



9. At the meeting between Josh and Chief Broken Hand, the aging Indian leader admitted that if the other tribes wanted to give up their land, the Cheyennes could not hold off the white man alone. "Our young men are brave, but if we stay in these hills they will be killed." Josh listened.



10. First to spring to his feet was Little Dog, son of Broken Hand. "It is better if my white brother goes," he cried. "Things must now be said that cannot be said before him." As Josh left, he could hear the warriors shouting that Broken Hand betrayed them; now they would never make peace.



11. Hours later Appearing Day sought out Josh, imploring him to go to Little Dog, son of the chief. Josh went. He found Little Dog in the lodge of the medicine man. To his own suggestion that the south might be a better place to live, Little Dog cried, "Then let the white men go south!"



12. What Josh did not know was that his every meeting with Appearing Day had been jealously watched by American Horse (Hugh O'Brian), close friend of Little Dog. Thus he was totally unprepared when American Horse jumped him inside the fort, and only the timely intervention of the soldiers saved his life. The episode did nothing to calm matters.



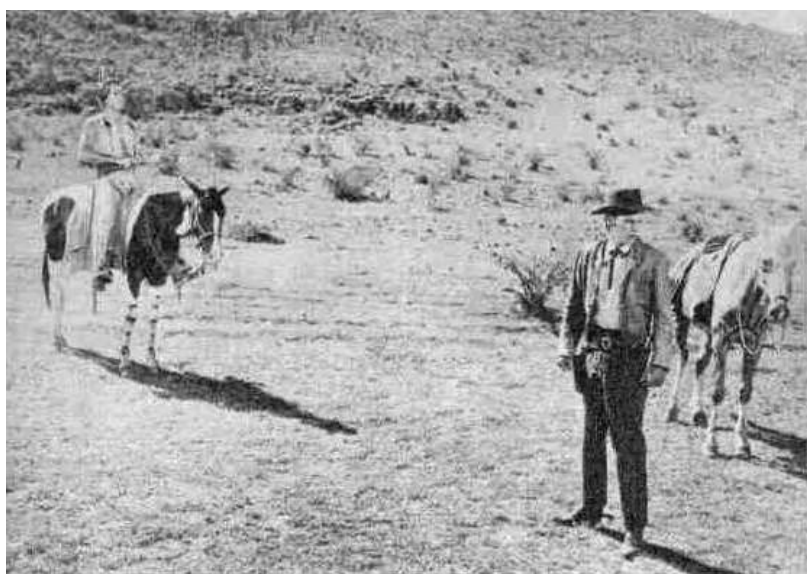
13. The situation was further complicated when Appearing Day, ignoring the 200 horses that American Horse was about to pay for her as a wife, appeared at the fort and trustingly placed herself in Josh Tanner's hands. "Don't go through with this unless you mean it," advised Ann Magruder, concealing her own feelings for Josh. "I know what it is like to be hurt."



14. It was into an Indian village torn by dissension— young warriors against the old—that the troopers rode a few days later. Was it to be the peace that Josh had negotiated with Chief Broken Hand? Or was it to be the war Josh had inflamed through his innocent meetings with Appearing Day? War—or the white feather of peace? Everyone was tense.



15. True to his word, Chief Broken Hand held his tribe to the treaty he had signed with the white men. Only his son Little Dog—as fierce as he was in his youth—and American Horse held out for war. And they meant it. Two warriors challenged the Post troops. Brave or foolish? Watching his son taunt them, Broken Hand knew. They were brave.



16. Unarmed, Josh went out to talk with the pair. When this failed, he tried to break them with taunts, knowing that if they shot an unarmed man the Cheyennes would look upon them as cowards. With a cry of rage, American Horse fired and missed. For thus staining the honor of the tribe, Broken Hand himself shot American Horse.



17. "Little Dog, hear me!" It was Appearing Day, riding in where no woman belonged. "He did not take me! It was I who came to him!" Slowly the tenseness left Little Dog. Once more he saw Josh as a brave friend. For the benefit of his tribesmen he leaned over and shook hands. And also for the benefit of his tribesmen he charged.



18. Little Dog was shooting to kill. "Bring him down!" ordered the Colonel, no other choice before him. Little Dog fell from his horse. Slowly, Broken Hand gave the signal and the tribe departed. Now the prospectors and ranchers could take over. And Josh could lay out his town site where the wigwams stood. The Indian wars were over.



19. So the death of Little Dog meant more than the end of Cheyenne fighting in the West. There was a sadness but there was also a hope, a promise of happiness to come for Josh Tanner the surveyor and the Indian maid named Appearing Day. Gently he drew her to him and murmured, "We're going to find a pretty good life together." **END**

### Cast of "White Feather"

Josh Tanner.....	Robert Wagner
Colonel Lindsay.....	John Lund
Appearing Day.....	Debra Paget
Little Dog.....	Jeffrey Hunter
Chief Broken Hand.....	Eduard Franz
Lieut. Ferguson.....	Noah Beery, Jr.
Ann Magruder.....	Virginia Leith
Magruder.....	Emile Meyer
American Horse.....	Hugh O'Brian
Commissioner Trenton.....	Milburn Stone

Adapted from the PANORAMIC CINEMASCOPE  
Production—Released through 20TH CENTURY-FOX  
PICTURES—Produced by ROBERT L. JACKS—  
Executive Producer, LEONARD GOLDSTEIN—Directed  
by ROBERT WEBB—Screenplay by DELMER DAVES  
and LEO TOWNSEND—Based on a Story by JOHN  
PREBBLE—Color by DELUXE—Adapted for SCREEN  
STORIES by TOM RUSSELL