

THE VILLAGE

Shot #		MUSIC	SUPER TITLES
1.	LS WAVES MOUNTAINS BG	IN	1. The Village 2 sec FI 8 sec hold 2 sec FO 2. Script - 4 sec Don Erickson 3. Music - Richmond Hyslop 4 sec 4. Narration - 4 sec William Reid 5. Photography - 4 sec O.H. Borradaile 6. Sound - 4 sec Tom Mavrow Keith Cutler 7. Film Editor - 4 sec Arla Saare 8. Produced by 4 sec Daryl Duke 1 sec FO
2.	MLS HEAVY SURF ON REEF	MIX TO SURF	
5.	ECS ROCK AND WAVE	ENTRY OF INDIAN SONG SURF CONTINUES BG	
7.	ECS ROCKS AND WAVES		1.40 <u>NARRATOR</u> "Whale, I have given you what you wish to get - my good harpoon. Please hold it with your strong hand and do not let go. Whale, turn toward the beach of Actis, for when you come ashore there, young men will cover your body with bluebill duck feathers, and with the down of the great eagle. And you, whale, will be proud of all that you will hear them say of your greatness.
11.	QUIET WATER	FADE OUT SURF AND SONG	

12. PAN FROM SEA TO VILLAGE MUSIC IN 2:15 NARRATOR
At the edge of nothing, at the beginning of land, the Indian village of Kyuquot. And if you were to step ashore here, as a visitor, it would be hard to imagine it as it once was ... in that strange, wild, tumultuous and magical time, when men were known by the qualities of animals, and animals had the power of gods.
13. PAN ACROSS WRECK OF BOAT TO PATH AND HOUSES 2:44 NARRATOR
But now the past stands like a wreck upon the beach. Crumbling, disregarded, no longer useful ... salvaged in the arthritic memories of the old ... a song from an age that's gone.
14. LS SHED PAN RIGHT TO PORCH AND DEBRIS 3:09 NARRATOR
Of the huge potlatch houses, only the foundations can you sometimes discover, hidden under grass beside the ancient mounds of clam and mussel shell. The canoes forty feet long carved from the cedar giants are no longer built .. and the men who rode them, hemlock twigs on their foreheads, mussel-bladed harpoons in their hands, going out past the reefs in the search of the mammoth whale ... where are they?

20. MS STANISH AND BOY PULL
CANOE TO WATER

4:33 NARRATOR

The time is now .. to be lived, to be understood in its own particular way. Beyond the mountains lies the familiar Canada - to them a rumoured, remote, half-understood land. Their world is more immediate. At such an hour, at such a place, the sea, the wind and the bitter reef fashion it.

23. MCS STANISH AND BOY IN CANOE

6:28 NARRATOR

A world that is immediate ... and a life directly a part of that world. Like those of his generation Stanish John is an expert fisherman. Everything he has done since childhood has equipped him to know the sea ... the images of the sea have shaped his language, has shaped his thoughts.

28. MS TWO IN CANOE GETTING ABOARD
FISHBOAT. STANISH ENTERS CABIN

MUSIC WIPED BY

SOUND OF ENGINE
STARTING AND
CONTINUING

34. MLS BOAT MOVING THROUGH GAP.
PAST REEFS AND TO OPEN SEA

8:12 NARRATOR

The sea. "Tooputchl." Their world. And the old telling stories of the long ago. Of monsters and magic pools and the reef that was named 'old man' for the spirit who lived there. What can all this mean now?

SOUND OF ENGINE
FADES TO SILENCE

55. CS INDIAN CAULKING BOAT

10:54 NARRATOR

Without help from the government, without health and medical care, without relief supplies, it is doubtful whether the villagers could survive. Few of the fishermen can make enough during the short and increasingly regulated fishing season to last their families through the winter. Yet the families are large ... young and old staying on under one roof.

