



**GENERAL CERTIFICATE OF SECONDARY EDUCATION**

**DRAMA**

From Concept to Creation

**A583**

This paper may be issued to teachers upon receipt and given to candidates up to ten weeks before the start of their examination.

**Monday 1 February –  
Friday 4 June 2010**

**Duration: 10 hours**



Candidate Forename		Candidate Surname	
--------------------	--	-------------------	--

Centre Number						Candidate Number				
---------------	--	--	--	--	--	------------------	--	--	--	--

**INSTRUCTIONS TO CANDIDATES**

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes above.
- You must consider **both** the script extract and the stimulus item on pages 6–22.
- You must submit a working record.
- To prepare for the examination you must work on **both** the script extract and stimulus item with your teacher for up to 10 weeks before the examination.

**INFORMATION FOR CANDIDATES**

- The total number of marks for this paper is **80**.
- This booklet contains a script extract from 'Indians', and a stimulus item 'Pioneers'.
- You may take with you into the examination any preparation material.
- This document consists of **24** pages. Any blank pages are indicated.

## READ THIS INFORMATION FIRST

- You may work as an individual or in a group of between one and six for your Examination.
- Your work must be clearly identifiable.
- You must produce your own working record.
- When creating work that is to be marked, in the ten hour examination, you will be supervised by one of your teachers.
- For your working record you will have up to one hour, after completing the ten hours, to evaluate and reflect your response to your chosen brief.

### Preparation and Exploration

There is a preparation period of a maximum of 20 guided working hours before the examination. During this period you should consider both the script extract and the stimulus item with your teacher.

This period allows you to research, investigate available resources, take part in workshops and develop your working groups if appropriate.

By the end of this period you will have selected **one** of four briefs described below and recorded this for your working record.

### The 10 hour Examination

The four briefs available to choose from are:

- **The Performer (devised) Brief**

You must devise and perform a drama which relates to either the script extract and/or the stimulus item. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

- **The Performer (text extract) Brief**

You must perform a section of the text extract. Your performance must last no longer than 10 minutes. Each person in your group must have a minimum of three minutes exposure on stage. You can perform individually, in a duologue or as part of a larger ensemble.

- **The Deviser Brief.**

**You must choose from one of the following two options:**

- **Either Option A – Text Extract:**

The director has asked for a new scene to be written. In this scene the ‘Great Father’ asks the Senators to represent him at the meeting with Sitting Bull and Buffalo Bill. Write this scene.

- **Or Option B – Stimulus Item:**

Write a scene which explores the expectations and fears of the family, shown at the top of the rock, regarding their new life in the west.

Both scripts must show the conventions of script writing and contain stage directions and any relevant staging notes. Your script must show how your scene will end. It should be a full scene and will be between 6-12 sides of A4. You must write and explain the context of your script using the following headings:

- Period it is set in
- Genre
- Suggested performance style
- Any social, cultural and historical connection.

You will make a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your script ideas. This might include: link to the stimulus, overall intention, intended audience, use of performance space and type.

- **The Designer Brief**

You must prepare designs for the text extract. Your designs should cover any **three** of: set; costume; lighting; stage properties and personal properties; make-up; or sound. You must explain your overall design concept for the extract using the headings:

- Performance Space
- Period it is set in
- Performance Style
- Colour Scheme
- Any social, cultural and historical connection.

You must produce a presentation to the examiner, no longer than 3 minutes in length, explaining and demonstrating your design ideas. This might include: scale models of set; mock-ups of properties; costumes; masks; demonstration of lighting states and/or sound cues; make-up designs (sketches or live models).

### **Performance or Presentation**

The visiting examiner will visit the centre shortly after the completion of the 10 hour examination to mark your prepared Performances and Presentations. In addition they will collect your completed working record which must be available to take away.

**[60 marks]**

## Working Record

You must hand in your **individual** working record at the end of the 10 hour supervised examination. **Group working records are unacceptable.** Your working record must include:

- intention of the drama/design/script with any relevant background information from the period of preparation and exploration.
- subject specific vocabulary. Spelling, punctuation and grammar will be taken into account.

And evidence of:

- how relevant areas of study have been applied in relation to your chosen context – deviser, designer, director or performer
- individual contribution to the chosen brief
- a reflection and evaluation of your response to the chosen brief
- your role, that of any others and audience response must be included.

Your evaluation will be completed:

- in controlled conditions after the 10 hours
- following a final dress rehearsal of your performance/presentation
- before the examiner sees the final performance/presentation
- with up to one hour allowed for this task.

Your working record may contain notes, diagrams, sketches, CD or DVD evidence, continuous writing, storyboards, scenarios, photographs, drawings, excerpts of dialogue, designs, character notes, views and ideas of self and others, as appropriate.

Examples of format might be:

- Between 8-12 sides of A4
- Between 3-5 minutes of CD or DVD commentary
- About 700-1400 words of continuous prose
- A mixture of elements from the above.

