

# Traveler's Sketchbook

what you'll see on your journey



# *Prepare a Noble Death Song*

Written by  
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# Executive Summary

**Genre**  
Historical / Horror

**Page count**  
99

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## **Logline**

A former English slave reluctantly leads a contentious Shawnee-English search party that becomes hunted by a Medusa-like creature, forcing the group to unite to survive.





***Onibaba***  
Director Kaneto Shindo  
© 1964 Kindai Eiga Kyokai

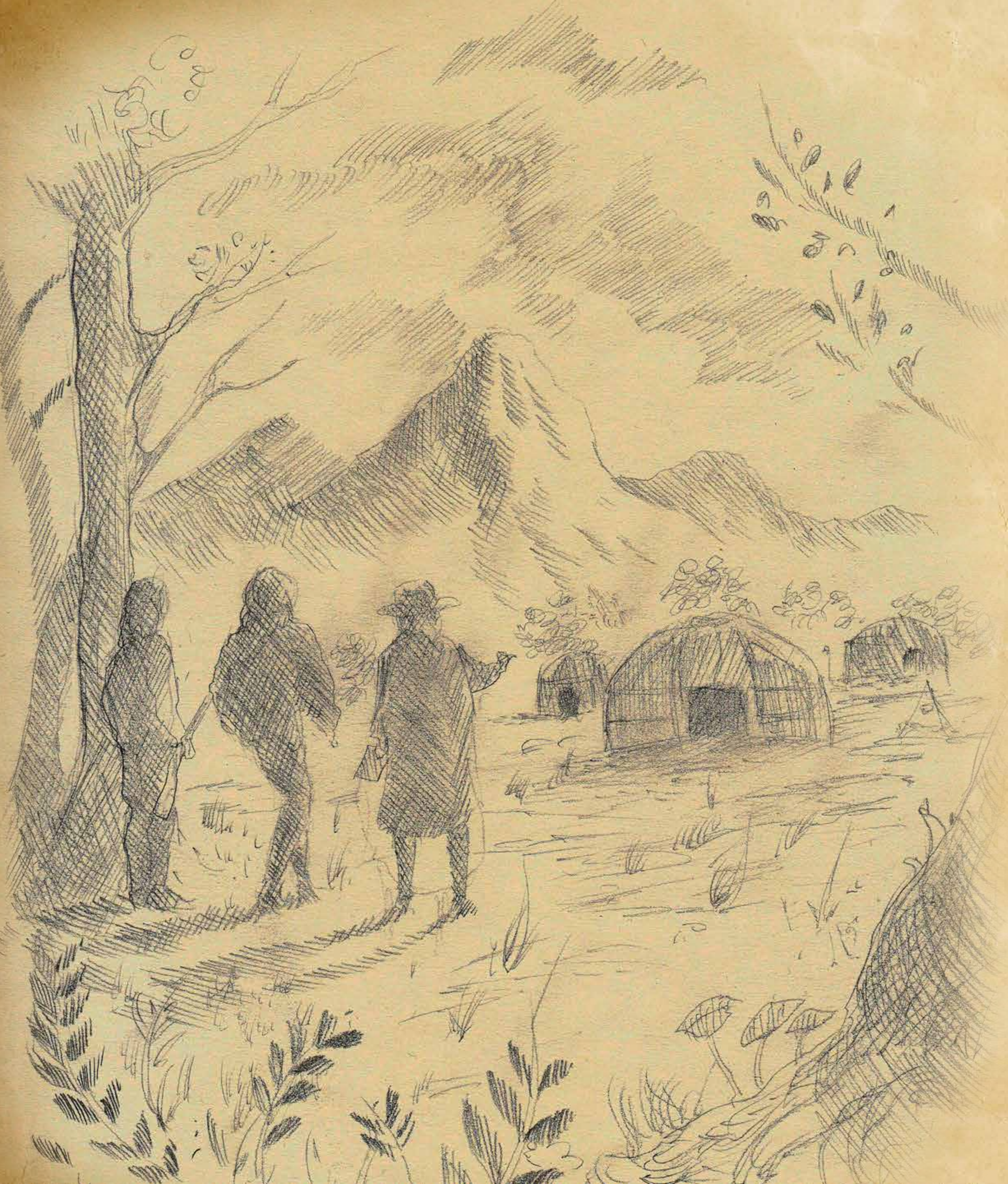
# Story

We open on a Shawnee village nestled in the forests of 1698 Pennsylvania, which serves as a tranquil paradise for the indigenous people. Women farm and craft pottery, men play kickball and tell stories, while children and pets chase each other. For our protagonist, PEPEKIHŠIMO, this is all he ever wanted. His tranquility turns turbulent when three Englishmen (AUGUSTUS, WILLIAM, and CHRISTIAN) stagger in, wounded and lost.

After learning they are searching for their kidnapped niece, a tribal council meeting votes to assist the Englishmen. Pepekihšimo, a former slave of English occupiers, reluctantly serves as a translator for the search party comprised of three other Natives picked for their unique strengths: HAAYIITAAΘKAKA, WAAPIHŠIMO, and HOWEŠIPEMHΘE.