59. MS SIMIAN JAMES AND HIS WIFE
DRINKING TEA

MUSIC OUT ON ENTRY
OF SOUND

SOUND BEGINS WITH TEAPOT
PLACED ON STOVE. CONVERSATION
CONTINUES TO END OF SEQUENCE

CLOSEUPS OF EACH CUT TO
DIALOGUE

11:38 NARRATOR

In the old one catches a glimpse of the humour and vigour of the past. Simian James hunted hair seals long ago, travelling on schooners as far as Japan and San Francisco. He and his wife are in their eighties ... their language is like the sound of waves among the black rocks. They talk of many things.....

60. RIGGING OF STANISH'S BOAT.
SECOND BOAT IN DISTANCE ON
CALM SEA

SOUND OF ENGINE
TROLLING

11:40' NARRATOR

A mile or two beyond the reefs,
Stanish lets out his lines. Three
lines to each side of the boat, five
or six hooks clipped onto each of these
lines. (PAUSE) The work of fishing
is exacting and methodical business
a repetition of the same actions over
and over again, ten, fourteen,
sixteen hours a day

(PAUSE)

A fisherman can make a good living,
if he has luck, and if he keeps at it ..
if he does not allow high winds and
broken tackle to discourage him ...
if the spring salmon and coho are
attracted to his hooks ... if his
boat can hold up to the pounding of the
sea.

62. OTHER BOATS THROUGH RIGGING

63. STANISH MOVING TO OTHER SIDE
OF COCKPIT

GIRDY CHAIN BEGINS TO BE
EVIDENT IN WITH SOUND OF
ENGINE. THROUGH FOLLOWING
SEQUENCE SYNCED SOUND OF
STANISH OPERATING CLUTCH
OF GIRDIES.

15:30 NARRATOR

Once, the villagers could catch their salmon from canoes in behind the reefs where the sea was calm. But the salmon were plentiful then. Now larger boats are needed to comb the sea farther and farther out into the Pacific... and every year, it seems to the fishermen, there are less and less salmon to catch. (SLIGHT PAUSE)

Yet it is not only the Indians who fish them; Canadians, Americans, Japanese ... all seek salmon schools, by trolling, gillnetting, purse-seining.

16:07 NARRATOR

In a highly competitive, increasingly commercialized industry, it takes money to buy, to equip, to run a fish-boat ... and it is not always easy to see a profit beyond the expense. Yet, on this profit of a few months fishing a family must live next winter. The boat's equipment must be renewed in the spring ... and next year ... how will the fishing be then? More boats and less salmon? (SLIGHT PAUSE) What is the end to be, the Indian sometimes wonders, on this seacoast that was once his own.....?

16:56 NARRATOR

But why wonder? What is the use? Stanish goes on fishing. What else can he do? The men of his village go on fishing. It is what they expect their sons to do after them.

64. CS LINES RUNNING FROM
GIRDIES

68. MCS STANISH AND BOY PUTTING
OUT MORE HOOKS

70. STANISH LOWERING WEIGHT
OVER GUNWHALE

17:37 NARRATOR

A lazy sea, as luck would have it ...
almost without swell ... in the wake
of Stanish's boat ... and the hooks
hanging thirty fathoms down.
And the sun going in and out behind
the high clouds which hardly move.
A rare, quiet day on the Pacific ...
and there is nothing to do but wait.

71. CS STANISH TALKING TO BOY

18:02 NARRATOR

72. CS BOY LOOKING UP AT POLE

73. CU POLE WITH BELL

.... Wait for the salmon to approach ...
to nose the hook ... to strike
wait for the pole to bend, and the
warning bell to tinkle ... wait for
the twisting silver body to rise
against the prong of the gaff, to
stiffen on the wet boards of the boat ..
wait for the few dollars it will bring
at the fish camp.... wait

SOUND OUT

77. CU LINE IN WATER

MUSIC IN

78. CS STANISH

18:37 NARRATOR

Well ... there are whalebirds to watch,
and one's neighbours ... the lines are
set, the sea is gentle.

83. CU FISH SURFACING WITH
SPLASH

19:02 NARRATOR

84. MS STANISH GAFFING FISH

"Welcome, friend Swimmer, we have met
again in good health. Welcome,
Supernatural One, you, Long-Life-Maker,
for you come to set me right again,
as is always is done by you."