**[20 marks]**

## INTRODUCTION

'Indians' by Arthur Kopit is a one act play. It includes the massacre of Native Americans and the character of Buffalo Bill. The play does not use conventional characterisation or plotting structures. For the purposes of this examination not all scenes in this extract have been included.

At the time of its first performance in 1969 America was struggling with civil unrest. Civil Rights activists were fighting for recognition of the rights of many minority groups including the Native Americans.

Kopit wrote 'Indians' as a response to General William Westmoreland's expression of regret at the killing of Vietnamese civilians in the Vietnam war.

Dee Brown's 'Bury My Heart at Wounded Knee' came out at the same time, a history very much from the point of view of the Native Americans. It covers the history of the Sioux Wars (Sitting Bull) of the period and the notorious events at Wounded Knee.

The song 'Soldier Blue' by Buffy Saint Marie provides another reference point.

Americanisations are used in this script.

The stimulus item 'Pioneers' is an advertising image depicting the opening up of the west and promoting the sale of harvesters.

The pioneer spirit to explore the territories of the West came from a desire to own land. This desire drove the pioneers to leave their homes and make the long treacherous journey 'out West' to own and work their own land. The journey was fraught with danger from heat, blizzards, snakes, Native Americans and loneliness. Which is why many pioneers banded together to make the journey West to a new future.

**CAST**

BUFFALO BILL  
 SPOTTED TAIL  
 \*GENERAL CUSTER  
 \*LORD THROGMORTON  
 NED BUNTLINE  
 FINLEY, A SOLDIER  
 \*GERONIMO  
 \*GENERAL SHERIDAN  
 GRAND DUKE ALEXIS  
 THE GRAND DUKE'S INTERPRETER  
 \*CADDO  
 \*CHIEF JOSEPH  
 \*OL' TIME PRESIDENT  
 \*FIRST LADY  
 \*WILD BILL HICKOK  
 \*PAULA MONDULI  
 \*GUNTER HOOKMAN  
 \*DOC HOLLIDAY  
 \*APACHE PETE  
 \*JESSE JAMES  
 \*BOB DALTON  
 \*FLORA  
 \*SAM, THE PIANO PLAYER  
 \*BILLY THE KID  
 \*BELLE STARR  
 \*OL' KLONDIKE  
 \*JOE THE BARTENDER  
 \*EMMETT DALTON  
 SITTING BULL  
 SENATOR DAWES  
 SENATOR MORGAN  
 JOHN GRASS  
 SENATOR LOGAN  
 \*FIRST REPORTER  
 \*COLONEL FORSYTH  
 \*SECOND REPORTER  
 \*A LIEUTENANT  
 \*ANNIE OAKLEY THE SECOND  
 \*SALOON HOSTESS  
 \*SALOON HOSTESS  
 INDIANS  
 COWBOYS, SOLDIERS, PHONEY INDIANS

\*Denotes a character who does not appear in this extract.

**Chronology for a Dreamer**

- 1846 William F. Cody born in Le Claire, Iowa, on February 26.
- 1866 Geronimo surrenders.
- 1868 William Cody accepts employment to provide food for railroad workers; kills 4,280 buffaloes. Receives nickname 'Buffalo Bill.'
- 1869 Buffalo Bill, the King of the Border Men, a dime novel by Ned Buntline, makes Buffalo Bill a national hero.
- 1872 Expedition west in honour of Grand Duke Alexis of Russia, Buffalo Bill as guide.
- 1876 Battle at the Little Big Horn; Custer killed.
- 1877 Chief Joseph surrenders.
- 1878 Buffalo Bill plays himself in Scouts of the Plains, a play by Ned Buntline.
- 1879 Wild Bill Hickok joins Buffalo Bill on the stage.
- 1883 Sitting Bull surrenders, is sent to Standing Rock Reservation.
- 1883 'Buffalo Bill's Wild West Show' gives first performance, is great success.
- 1885 Sitting Bull allowed to join Wild West Show, tours with company for a year.
- 1886 United States Commission visits Standing Rock Reservation to investigate Indian grievances.
- 1890 Sitting Bull assassinated, December 15.
- 1890 Wounded Knee Massacre, December 25.

The play derives, in part, from this chronology but does not strictly adhere to it.—A.K.

## INDIANS

## Scene One

Audience enters to stage with no curtain. House lights dim.  
 On stage: three large glass cases, one holding a larger-than-life-size effigy of Buffalo Bill in fancy embroidered buckskin. One, an effigy of Sitting Bull dressed in simple buckskin or cloth, no headdress, little if any ornamentation. The last case contains some artifacts: a buffalo skull, a bloodstained Indian shirt, and an old rifle. The surrounding stage is dark. The cases are lit by spotlights from above. 5  
 Strange music coming from all about. Sense of dislocation.  
 The house lights fade to dark.  
 Music up. 10  
 Lights on the cases slowly dim.  
 Sound of wind, soft at first.  
 The cases glide into the shadowy distance and disappear.  
 Eerie light now on stage; dim spotlights sweep the floor as if trying to locate something in space. 15  
 Brief, distorted strains of Western American music.  
 A VOICE reverberates from all about the theatre.