Over their search, past traumas, untrust, a language barrier, and cultural/spiritual differences tense the dire situation. Minimal clues only guide their investigation for so long before it dies out. The group searches a cave system after they determine it's the only place the abductor and abductee can hide. Once inside, Pepekihšimo's worst fear is revealed. The Englishmen heard about the cave kept secret due to the cultural myth and figured it untapped of resources. Pepekihšimo discovers the elaborate ruse for wealth and is ready to dispatch the Englishmen.

Unfortunately for the group, the only mythological being in this story is the missing child. The Creature hunts the group as they are forced to unite or suffer horrific deaths. The misery of suffocating darkness, constricting passageways, and the worst of humanity is only shrouded by the ghastly creature. While maneuvering the underworld labyrinth, our protagonists are butchered and harvested one-by-one. Those that escape will never be the same.





*Kanał*

Director Andrzej Wajda

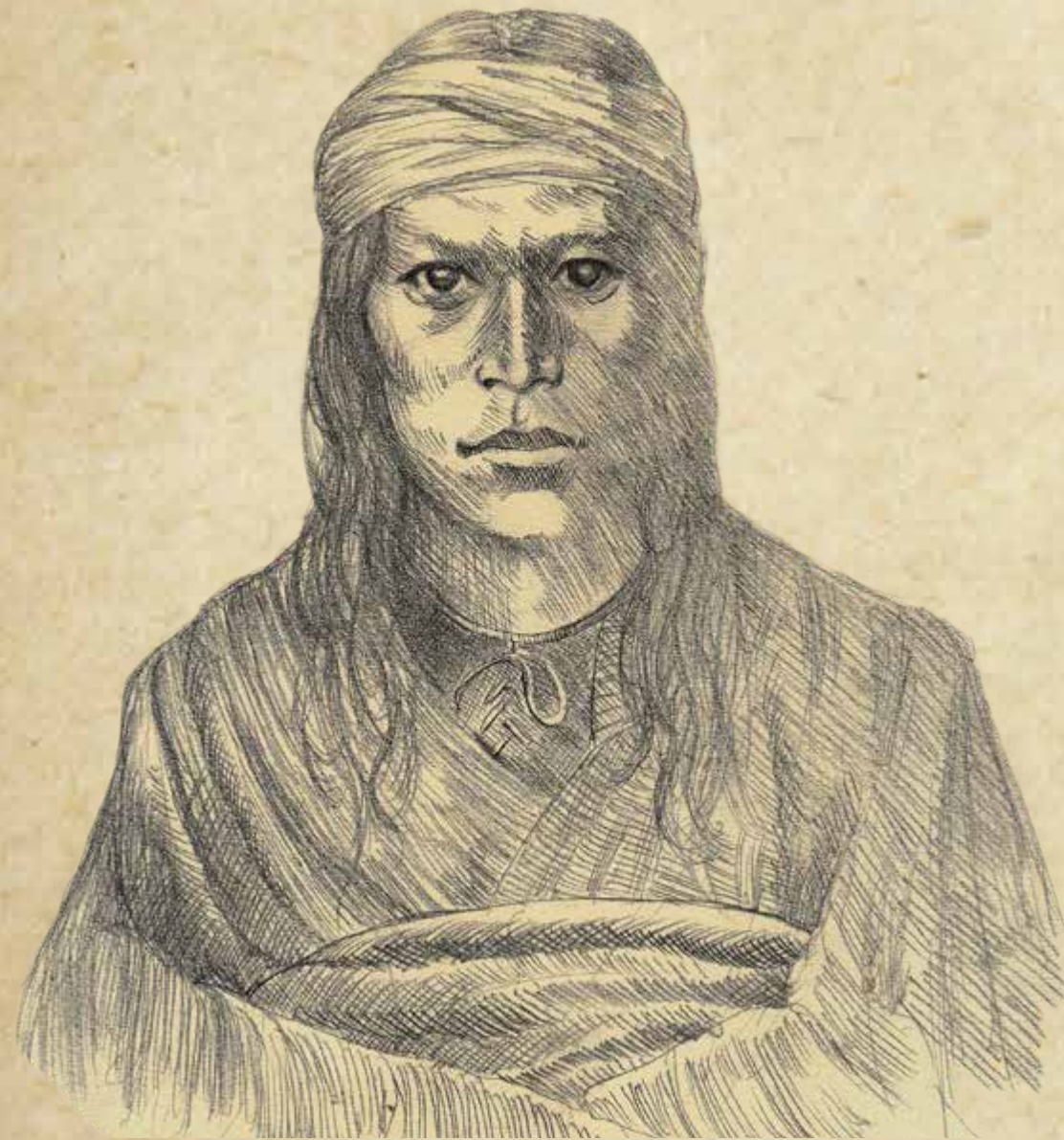
© 1957 Studio Filmowe KADR

# The Saawanooki

Pekowi division of Shawnee Natives.

