipping, turning. Round and round. Dance we now the power dances.

The winds begin to blow as the old ones answer his call. The flames from the fire rise higher in higher. The smoke feeds the supernatural creatures.

GRANDPA RED FEATHER (CONT'D)

Dancing partners. You and I. With me. In me. I am you, you are me. Together as one. Yet separate too. Dance we now the power dances.

The old ones are with him. They sing and dance the songs of their people. The spirits circle him. Guide him. Give him strength.

GRANDPA RED FEATHER (CONT'D)

Awaken now. All Spirit beings. To dance the dances with your human kin. Dance the cycles of life and death, hope and fear. Good and evil. Dance the cycles, now and again.

His magic is strong. A mystical, fantastic site.

GRANDPA RED FEATHER (CONT'D)

Lower world. Upper world.
 Journeying now and forever more. Of
 time and space. All at once, there
 is none. Dance the dances. Again,
 and again.

Exhausted the old man drops to his knees.

He releases the medicine bag. As quickly as the incredible
 event began, it ends.

The landscape returns to normal as the echoes of the
 forefathers linger.

Grandpa continues to sing with them. A low tone, under his
 breath.

EXT. SUBURBAN CONSTRUCTION SITE - DAY

Finished with their work for the day Big, Jacob, Bill, Mato
 and Lallo load their equipment in the back of Jacob's truck.

A group of Caucasian Construction Workers drives away. One of
 the workers leans over the side of the bed of their truck.

He mocks the men, takes the palm of his hand and smacks it
 over his mouth.

CONSTRUCTION WORKER 1

Hey yo, wha, wha, wha, wha, wha.

CONSTRUCTION WORKER 2

See you later Tonto!

Disgusted, the five men pretend to ignore them.

JACOB CROW

This? This is what you're fighting
 for?

BIG CHARLIE

No. It's what I'm fighting against.

LALLO CROW

So it's true. You really do plan on
 enlisting?

BIG CHARLIE

Yes, it's true. I do.

JACOB CROW

Don't you go getting any wild ideas
little brother.

LALLO CROW

I'm not a kid anymore. I'm old
enough to make my own decisions.

JACOB CROW

Yeah. Right. You tell that to
father.

Lallo hops in the bed of the truck.

BILL CAROLINA

I'm half tempted to join you, but
then, I'd do about anything to get
away from my wife. The constant
nagging. Bill, you eat too much.
Bill you're too fat. Bill you're
ugly.

MATO AYITA

You are fat. And you do eat to
much.

BILL CAROLINA

Stow it wise guy.

BIG CHARLIE

Come on. She's not that bad.

BILL CAROLINA

Easy for you to say. You don't have
to live with her. You get to go
home to Marian every night. Dinner
on the table, breakfast in the
morning. She even packs your lunch.
What a wife. You're out of your
mind leaving such a good life
behind.

BIG CHARLIE

I'm not leaving anything behind. I
take my family with me. Wherever I
am. They are.

BILL CAROLINA

Yeah. Well don't go and do anything
stupid like get yourself killed.

BIG CHARLIE

I don't plan on it.

MATO AYITA

At least you've got a wife. Some of us have to go home to our mothers.

BILL CAROLINA

You want her. Take her. Please.

MATO AYITA

I might just do that. Or maybe. I'll give Enola a call. Since Jacob's too big of a chicken.

JACOB CROW

I'm no chicken. I like to take things slow. I'm a gentlemen. Not that the two of you would know anything about that.

MATO AYITA

Pickings on the rez are slim. So, you might want to hurry and snatch her up. Before someone else does.

LALLO CROW

Can we get going? Some of us would like to get home before the sun sets.

Bill and Mato jump in the bed of the truck.

BILL CAROLINA

And don't tell my wife about what I said.

MATO AYITA

What's the matter Bill? You afraid of her?

BILL CAROLINA

Of course I am. Did you not hear a word I said?

JACOB CROW

We heard you. Half the world heard you.

Jacob and Big get in the cab of the truck. Mato gives two pats on the side of the truck.

Jacob starts the engine, and they pull off from the job site.

INT. JACOB'S MOPAR PICKUP TRUCK (MOVING) - DAY

Jacob drives the pickup down the back roads on the way to the reservation. Big rides shotgun. The two men share a bottle of soda.

Big takes a sips on pop. He stuffs the bottle into a gap in the trucks weathered bench seat.

BIG CHARLIE

I need to talk to you.