VOICE

Cody ... Cody ... Cody! ...CODY!  
 One of the spotlights passes something: a man on a horse. The spotlight slowly retraces itself, picks up the horse and rider. They are in a far corner of the stage; they move in slow motion. 20  
 The other spotlights now move toward them, until all converge. At first, the light is dim. As they come toward us, it gets brighter. The man is BUFFALO BILL, dressed as in the museum case. The horse is a glorious white artificial stallion with wild, glowing eyes. 25  
 They approach slowly, their slow motion gradually becoming normal speed.  
 Vague sound of cheering heard. Music becoming rodeolike.  
 More identifiable.  
 Then slowly, from the floor, an open-framed oval fence rises and encloses them. 30  
 The horse shies.  
 Tiny lights, strung beneath the top bar of the fence, glitter faintly. The spotlights – multicoloured – begin to crisscross about the oval.  
 Ghostly-pale Wild West Show banners slowly descend. 35  
 Then! It's a WILD WEST SHOW!  
 Loud, brassy music!  
 Lights blazing everywhere!  
 The horse rears. His rider whispers a few words, calms him.  
 Then, a great smile on his face, BUFFALO BILL begins to tour the ring, one hand lightly gripping the reins, the other proudly waving his big Stetson to the unseen surrounding crowd. Surely it is a great sight; the horse prances, struts, canters, dances to the music, leaps softly through the light, BUFFALO BILL effortlessly in control of the whole world, the universe; eternity. 45

BUFFALO BILL	Yessir, back again! That triumphant brassy music, those familiar savage drums! Should o' known I couldn't stay away! Should o' known here's where I belong! The heat o' that ol' spotlight on my face. Yessir ... Should o' known here's where I belong ...	
	He takes a deep breath, closes his eyes, savors the air. A pause.	50
	Reminded o' somethin' tol' me once by General Custer. You remember him – one o' the real dumbass men in history. Not fer nothin' that he graduated last in his class at West Point! Anyways, we was out on the plains one day, when he turned t' me, with a kind o' far-off look in his eye, an' said, 'Bill! If there is one thing a man must never fear, it's makin' a personal comeback.'	55
	(He chuckles.)	
	Naturally, I –	
VOICE	(softly). And now, to start.	
BUFFALO BILL	(startled). Hm?	60
VOICE	And now to start.	
BUFFALO BILL	But I just got up here.	
VOICE	I'm sorry; it's time to start.	
BUFFALO BILL	Can't you wait a second? What's the rush? WAIT A SECOND!	
	Silence. He takes a deep breath; quiets his horse down.	65
	I'm sorry. But if I seem a trifle edgy to you, it's only 'cause I've just come from a truly harrowing engagement; seems my ... manager, a ... rather ancient gentleman, made a terrible mistake an' booked me int' what turned out t' be a ghost town! Well! I dunno what you folks know 'bout show business, but le' me tell you, there is nothin' more depressin' than playin' two-a-day in a goddam ghost town!	70
	He chuckles	
	INDIANS appear around the outside of the ring.	
	The horse senses their presence and shies; BUFFALO BILL, as if realizing what it means, turns in terror.	75
VOICE	Bill.	
BUFFALO BILL	But –	
VOICE	It's time.	
	Pause.	
BUFFALO BILL	Be – before we start, I'd ... just like to say –	80
VOICE:	Bill!	
	The INDIANS slowly approach.	
BUFFALO BILL	– to say that ... I am a fine man. And anyone who says otherwise is WRONG!	
VOICE	(softly). Bill, it's time.	85
BUFFALO BILL	My life is an open book; I'm not ashamed of its bein' looked at!	
VOICE	(coaxing tone). Bill ...	
BUFFALO BILL	I'm sorry, this is very ... hard ... for me t' say. But I believe I ... am a ... hero ... A GODDAMNED HERO!	

Indian music. 90  
 His horse rears wildly.  
 Lights change for next scene.

### Scene Two

Light up on SITTING BULL. He is dressed simply – no feathered  
 headdress. It is winter. 95

SITTING BULL I am Sitting Bull! ... In the moon of the first snow-falling, in the  
 year half my people died from hunger, the Great Father sent three  
 wise men ... to investigate the conditions of our reservation, though  
 we'd been promised he would come himself.

Lights up on SENATORS LOGAN, MORGAN, and DAWES; they  
 are flanked by armed SOLDIERS. Opposite them, in a semicircle,  
 are SITTING BULL's people, all huddling in tattered blankets from  
 the cold. 100

SENATOR LOGAN Indians! Please be assured that this committee has not come to punish  
 you or take away any of your land but only to hear your grievances,  
 determine if they are just. And if so, remedy them. For we, like the  
 Great Father, wish only the best for our Indian children. 105

The SENATORS spread out various legal documents.

SITTING BULL They were accompanied by ... my friend, William Cody.  
 Enter BUFFALO BILL, collar of his overcoat turned up for the  
 wind. 110

in whose Wild West Show I'd once appeared ...  
 BUFFALO BILL greets a number of the INDIANS.  
 in exchange for some food, a little clothing. And a beautiful horse  
 that could do tricks. 115

SENATOR MORGAN Colonel Cody has asked if he might say a few words before testimony  
 begins.