STANISH ^{LANDS} ~~LEANS~~ IT, CLUBS IT,
PULLS HOOK FROM MOUTH

19:18 NARRATOR

The long wait is over. There will be more fish. Sometimes the boat turns for home filled with salmon. Spring, coho ... one or two halibut. When he returns Stanish will tell about it, "One big one, eight or nine others. Pretty good." Salmon is food, salmon is money, salmon is life.

90. CU FISH HAULED IN, GAFFED
AND LANDED

20:05 NARRATOR

"We have come to meet alive, Swimmer. Do not feel wrong about what I have done to you, friend Swimmer, for that is the reason why you come, that I may spear you, that I may eat you, Supernatural One, You, Long-Life-Giver, you, Swimmer."

HOOK IS PULLED FROM FISH'S
MOUTH AND THROWN BACK IN SEA.
SLOWLY THE SPOON TRAILS DEEPER
TILL IT DISAPPEARS

20:30 NARRATOR

But there are never enough of them. Once upon a time ... but that is an old theme ... always, it seems, the past was better. Always, it is said: there were salmon then, so many salmon you wouldn't believe it. And perhaps there were,

94. MCS STANISH REACHES FOR FISH
BEGINS TO CLEAN IT

21:35 NARRATOR

There is so much that is difficult to believe: that these people, once, were prosperous and powerful and owned slaves, and at ~~the~~ Potlatches gave away all ~~t~~hey owned to prove how wealthy they were.

It is hard to believe this... on a day lukewarm with sunlight, at sea with Stanish scouring the coho clean ...

98. STANISH LEAVES STERN COCKPIT
MOVES TO PILOT HOUSE DOOR
MUSIC MIXES SLOWLY WITH
ENGINE UNTIL LOST COMPLETELY
WITH CUT TO INTERIOR OF CABIN
99. STANISH ENTERS CABIN.
SITS AT WHEEL. TURNS
TO TURN ON RADIO
SOUND OF SHIP TO SHIP RADIO
EMERGES OUT OF ENGINE ROAR.
RADIO CONTINUES TO CONCLUSION
OF SEQUENCE
106. NICOLAYE STANDING IN
CANOE SPEARING SEA
URCHINS
MIX TO MUSIC
23:38 NARRATOR
The world presses in with its alien
anxious voices ... its electronics,
atoms, instalment plans. Yet sea
gull eggs still are gathered from
the rocks, berries from the forest,
sea urchins from the tidal pools.
116. CHILDREN RUNNING
THROUGH FOREST
MUSIC MIXES TO SOUND
OF CHILDREN RUNNING AND
SHOUTING. SOUND CONTINUES
THROUGH SEQUENCE
117. LS SWING AND FOREST
24:46 NARRATOR
And of the voices that turn upon the
children's world, insistent to teach
it Magna Carta, Union Shop, Effective
Living --- if they are heard at all --
they are soon lost in the forest
clearing ...
119. LS GIRL SWINGING
25:03 NARRATOR
.... but the village is not lost ..
not in any mement of swinging towards
the sunlight -- because the village i s
home - the centre of all that is
certain ... haven against all
encounters.

SOUND MIXES TO MUSIC

129. FISH HAULED TO SURFACE,
GAFFED AND THROWN INTO BIN

26:15 NARRATOR

For a moment, the salmon gleams wildly in the afternoon ... and in the next is suffocating, beyond its element.

131. BOY AT BILGE PUMP

132. CU STANISH

26:30 NARRATOR

Stanish steers his boat on a brimming sea. Patrick pumps out water, helps his father, later to sit watching the wide margins of the summer day.

136. TILT UP FROM PUMP
TO PATRICK

137. CU STANISH

26:50 NARRATOR

Patrick goes to a residential school in the winter as his father did before him. Stanish remembers it mostly as a time of chopping wood ... but he did learn to read and write ... and become aware of the world newspapers and paperbacks, princes and passion, war and wages.

140. IS STANISH'S BOAT TROLLING.
SECOND BOAT BG. ROUGH WATER

27:14 NARRATOR

And this is the world that every year expands upon the everyday life of the Indian.