JACOB CROW

Talk? We've been talking all day.

BIG CHARLIE

I need you to be serious.

JACOB CROW

Okay brother. I'm listening.

BIG CHARLIE

When I'm gone. It's important that I know my families taken care of. I know you don't approve, and I respect that but, I'm counting on you. Father has always been there for me, Marian, and the kids but, he's almost ninety years old. It's a lot to ask of a man his age. Even a man as strong as him. I was hoping. I'm asking. Can I count on you? Will you look after them while I'm gone? If something should happen to me?

JACOB CROW

Your blood is my blood brother. I'll always be there for you, and your family. I may not agree with you but that doesn't mean I don't understand. Your heart is always in the right place. I wish I had your courage. Your resolve. Of course. Of course I'll look after them. Until you come home. Safe and sound. You don't have to ask. You speak of duty. This is my duty. My loyalty to our people, to you.

BIG CHARLIE

You're a good friend. You always have been. I know I can count on you but, I it needed to be said.

(MORE)

BIG CHARLIE (CONT'D)

I'm not just fighting for them. I'm fighting for you, Lallo, for all of us but, I'm no fool. I know the risk I'm taking. Men will die. Good men. Even the strongest. I'd be stupid not to think that I could be one of them. And my family. I trust you. I know with you watching over them that they'll be okay. No matter what happens.

JACOB CROW

You'll be fine. I believe that. Sure. War is hell. People die, but not you. Not Big Charlie Red Feather. And when you come home. We'll throw the biggest party Willapa has ever seen.

BIG CHARLIE

But if I don't--

JACOB CROW

You will. Remember. You're the one who's the optimist. The one with faith. I know we're the same age but, I've always looked up to you. Admired you. This world, wouldn't be the same without you. You've even made me a believer. Don't you fret. Focus on keeping your mind right and your aim straight.

BIG CHARLIE

Thank you brother. I know we don't often say things like this but, I need you to know. I love you.

JACOB CROW

Yeah, well. Don't expect we'll be holding hands, walking down to the river for a skinny dip anytime soon.

Big gives Jacob a light punch on the shoulder. The jab causes Jacob to swerve off the road a bit.

Lallo bangs on the back window of the truck.

LALLO CROW (O.S.)

Eyes on the road!

Big reaches for the soda pop. Jacob grabs his hand before he has a chance to pick it up.

JACOB CROW

Hey. You tell anyone I said this,
and I'll deny it but, I love you
too.

BIG CHARLIE

So how about that dip?

Big looks at his and Jacob's hands.

BIG CHARLIE (CONT'D)

We're already halfway there.

Jacob slaps Big's hand away and puts his back on the steering wheel.

JACOB CROW

What a jerk.

Big grabs and takes a sip of the soda as the two men share a laugh.

EXT. RED FEATHER HOME - EVENING

Big, Jacob, Bill, Mato and Lallo pull up in the mopar truck.

Grandpa sits on the porch in his rocking chair. There's a chill in the air and he's covered in a traditional Native American blanket known as a CHIEF'S BLANKET.

Grandpa smokes tobacco from a hand carved pipe. He waves at the men.

Big gets out of the truck and grabs his tools from the truck bed.

BIG CHARLIE

See you guys tomorrow.

MATTO AYITA

See you.

BILL CAROLINA

Not if I see you first.

Lallo hops out of the back of the truck.

LALLO CROW

See you tomorrow.

Lallo gets in the passenger's seat and the men drive off.

Big slings his toolbelt over his shoulder and walks up the stairs of the porch.

GRANDPA RED FEATHER
Welcome home son. How was your day?

BIG CHARLIE
Things were okay. How about you
father?

Big puts his hand on his father's shoulder.

GRANDPA RED FEATHER
I have my health. I have my family.
I have my son. The day is good.

Grandpa puts his hand on top of Big's.

END ACT IV

ACT V

EXT. JACOB CROW'S HOME - EVENING

Jacob has a small but modest, RANCH STYLE house.

A CARAVAN TRAILER is parked on the property a few yards from the home.

Jacob's father, WYATT CROW, (57), distinguished, well groomed, dressed in a tailored suit, sits in a rocking chair on the porch. He smokes a MEERSCHAUM PIPE.

JACOB and Lallo pull up in the mopar truck.

INT. JACOB'S MOPAR PICKUP TRUCK - CONT

Jacob puts the truck in park.

LALLO CROW
What's he doing here?

JACOB CROW
Only one way to find out.