SENATOR LOGAN We would be honoured.

BUFFALO BILL (to the INDIANS).  
 My ... brothers. 120

Pause.

I know how disappointed you all must be that the Great Father isn't  
 here; I apologize for having said I thought I ... could bring him.  
 Pause.

However! The three men I have brought are by far his most trusted  
 personal representatives. And I promise that talking to them will be  
 the same as ... 125

Pause. Softly.  
 ... talking to him.

Long pause; he rubs his eyes as if to soothe a headache. 130

To ... Sitting Bull, then ...  
 He stares at SITTING BULL.

... I would like to say that I hope you can overlook your ... disappointment. And remember what is at stake here. And not get angry ... or too impatient.

135

Pause.

Also, I hope you will ask your people to speak with open hearts when talking to these men. And treat them with the same great respect I have always ... shown ... to you, for these men have come to help you and your people. And I am afraid they may be the only ones left, now, who can.

140

SITTING BULL

And though there were many among us who wanted to speak first: men like Red Cloud! And Little Hawk! And He-Who-Hears-Thunder! And Crazy Horse! Men who were great warriors, and had counted many coups! And been with us at the Little Big Horn when we KILLED CUSTER! ...

145

Pause.

I would not let them speak ... For they were like me, and tended to get angry, easily.

Pause.

150

Instead, I asked the young man, John Grass, who had never fought at all, but had been to the white man's school at Carlisle. And thought he understood ... something ... of their ways.

BUFFALO BILL

Sitting Bull would like John Grass to speak first.

LOGAN

Call John Grass.

155

BUFFALO BILL

John Grass! Come forward.

Enter JOHN GRASS in a black cutaway many sizes too small for him. He wears an Indian shirt. Around his neck is a medal.

JOHN GRASS

Brothers! I am going to talk about what the Great Father told us a long time ago. He told us to give up hunting and start farming. So we did as he said, and our people grew hungry. For the land was suited to grazing not farming, and even if we'd been farmers, nothing could have grown. So the Great Father said he would send us food and clothing, but nothing came of it. So we asked him for the money he had promised us when we sold him the Black Hills, thinking, with this money we could buy food and clothing. But nothing came of it. So we grew ill and sad ... So to help us from this sadness, he sent Bishop Marty, to teach us to be Christians. But when we told him we did not wish to be Christians but wished to be like our fathers, and dance the sundance, and fight bravely against the Shawnee and the Crow! And pray to the Great Spirits who make the four winds, and the earth, and made man from the dust of this earth, Bishop Marty hit us! ... So we said to the Great Father that we thought we would like to go back to hunting, because to live, we needed food. But we found that while we had been learning to farm, the buffalo had gone away, and the plains were filled now only with their bones ... Before we give you any more of our land, or move from here where the people we loved are growing white in their coffins, we want you to tell the Great Father to give us, who still live, what he promised he would! No more than that.

160

165

170

175

180

SITTING BULL

I prayed for the return of the buffalo!

Lights fade to black on everyone but BUFFALO BILL.

Distant gunshot heard offstage.

Pause.

Two more gunshots.

Lights to black on BUFFALO BILL.

185

**Scene Three**

Lights up on SPOTTED TAIL, standing on a ledge above the plains.

It is night, and he is lit by a pale moon.

The air is hot. No wind.

A rifle shot is heard offstage, of much greater presence than the previous shots.

SPOTTED TAIL peers in its direction.

Sound, offstage, of wounded bulls.

Enter an INDIAN dressed as a buffalo, wounded in the eye and bellowing with pain.

He circles the stage.

Enter two more buffaloes, also wounded in the eyes.

The first buffalo dies.

The two other buffaloes stagger over to his side and die beside him; another buffalo (missing an eye) enters, staggers in a circle, senses the location of the dead buffaloes and heads dizzily towards them – dying en route, halfway there.

SPOTTED TAIL crouches and gazes down at them. Then he stares up at the sky.

Night creatures screech in the dark.

A pause.

BUFFALO BILL

(offstage but coming closer). Ninety-three, ninety-four, ninety-five ... ninety-six! I DID IT!

Enter, running, a much younger BUFFALO BILL, rifle in hand, followed shortly by MEMBERS OF THE U.S. CAVALRY bearing torches, and the GRAND DUKE'S INTERPRETER.

I did it, I did it! No one believed I could, but I did it! One hundred buffalo – one hundred shots! 'You jus' gimme some torches,' I said. 'I know there's buffalo around us. Here. Put yer ear t' the ground. Feel it tremblin'? Well. You wanna see somethin' fantastic, you get me some torches. I'll shoot the reflections in their eyes. I'll shoot 'em like they was so many shiny nickels!'

INTERPRETER

I'll tell the Grand Duke you did what you said. I know he'll be pleased.

BUFFALO BILL

Well he oughta be! I don' give exhibitions like this fer just anybody!

Exit the INTERPRETER.

