

Candidate Forename						Candidate Surname					
Centre Number						Candidate Number					

**OXFORD CAMBRIDGE AND RSA EXAMINATIONS
GENERAL CERTIFICATE OF SECONDARY EDUCATION**

A583

DRAMA

From Concept to Creation

MONDAY 1 FEBRUARY TO FRIDAY 4 JUNE 2010

DURATION: 10 hours

SUITABLE FOR VISUALLY IMPAIRED CANDIDATES

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

READ INSTRUCTIONS OVERLEAF

INSTRUCTIONS TO CANDIDATES

- Write your name clearly in capital letters, your Centre Number and Candidate Number in the boxes on the first page.
- You must consider **BOTH** the script extract and the stimulus item on pages 11–41.
- 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.

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READ THIS INFORMATION FIRST

- (a) You may work as an INDIVIDUAL or in a group of between ONE and SIX for your Examination.**
- (b) Your work must be clearly identifiable.**
- (c) You must produce your OWN working record.**
- (d) When creating work that is to be marked, in the ten hour examination, you will be supervised by one of your teachers.**
- (e) 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:

(a) 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.

(b) 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.

(c) THE DEVISER BRIEF.
YOU MUST CHOOSE FROM ONE OF THE FOLLOWING
TWO OPTIONS:

(i) 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.

(ii) 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 or equivalent. 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.

(d) 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:

- (a) Between 8-12 sides of A4 or equivalent**
- (b) Between 3-5 minutes of CD or DVD commentary**
- (c) About 700-1400 words of continuous prose**
- (d) 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.

5

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.

10

Strange music coming from all about. Sense of dislocation.

15

The house lights fade to dark.

Music up.

Lights on the cases slowly dim.

Sound of wind, soft at first.

The cases glide into the shadowy distance and disappear.

20

Eerie light now on stage; dim spotlights sweep the floor as if trying to locate something in space.

Brief, distorted strains of Western American music.

25

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

30

the horse and rider. They are in a far
 corner of the stage;
 they move in slow motion. 35
 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. 40
 The horse is a glorious white artificial
 stallion with wild, glowing eyes.
 They approach slowly, their slow
 motion gradually becoming normal
 speed. 45
 Vague sound of cheering heard. Music
 becoming rodeolike.
 More identifiable.
 Then slowly, from the floor, an open-
 framed oval fence rises and encloses 50
 them.
 The horse shies.
 Tiny lights, strung beneath the top
 bar of the fence, glitter faintly. The
 spotlights – multicoloured – begin to 55
 crisscross about the oval.
 Ghostly-pale Wild West Show banners
 slowly descend.
 Then! It's a WILD WEST SHOW!
 Loud, brassy music! 60
 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 65
 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.]	70
BUFFALO BILL	Yes sir, 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 ...	75 80
	He takes a deep breath, closes his eyes, savors the air. A pause.	
	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.'	85 90
	(He chuckles.)	
	Naturally, I –	95
VOICE	(softly). And now, to start.	
BUFFALO BILL	(startled). Hm?	
VOICE	And now to start.	
BUFFALO BILL	But I just got up here.	
VOICE	I'm sorry; it's time to start.	100
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.	

**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!**

(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.] 120

VOICE **Bill.**

BUFFALO BILL But –

VOICE **It's time.**

[Pause.]

BUFFALO BILL Be – before we start, I’d ... just like to say –

VOICE: **Bill!**

[The INDIANS slowly approach.]

BUFFALO BILL – to say that ... I am a fine man. **130**
And anyone who says otherwise is
WRONG!

VOICE (softly). Bill, it's time.

BUFFALO BILL My life is an open book; I'm not
ashamed of its bein' looked at! **135**

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.

His horse rears wildly.

Lights change for next scene.

140

SCENE TWO

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

145

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.

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[Lights up on SENATORS LOGAN, MORGAN, and DAWES; they are flanked by armed SOLDIERS.

155

Opposite them, in a semicircle, are SITTING BULL's people, all huddling in tattered blankets from the cold.]

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.

160

165

[The SENATORS spread out various legal documents.]

SITTING BULL They were accompanied by ... my friend, William Cody.

[Enter BUFFALO BILL, collar of his

170

overcoat turned up for the wind.]
in whose Wild West Show I'd once
appeared ...