Jacob and Lalo get out of the truck.

EXT. JACOB CROW'S HOME - CONT

Jacob walks toward the porch.

Lallo follows his brother.

Wyatt gets out of the rocking chair. He meets his two sons at the top of the stairs.

WYATT CROW
I've been waiting nearly an hour.

JACOB CROW
It's good to see you too father.

LALLO CROW
Osiyo father.

WYATT CROW
Just say hello boy.

LALLO CROW
Hello father.

Wyatt strikes a match and takes a few puffs from his pipe.

JACOB CROW
What brings you by today father?

WYATT CROW
Can a man not stop by to see his sons.

JACOB CROW
There's a first time for everything. I suppose.

Wyatt takes another puff from his pipe.

WYATT CROW
Are you going to invite me in, or are we going to stand outside in the cold?

Wyatt steps aside. Jacob walks past him, unlocks, and opens the door. He extends his hand, palm open.

JACOB CROW
After you.

Wyatt enters the home. Jacob and Lallo follow.

INT. JACOB CROW'S HOME/LIVING ROOM - EVENING

The interior of the home is humble and has little decoration, The home of a bachelor.

There's a small couch, coffee table with two chairs on the adjacent sides, and a phonograph in the corner.

Wyatt takes a seat in the chair furthest from the door.

Jacob starts to take a seat on the couch--

WYATT CROW
Have I not taught you any manners boy? How about a cup of coffee?

JACOB CROW
I'll have to make some.

Lallo takes a seat in the empty chair.

WYATT CROW
Well. What are you waiting for?

Jacob starts to walk toward the kitchen.

WYATT CROW (CONT'D)

You know what? Never mind. I won't be staying long. I've already wasted enough time sitting, waiting, on the porch for you two to come home.

JACOB CROW

We have jobs father.

WYATT CROW

You pour concrete and swing a hammer, and your brother can't even seem to get that right.

Lallo sits on his injured hand. A lame attempt to hide the bandage on his thumb.

WYATT CROW (CONT'D)

It's time for you to take your place on the council. That's one of the reasons I came by.

JACOB CROW

I'm going to grab a pop from the fridge. Would you like one?

WYATT CROW

Do I look like some kind of prepubescent?

JACOB CROW

What about you?

Lallo looks at his father... back at Jacob.

LALLO CROW

No thanks.

Jacob enters the kitchen.

Wyatt strikes another match and puffs on his pipe. He stares through Lallo as they sit in silence.

KITCHEN

Jacob opens the refrigerator door and grabs a soda.

He opens it with a bottle opener nailed to the wall.

He takes a sip.

LIVING ROOM

Wyatt puffs on his pipe. Jacob enters the room and takes a seat on the couch.

WYATT CROW

Is everyone settled in. Do I have your undivided attention?

JACOB CROW

Yes father.

LALLO CROW

Yes father.

WYATT CROW

Are you sure? Because time is a precious thing and I'd rather not waste it.

JACOB CROW

(frustrated)
Yes. Were listening.

WYATT CROW

Don't take that tone with me.

Jacob takes another drink of his soda and places it on the coffee table.

Wyatt takes another puff from his pipe.

WYATT CROW (CONT'D)

So back to business... As I was saying. I heard about your friend Charles. How he plans on enlisting. An admirable sacrifice. If I were young I would do the same.

JACOB CROW

I guess news really does travel fast on the Rez.

WYATT CROW

You should know by now that nothing happens on this reservation without me knowing about it. And with your friend gone you have no excuse to continue working as a lowly day laborer.

JACOB CROW

It's honest work. Work you helped us find.

WYATT CROW

Perhaps for your childhood buddies, but you. I think it's time you stop messing around. Playing architect. When I got you and your cohorts a job in construction I assumed it was a phase, and I thought it would help you build some character, but not a lifelong career. You're a Crow. Your place is on the council. Like your father, grandfather and his father before him. You need to grow up. Start acting responsibly. The both of you. You're already twenty nine years old. You have no wife, no sons. And you. You still live in a shack in your brother's back yard. This is not the behavior of the men I raised you to be.

JACOB CROW

Maybe I don't want to be on the council. Maybe I'm happy with the way things are.

WYATT CROW

I don't care what you want. What I care about is what's right for this family. For our bloodline. Our tribe. Who will carry on our legacy? Bring forth the next generation.

Jacob takes another drink of his pop.

WYATT CROW (CONT'D)

What about this Enola girl. I know the two of you have been courting.