'Specially as these critters're gettin' so damn hard t' find.

To the SOLDIERS.

Not like the ol' days when I was huntin' 'em fer the railroads.

He laughs, gazes down at one of the buffaloes. Pause. He looks

190

195

200

205

210

215

220

225

	away; squints as if in pain.	
A SOLDIER	Are you all right, sir?	
BUFFALO BILL	Uh ... yes. Fine.	
	Exit the SOLDIERS.	230
	BUFFALO BILL rubs his head.	
	SPOTTED TAIL hops down from his perch and walks up behind CODY unnoticed; stares at him.	
	Pause.	
	BUFFALO BILL senses the Indian's presence and turns, cocking his rifle. The Indian makes no move.	235
	BUFFALO BILL stares at the Indian.	
	Pause.	
BUFFALO BILL	Spotted Tail! My God. I haven't seen you in years. How ... ya been?	240
	Silent laugh.	
SPOTTED TAIL	What are you doing here?	
BUFFALO BILL	Well, well, what ... are you doing here? This isn't Sioux territory!	
SPOTTED TAIL	It isn't your territory either.	
	Pause.	245
BUFFALO BILL	Well I'm with ... these people. I'm scoutin' for 'em.	
SPOTTED TAIL	These people ... must be very hungry.	
BUFFALO BILL	Hm?	
SPOTTED TAIL	To need so many buffalo.	
BUFFALO BILL	Ah! Of course! You were following the buffalo also! ... Well listen, I'm sure my friends won't mind you takin' some. 'Tween us, my friends don't 'specially care for the taste o' buffalo meat.	250
	He laughs.	
	My God, but it's good t' see you again!	
SPOTTED TAIL	Your friends: I have been studying them from the hills. They are very strange. They seem neither men, nor women.	255
BUFFALO BILL	Well! Actually, they're sort of a new breed o' people. Called dudes.	
	He chuckles.	
SPOTTED TAIL	You like them?	
BUFFALO BILL	Well ... sure. Why not?	260
	Pause.	
	I mean, obviously, they ain't the sort I've been used to. But then, things're changin' out here. An' these men are the ones who're changin' 'em. So, if you wanna be part o' these things, an' not left behind somewhere, you jus' plain hafta get used to 'em. You – uh – follow ... what I mean?	265
	Silence.	
	I mean ... you've got to adjust. To the times. Make a plan fer yerself. I have one. You should have one, too. Fer yer own good. Believe me.	270

	Long pause.	
SPOTTED TAIL	What is your plan?	
BUFFALO BILL	Well, my plan is t' help people. Like you, fer-instance. Or these people I'm with. More ... even ... than that, maybe. And, and, whatever ... it is I do t' help, for it, these people may someday jus' possibly name streets after me. Cities. Counties. States! I'll ... be as famous as Dan'l Boone! ... An' somewhere, on top of a beautiful mountain that overlooks more plains 'n rivers than any other mountain, there might even be a statue of me sittin' on a great white horse, a-wavin' my hat t' everyone down below, thankin' 'em, fer thankin' me, fer havin' done ... whatever ... it is I'm gonna ... do fer 'em all. How ... come you got such a weird look on yer face?	275
BUNTLINE	(offstage). HEY, CODY! STAY WHERE YA ARE!	
BUFFALO BILL	DON' WORRY! I AIN'T BUDGIN'!	
	To SPOTTED TAIL.	285
	That's Mister Ned Buntline, the well-known newspaper reporter. I think he's gonna do an article on me! General Custer, who's in charge, an' I think is pushin' fer an article on himself, says this may well be the most important western expedition since Lewis 'n Clark.	
BUNTLINE	(offstage). BY THE WAY, WHERE ARE YA?	290
BUFFALO BILL	I ... AIN'T SURE! JUST HEAD FOR THE LIGHTS!	
	He laughs to himself.	
SPOTTED TAIL	Tell me. Who is the man everyone always bows to?	
BUFFALO BILL	Oh! The Gran' Duke! He's from a place called Russia. This whole shindig's in his honour. I'm sure he'd love t' meet you. He's never seen a real Indian.	295
SPOTTED TAIL	There are no Indians in Russia?	
	BUFFALO BILL shakes his head.	
	Then I will study him even more carefully than the others. Maybe if he takes me back to Russia with him, I will not end like my people will ...end.	300
BUFFALO BILL	(startled). What?	
SPOTTED TAIL	I mean, like these fools here, on the ground.	
	He stares at the buffalo.	
BUFFALO BILL	Ah ... Well, if ya don' mind me sayin', I think you're bein' a bit pessimistic. But you do what ya like. Jus' remember: these people you're studyin' – some folk think they're the fools.	305
SPOTTED TAIL	Oh, no! They are not fools! No one who is a white man can be a fool.	
	He smiles coldly at Buffalo Bill; heraldic Russian fanfare offstage. Enter RUSSIAN TORCHBEARERS and TRUMPETERS.	310
	BUFFALO BILL and SPOTTED TAIL, in awe, back away. Enter with much pomp and ceremony GRAND DUKE ALEXIS on a splendid litter carved like a horse. He is accompanied by his INTERPRETER, who points out the four buffaloes to the GRAND	315