## PEPEKIHŠIMO

One Who Calls in the Dark



23, a smart warrior who never removes his coat due to his keloid-scarred torso given by the behest of English slavers. He burned off the joints of his pinky to honor each of his family massacred. This past leads him to crave and value two things: peace and family. This duty to his tribe forces him to help the Englishmen as he is the only one that capable of speaking English. Despite his hatred for the English, he'll have to work with them to protect those he cares for.

## HAAYIITAAΘKAKA

One Who Stamps Firmly



20, an ironic name given his cowardice and scrawny build. Haayiitaaθkaka imitates Pepekihšimo, yet always falters. Through his honesty and humor, he somehow makes the helpless puppy-look charming. He's got all the typical things young, insecure men have on their mind: proving their manliness and women. Over the course of the film, he might just prove his worth.

## WAAPIHŠIMO

One Who has a White Voice



26, an empathetic, intelligent man who, unlike Pepekihšimo, has only heard tales of English brutality. He views English goods as the future and most valuable commodities and desperately wants a stake in these goods. In dealing with people, he embodies the modern day, "he's book smart, not street smart."

## HOWEŠIPEMHΘE

One Who Travels Well



34, a riddle wrapped in an enigma; one can never tell what he feels just by looking ... but when asked, he'll shoot with sedated cool. His age brings wisdom the others consult regularly. When his advisees don't listen to his insight, he sighs at the floundering buffoonery that results. He radiates a stern, indifferent aura ... as if you had an uncle Howešipemhθe.

# The Englishmen

AUGUSTUS



25, at first glance, an average Englishman in Colonial America. At second glance, something is missing — a light behind his eyes. Coming from a family of Rangers, Augustus believes the indigenous peoples are primitive savages and has no respect for them. Despite his best attempts in restraint, his guise will erode throughout the film. His true morals will be revealed and cause contention among the human side of the human vs. Creature battle.

WILLIAM



32, while distance relatives of Rangers, Quakerism influenced William's development more than anything else. A man who was led by his Inward Light and "let his life speak." After years of hardship, he strayed from Quakerism. His Inward Light has morphed into an internal conflict regarding faith. Facing horrors his nightmares couldn't conjure, his faith will be tested like never before.

CHRISTIAN



17, nephew to William, the timid boy is a devoted Quaker struggling to persevere with his faith when in the company of his faithless role models. He has the presence of a frightened, malnourished kitten. In a way, he is William's past: an optimistic, compassionate, faithful man.





*The Witch*  
Director Robert Eggers  
© 2015 Parts and Labor, et. al



# *The Creature*

When would-be rescuers pursue bellowing, mournful cries, they find a beautiful woman. Once in arms reach, the woman's head spins around, revealing a ghastly face with eyes bursting with light. Staring into the light, the person is paralyzed as the Creature's fingertips burst into claws — ready to be eviscerated and eaten.

The film's legend states the Evil Spirit formed the Creature to torment the Saawanooki. After hearing their prayers, the Great Spirit banished the Creature to a cave. Some Saawanooki believe it's just a legend to keep children from exploring dangerous caves ... others do not.

**In actuality, the Creature is an amalgamation of different Native American legends:**

In Wabanaki folklore, Pskegdemus (literally Swamp Woman) is a monster that uses its cries to lure people to their deaths.

In Sioux folklore, Winyan Nupa (Double Face) is a two-faced humanoid creature that is normal person on one side and a ghoulish face on the other. The legend says if a person sees the ghoulish face, they become paralyzed. Subsequently, they are killed and eaten by Winyan Nupa.

# Structure & Tone

As most films, we begin with our protagonist's normal, ideal world. The fun and familiar world is disrupted by the arrival of the Englishmen, propelling our thriller/mystery narrative. Carefully placed hints of the Englishmen's true intentions bleed unease into the film before our monster turns the film into a creature feature. At this point, the horror goes from psychological to pure body horror.

The story and visual style of the film work congruously to convey tone. While intriguing, the story is a slow burn, and the visual style reflects that. As the story devolves further and further from Pepekihšimo's ideal world, the bleaker and bleaker the visual style. As our story moves from humor and community to hatred and untrust, our visual style goes from vibrant, picturesque landscapes to narrow, pitch black caves.

The film's content, tone, and structure are best suited for an audience that appreciates thought-provoking themes and developed and arced characters, while also enjoying a good monster in the house horror flick.





*Seven Samurai*  
Director Akira Kurosawa  
© 1954 Toho Co., Ltd.

# Screenwriter Biography

Jared Larson is a Media and Journalism student at the University of North Carolina at Chapel Hill. He's written screenplays for seven years and currently serves on the script review board of UNC's Carolina Film Association.

After seeing films like *To Be or Not to Be* (1942, Lubitsch) and *The Life and Death of Colonel Blimp* (1943, Powell & Pressburger), the 21-year-old screenwriter found his love and developed a specialty for historical fiction. When not in school, working, writing, or watching films, Jared spends his free time trying to develop his catalog of work.



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