141. CS MAKING SANDWICH AT STERN
OF BOAT - TILT UP TO CS STANISH
WHO TAKES BITE

27:13 NARRATOR

Is it to be resisted or accepted?

142. CU BOY

27:37 NARRATOR

Patrick could go through high school ... to technical school ... or to University even. But what for? In order to return to the village to log or fish? Or, to leave his village behind him and venture on a life of loneliness?

144. CU BOY

28:05 NARRATOR

The question asks him to choose between the life of an Indian or that of a white ... and for him there is no choice possible. The village is his home... he can belong nowhere else. Whatever the transformations of the village he will be part of it. The village must answer the question for him.

145. LS BOAT IN ROUGH WATER

MUSIC DIES TO SILENCE

146. CU HAND WINDING GRAMOPHONE

147. CS HAND PLACES NEEDLE ON RECORD

MUSIC IN ROCK & ROLL
MOTIF

150. BOY LEAVES GRAMOPHONE AND SITS ON TOP PORCH STEP. OTHER MEMBERS OF FAMILY GROUPED BELOW

28:50 NARRATOR

One looks about and suddenly the transformation seems complete. Families become those to be found in any North American suburb ... with the same values, the same tastes, the same regard for appearances. Now some of the adults smilingly apologize for the old society, many of the young deride it.

154. CU NICOLAYE CALLING
OTHERS

30:28 NARRATOR

But even in the midst of this transformation from the Indian to the white world occurs something that has nothing to do with 20th century western society ... but belongs to a culture and a race apart.

160. CU HAMMERING OPEN SEA URCHIN
TILT UP TO MAN EATING PORTION,
OF INSIDES

31:03 NARRATOR

Not to be described in terms of Potlatch or Winter Dance, totem pole or wolf mask; and at the moment seemingly beyond the threat of comic book and canned beer, this is the compelling and the unconscious attraction of the tribe.

166. MS GROUP ON BEACH EATING
SEA URCHINS

31:56 NARRATOR

A way of being, of doing, of feeling which enters into every act, every thought of the individual... this prehistorical unity of the people has been durable. But with the increasing pressures of the white man's world can the essential structure of the tribal group survive, the harmony remain? Can the strength of the past live on among the people ...?

171. PROW OF BOAT AMONG WEEDS

MUSIC MIXES TO INDIAN
SONG. FADE IN SONG
SLOWLY. HOLD SONG
TILL END OF SEQUENCE

176. FLOWERS AGAINST BOAT BOW

FADE MUSIC OUT

177. CU OLD MAN LYING BLIND IN BED

FADE IN SOUND.
OLD MAN TALKING

33:17 NARRATOR

177a. TWO SHOT OF OLD MAN
WITH SON STANDING BY BED

What can a man pass on of all his
coming and going? Of all his days
upon the rising sea? Of all his walking,
his talking, his firelight, his
family ... what can he say now to
those he leaves behind?

177b. CU SON

177c. CU OLD MAN

35:35 NARRATOR

In the rhythm of language, the images
of life, father to son, family to
family, the tribal integrity is
maintained. (SLIGHT PAUSE)
"Look at me, Old Man, that the
weather made by you may spare me;
and, pray, protect me that no evil
may befall me while I am travelling
on this sea, Old Man, that I may
arrive at the place to which I am
going, Great Supernatural One,
Old Man."

178. IS STANISH AND BOY COMING ASHORE

MUSIC IN

180. CU STANISH IN CANOE PUSHING
WITH OARS

36:47 NARRATOR

In this century a people will live
together with pride or be lost among
those who crowd around them, and we will
know little of what died there ... or
all that prevailed.

184. STANISH AND BOY WALKING TO
DOOR OF HOUSE

MIX SLOWLY MUSIC
TO SONG. SONG HELD TO
FINISH.

187. UP ANGLE THROUGH BROKEN
ROOF OF SHED. RAIN
DRIPPING AND SPASHING PAST

SUPER TITLE
A CBC Vancouver Production.

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