	DUKE as he majestically circles the clearing. He is followed by NED BUNTLINE, who carries a camera and tripod.	
BUFFALO BILL	My God, but that is a beautiful sight!	
	The GRAND DUKE comes to a halt. Majestic sweep of his arms to those around him.	320
GRAND DUKE	(makes a regal Russian speech).	
INTERPRETER	His Excellency the Grand Duke wishes to express his heartfelt admiration of Buffalo Bill ...	
	Music up.	
	... for having done what he has done tonight.	325
	The GRAND DUKE gestures majestically. The INTERPRETER opens a small velvet box. Airy music. The INTERPRETER walks towards BUFFALO BILL.	
GRAND DUKE	(gesturing for BUFFALO BILL to come forward). Boofilo Beel!	
	BUFFALO BILL walks solemnly forward. The INTERPRETER takes out a medal. BUFFALO BILL, deeply moved, looks around, embarrassed.	330
	The INTERPRETER smiles and holds up the medal, gestures warmly for BUFFALO BILL to kneel. He does so.	
	The INTERPRETER places the medal, which is on a bright ribbon, around his neck.	335
	Flashgun goes off.	
BUNTLINE	Great picture, Cody! FRONT PAGE! My God, what a night! What a story! Uh ... sorry, yer Highness. Didn't mean t' distoib ya.	
	He backs meekly away. Sets up his camera for another shot. The GRAND DUKE regains his composure.	340
GRAND DUKE	(Russian speech).	
INTERPRETER	His Excellency wonders how Buffalo Bill became such a deadly shot.	
BUFFALO BILL	Oh, well, you know, just ... practice.	345
	Embarrassed laugh.	
GRAND DUKE	(Russian speech).	
INTERPRETER	His Excellency says he wishes that his stupid army knew how to practice.	
GRAND DUKE	(Russian speech).	350
INTERPRETER	Better yet, he wishes you would come back with him to his palace and protect him yourself.	
BUFFALO BILL	Oh.	
	Silent laugh.	
	Well, I'm sure the Grand Duke's in excellent hands.	355
	The INTERPRETER whispers what BUFFALO BILL has just said.	
GRAND DUKE	Da! Hands.	
	He holds out his hands, then turns them and puts them around his throat.	

BUFFALO BILL	I think His Majesty's exaggeratin'. I can't believe he's not surrounded by friends.	360
GRAND DUKE	FRIENDS! He cackles and draws his sword, slashes the air. Friends! Friends! ... Friends! He fights them off.	365
BUFFALO BILL	(To BUNTLINE). I think he's worried 'bout somethin'.	
BUNTLINE	Very strange behaviour.	
GRAND DUKE	(nervous Russian speech).	
INTERPRETER	His Excellency wonders if Buffalo Bill has ever been afraid.	
BUFFALO BILL	... Afraid?	370
GRAND DUKE	(Russian word).	
INTERPRETER	Outnumbered.	
BUFFALO BILL	Ah. Slight laugh. Well, uh –	375
BUNTLINE	Go on, tell'm. It'll help what I'm plannin' t' write.	
BUFFALO BILL	(delighted). It will?	
BUNTLINE	Absolutely. Look: de West is changin' – right? Well, people wanna know about it. Wanna feel ... part o' things. I think you're what dey need. Someone t' listen to, observe, identify wid. No, no, really! I been studyin' you.	380
BUFFALO BILL	... You have?	
BUNTLINE	I think you could be de inspiration o' dis land.	
BUFFALO BILL	Now I know you're foolin'!	385
BUNTLINE	Not at all ... Well go on. Tell 'm what he wants t' hear. T'rough my magic pen, others will hear also ... Donmentionit. De nation needs men like me, too. He pats CODY on the shoulder and shoves him off towards the GRAND DUKE; CODY gathers his courage.	390
BUFFALO BILL	(to the GRAND DUKE). Well, uh ... where can I begin? Certainly it's true that I've been outnumbered. And – uh – many times. Yes.	
BUNTLINE	That's the way.	
BUFFALO BILL	More times, in fact, that I can count.	
BUNTLINE	Terrific.	395
BUFFALO BILL	(warming to the occasion). An' believe me, I can count pretty high!	
BUNTLINE	SENSATIONAL!	
BUFFALO BILL	Mind you, 'gainst me, twelve's normally an even battle – long's I got my two six-shooters that is.	
BUNTLINE	Keep it up, keep it up!	400