LALLO CROW

Wow. He really does know everything.

JACOB CROW

We went on one date. One--

WYATT CROW

One was enough for your mother and I. She sacrificed her life so that this family could carry on. It's your responsibility. Your obligation to pass on our family name.

JACOB CROW

Is now really the best time to be talking about this? Our shores were attacked only yesterday. The country is on the brink of war. A lot of good men. Native men, are going to die--

WYATT CROW

Which is precisely why it's more important now than ever. I hear she's a good young woman. From a good family. Good stock.

JACOB CROW

Good stock? She's not an animal.

WYATT CROW

We're all animals. Besides. Don't be obtuse. You know exactly what I mean.

JACOB CROW

You're my elder so I must respect you. My father so I must love you, but I'm a grown man. I will choose my own path and my own wife. The woman who I'll have sons and daughters with. When I'm ready.

WYATT CROW

Or perhaps you're waiting for your friend Charles to leave so you can have what you really want--

Jacob violently slams his hand on the table.

JACOB CROW

Don't you say that. I would never--

WYATT CROW

But you would. Anyone can tell. The way you look at her. Ever since the three of you were children--

The two men stand. They posture.

Face to Face. The tension in the room is thick. Suffocating.

Lallo jumps up and attempts to stand between them but, the coffee table is in his way.

Clumsily. He grabs his brother by the shoulder.

LALLO CROW
Father-- Brother. Please.

Father and son stare at each other. Each refuses to back down.

Wyatt adjust his blazer. Pulls a pocket watch from his vest pocket. He opens it. Checks the time.

WYATT CROW
The day grows short. Perhaps it's
time I take my leave.

Jacob lowers his guard.

JACOB CROW
Perhaps.

Wyatt walks toward the front door. He stops.

WYATT CROW
Think about what I've said. Take
some time. Sleep on it.

INT. RED FEATHER HOME - NIGHT

LIVING ROOM

A record plays on the phonograph. Grandpa is asleep in the living room chair. The two boys; Charlie JR and Egbert sit on the floor and play a game.

KITCHEN

Big sits at the kitchen table. It's set and prepped for dinner. He drinks a cup of coffee and reads the local paper.

Marian prepares dinner.

MARIAN
Did you talk to Jacob about
enlisting?

BIG CHARLIE
I did.

MARIAN
I doubt he was able to talk you out
of it?

BIG CHARLIE
No, but if it makes you happy to hear. He gave it his best shot.

MARIAN
It doesn't make me sad.

BIG CHARLIE
He's going to come with me after work on Friday. I'd like it if you came to. Bring the boys.

MARIAN
I don't know. I don't know if I'm ready for that.

Big stands up and puts his arms around Marian.

BIG CHARLIE
That's okay. Either way. I understand.

Marian turns and faces Big.

BIG CHARLIE (CONT'D)
Enough talk of war. How about we have a normal family dinner? I'll tell some bad jokes. You'll pretend to laugh. How does that sound?

MARIAN
That sounds nice.

Marian gives Big a kiss.

MARIAN (CONT'D)
Speaking of. Dinner is almost ready. Why don't you go and wake up Chope' and tell the boys to wash up.

Big pulls Marian in and grips her tight.

He slowly releases his warm embrace and leaves the room.

BIG CHARLIE (O.S.)
Come on boys. Play time's over. Go get cleaned up. It's almost time for dinner.

Marian begins to place the food on the table.

TIME CUT:

The family is seated around the dinner table. Marian puts portions of food on Grandpa's plate and passes the dish to Big. He takes a portion and hands it to Charlie JR. Charlie JR serves his brother Egbert, before he serves himself.

CHARLIE JR

Wait.

They all pause.

CHARLIE JR (CONT'D)

Maybe we should say a prayer first.

Marian looks to Big.

BIG CHARLIE

I think that's a great idea. Well?

CHARLIE JR

You want me to do it?

BIG CHARLIE

It was your idea.

CHARLIE JR

Okay! Everyone take each other's hand.

Each member of the family takes the hand of the person who sits next to them.

CHARLIE JR (CONT'D)

Bow your heads.

Marian smiles at Big as they bow their heads.

CHARLIE JR (CONT'D)

Our Father, who art in heaven,
hallowed be thy name.

TITLE OVER BLACK

"Where the Moon Is"

CHARLIE JR (V.O.)

Thy kingdom come. Thy will be done.
On earth as it is in heaven.

END EPISODE