BUFFALO BILL	THIRTEEN! If one of 'em's thin enough for a bullet t' go clean through. Fourteen if I got a huntin' knife. Fifteen if there's a hard surface off o' which I can ricochet a few shots.	
BUNTLINE	Go on!	
BUFFALO BIL	Um, twenty ... if I got a stick o' dynamite. HUNDRED! IF THERE'S ROCKS T' START A AVALANCHE!	405
	BUNTLINE applauds.	
	What I mean is, with me it's never say die! Why ... I remember once I was ridin' for the Pony Express 'tween Laramie 'n Tombstone. Suddenly, jus' past the Pecos, fifty drunk Comanches attack. Noise like a barroom whoop-di-do, arrows fallin' like hailstones! I mean, they come on me so fast they don' have time t' see my face, notice who I am, realize I'm in fact a very good friend o' theirs!	410
GRAND DUKE	FRIEND! FRIEND!	
BUNTLINE	(sotto voce). Get off de subject!	415
BUFFALO BILL	Well, there was no alternative but t' fire back. Well I'd knocked off 'bout thirty o' their number when I realized I was out o' bullets. Just at that moment, a arrow whizzed past my head. Thinkin' fast, I reached out an' caught it. Then, usin' it like a fly swatter, I knocked away the other nineteen arrows that were headin' fer my heart. Whereupon, I stood up in the stirrups, hurled the arrow sixty yards ... An' killed their chief.	420
	Pause.	
	Which ... depressed ... the remainin' Indians.	
	Pause.	425
	And sent 'em scurryin' home. Well! That's sort o' what ya might call a typical day!	
	Bravos from everyone except the GRAND DUKE.	
GRAND DUKE	(Russian speech, quite angry).	
INTERPRETER	His Excellency says he would like to kill a Comanche also.	430
BUFFALO BILL	Hm?	
GRAND DUKE	(with obvious jealousy). Like Boofilo Beel!	
INTERPRETER	Like Buffalo Bill!	
GRAND DUKE	(excited Russian speech).	
INTERPRETER	He will prove he cannot be intimidated!	435
GRAND DUKE	Rifle, rifle, rifle!	
BUFFALO BILL	(to BUNTLINE). I think my story may've worked a bit too well.	
BUNTLINE	Nonsense! This is terrific!	
	They duck as the GRAND DUKE, cackling madly, scans the surrounding darkness over his rifle sight.	440
	Shows you've won the Grand Duke's heart.	
GRAND DUKE	(pounding his chest). Boofilo Beel! I ... am BOOFILO BEEL!	
	He laughs demonically.	
BUNTLINE	I think you'd better find 'm a Comanche.	

BUFFALO BILL	Right! Well. Um ... Slight laugh. That could be a ... problem.	445
GRAND DUKE	Comanche! Comanche!	
BUFFALO BILL	Ya see, fer one thing, the Comanches live in Texas, And we're in Missouri.	450
GRAND DUKE	COMANCHE! COMANCHE!	
BUFFALO BILL	Fer another, I ain't 'xactly sure what they look like.	
GRAND DUKE	Ah! He fires into the darkness. SPOTTED TAIL stumbles out, collapses and dies. The GRAND DUKE and his INTERPRETER delirious with joy. BUNTLINE dumbfounded. BUFFALO BILL stunned, but for vastly different reasons.	455
BUNTLINE	(approaching the body cautiously). My God, will you look at that? Fate must be smiling! He laughs weakly, stares up at the heavens in awe. BUFFALO BILL, almost in a trance, walks over to the body; stares down at it. Weird music heard. The lights change colour, grow vague. All movement arrested. SPOTTED TAIL rises slowly and moves just as slowly towards the GRAND DUKE; stops.	460
SPOTTED TAIL	My name is Spotted Tail. My father was a Sioux; my mother, part Cherokee, part Crow. No matter how you look at it, I'm just not a Comanche. He sinks back to the ground. Lights return to normal, the music ends.	470
GRAND DUKE	(baffled Russian speech).	
INTERPRETER	His Excellency would like to know what the man he just shot has said. Long pause. BUFFALO BILL looks around, as if for help; all eyes upon him.	475
BUFFALO BILL	(softly). He said ... Pause. 'I... Pause. should have ... He looks at BUNTLINE, takes a deep breath. stayed at home in ... Texas with the rest of my ... Comanche tribe.'	480
BUNTLINE	Fabulous! He takes SPOTTED TAIL's picture; the night sky glows from the flash. Absolutely fabulous!	485

The scene fades around BUFFALO BILL, who stands in the centre, dizzily gripping his head. 490

#### Scene Four

Dimly we see the SENATORS and SITTING BULL'S INDIANS glide back into view.

BUFFALO BILL If it please the honourable senators ... there is something I would like to say to them, as well. 495

Pause.

I wish to say ... that there is far more at stake here, today, than the discovery of Indian grievances.

Pause. 500

At stake are these people's lives.

Pause.

In some ways, more than even that. For these are not just any Indians. These are Sitting Bull's Indians ... The last to surrender.

Pause. 505

The last of a kind.

Long pause.

So, in that way, you see, they are ... perhaps more important for us than ... any others.

Pause. 510

For it is we, alone, who have put them on this strip of arid land. And what becomes of them is ... our responsibility.

BUFFALO BILL stares helplessly as the scene about him fades to black.

VOICE And now, for your pleasure, BUFFALO BILL'S WILD WEST SHOW PROUDLY PRESENTS ... 515

Lights to black.

Drum roll.

#### Scene Six

Lights up on the Senate Committee, SITTING BULL'S INDIANS, and BUFFALO BILL. 520

SENATOR LOGAN Mister Grass, I wonder if you could be a bit more specific and tell us exactly what you think the Great Father has promised which he has not given.

JOHN GRASS He promised to give us as much as we would need, for as long as we would need it! 525

SENATOR DAWES Where did he promise you that?

JOHN GRASS In a treaty.

SENATOR LOGAN What treaty?

JOHN GRASS	A treaty signed some years ago, maybe five or six.	530
SENATOR LOGAN	Mister Grass, many treaties were signed five or six years ago. But frankly, I've never heard of an arrangement quite like that one.	
JOHN GRASS	You took the Black Hills from us in this treaty!	
SENATOR DAWES	You mean we bought the Black Hills in it!	
	LOGAN glares at DAWES.	535
JOHN GRASS	I have nothing else to say.	
	He turns and starts to walk away.	
SENATOR LOGAN	Mister Grass! The ... Senator ... apologizes for his ... tone.	
	Pause. JOHN GRASS returns.	
JOHN GRASS	If you bought the Black Hills from us, where is our money?	540
SENATOR LOGAN	The money is in trust.	
JOHN GRASS	Trust?	
SENATOR MORGAN	He means, it's in a bank. Being held for you in a ... bank. In Washington! Very ... fine bank.	
JOHN GRASS	Well, we would rather hold it ourselves.	545
SENATOR DAWES	The Great Father is worried that you've not been educated enough to spend it wisely. When he feels you have, you will receive every last penny of it. Plus interest.	
	JOHN GRASS turns in fury; LOGAN totally exasperated with DAWES.	550
BUFFALO BILL	Mister Grass, please! These men have come to help you! But their ways are different from yours; you must be patient with them.	
JOHN GRASS	You said you would bring us the Great Father.	
BUFFALO BILL	I tried! I told you! But he wouldn't come; what else could I do?	
JOHN GRASS	You told us he was your friend.	555
BUFFALO BILL	HE IS MY FRIEND! Look, don't you understand? These men are your only hope. If you turn away from them, it's like ... committing suicide.	
	Pause.	
JOHN GRASS	(to the SENATORS). At Fort Laramie, Fort Lyon, and Fort Rice we signed treaties, parts of which have never been fulfilled.	560
SENATOR DAWES	Which parts have never been fulfilled?	
JOHN GRASS	At Fort Rice the Government advised us to be at peace, and said that if we did so, we would receive a span of horses, five bulls, ten chickens, and a wagon!	565
SENATOR LOGAN	You ... really believe ... these things were in the treaty?	
JOHN GRASS	We were told they were.	
SENATOR LOGAN	You ... saw them written?	
JOHN GRASS	We cannot read very well, but we were told they were!	
	The SENATORS glance sadly at one another. JOHN GRASS grows confused. Pause.	570
	We were also ... promised a STEAMBOAT!	

SENATOR MORGAN A steamboat?

SENATOR DAWES What in God's name were you supposed to do with a steamboat in the middle of the plains? 575  
He laughs.

JOHN GRASS I don't know.  
He turns in confusion and stares at BUFFALO BILL; BUFFALO BILL turns helplessly to the SENATORS. As –  
Lights begin to fade. 580

SITTING BULL Where is the Great Father, Cody? The one you said would help us. The one you said you knew so well.  
As lights go to black, a Mozart minuet is heard.

### Scene Seven

Lights up on White House Ballroom, in the centre of which is a makeshift stage. The front drop of this stage is a melodramatic western-heroic poster with 'Scouts of the Plains, by NED BUNTILINE' painted over it. 585  
The Mozart stops as –  
A Negro USHER enters. 590

USHER This way, Mister President.

OL' TIME PRESIDENT (offstage). Thank you, George.  
Enter the OL' TIME PRESIDENT in white tie and tails, cigar in mouth, brandy glass in hand.  
This way, dear. They're about to start. 595  
Enter the FIRST LADY in a formal gown.

FIRST LADY Oh, this is exciting! Our first real cowboys!

**STIMULUS MATERIAL**



**Copyright Information**

OCR is committed to seeking permission to reproduce all third-party content that it uses in its assessment materials. OCR has attempted to identify and contact all copyright holders whose work is used in this paper. To avoid the issue of disclosure of answer-related information to candidates, all copyright acknowledgements are reproduced in the OCR Copyright Acknowledgements Booklet. This is produced for each series of examinations, is given to all schools that receive assessment material and is freely available to download from our public website ([www.ocr.org.uk](http://www.ocr.org.uk)) after the live examination series.

If OCR has unwittingly failed to correctly acknowledge or clear any third-party content in this assessment material, OCR will be happy to correct its mistake at the earliest possible opportunity.

For queries or further information please contact the Copyright Team, First Floor, 9 Hills Road, Cambridge CB2 1GE.

OCR is part of the Cambridge Assessment Group; Cambridge Assessment is the brand name of University of Cambridge Local Examinations Syndicate (UCLES), which is itself a department of the University of Cambridge.