[BUFFALO BILL greets a number of
the INDIANS.]

175

in exchange for some food, a little
clothing. And a beautiful horse that
could do tricks.

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

180

SENATOR LOGAN We would be honoured.

BUFFALO BILL (to the INDIANS).

My ... brothers.

(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.

185

(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 ...

190

(Pause. Softly.)

195

... talking to him.

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

To ... Sitting Bull, then ...

[He stares at SITTING BULL.]

200

... 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.

(Pause.) **205**

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 **210**
come to help you and your people. And I am afraid they may be the only ones left, now, who can.

SITTING BULL And though there were many among us who wanted to speak first: men like **215**

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 **220**
when we **KILLED CUSTER!** ...

(Pause.)

I would not let them speak ... For they were like me, and tended to get angry, easily. **225**

(Pause.)

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 ... **230**
something ... of their ways.

BUFFALO BILL Sitting Bull would like John Grass to speak first.

LOGAN Call John Grass.

BUFFALO BILL John Grass! Come forward. **235**

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

Brothers! I am going to talk about 240
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 245
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 250
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 255
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, 260
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! ... 265
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 270
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 275
want you to tell the Great Father to

give us, who still live, what he promised he would! No more than that.

SITTING BULL

I prayed for the return of the buffalo!

[Lights fade to black on everyone but
BUFFALO BILL.

280

Distant gunshot heard offstage.

Pause.

Two more gunshots.

Lights to black on BUFFALO BILL.]

285

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.

290

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.

295

He circles the stage.

Enter two more buffaloes, also
wounded in the eyes.

300

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.

305

SPOTTED TAIL crouches and gazes

down at them. Then he stares up at the sky. 310
Night creatures screech in the dark.
A pause.]

BUFFALO BILL (offstage but coming closer). Ninety-three, ninety-four, ninety-five ... 315
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**.] 320

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!’ 325

INTERPRETER I’ll tell the Grand Duke you did what you said. I know he’ll be pleased. 330

BUFFALO BILL Well he oughta be! I don’ give exhibitions like this fer just anybody! 335
[Exit the **INTERPRETER**.]
‘Specially as these critters’re gettin’ so damn hard t’ find. 340
[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 away; squints as if in pain.]	345
A SOLDIER	Are you all right, sir?	
BUFFALO BILL	Uh ... yes. Fine. [Exit the SOLDIERS. BUFFALO BILL rubs his head.	350
	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. BUFFALO BILL stares at the Indian. Pause.]	355
BUFFALO BILL	Spotted Tail! My God. I haven't seen you in years. How ... ya been? (Silent laugh.)	360
SPOTTED TAIL	What are you doing here?	
BUFFALO BILL	Well, well, what ... are you doing here? This isn't Sioux territory!	365
SPOTTED TAIL	It isn't your territory either. (Pause.)	
BUFFALO BILL	Well I'm with ... these people. I'm scoutin' for 'em.	
SPOTTED TAIL	These people ... must be very hungry.	370
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.	375

(He laughs.)
My God, but it's good t' see you again! **380**

SPOTTED TAIL Your friends: I have been studying them from the hills. They are very strange. They seem neither men, nor women.

BUFFALO BILL Well! Actually, they're sort of a new breed o' people. Called dudes. **385**
 (He chuckles.)

SPOTTED TAIL You like them?

BUFFALO BILL Well ... sure. Why not?
 (Pause.) **390**

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? **395**
 (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. **400**
 Long pause.

SPOTTED TAIL What is your plan? **405**

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 **410**

... be as famous as Dan'l Boone! ...
 An' somewhere, on top of a beautiful
 mountain that overlooks more plains 'n **415**
 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 ... **420**
 whatever ... it is I'm gonna ... do fer
 'em all. How ... come you got such a
 weird look on yer face?

BUNTLINE (offstage). HEY, CODY! STAY
 WHERE YA ARE! **425**

BUFFALO BILL DON' WORRY! I AIN'T BUDGIN'!
 (To SPOTTED TAIL.)
 That's Mister Ned Buntline, the well-
 known newspaper reporter. I think he's
 gonna do an article on me! General **430**
 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. **435**

BUNTLINE (offstage). BY THE WAY, WHERE
 ARE YA?

BUFFALO BILL I ... AIN'T SURE! JUST HEAD FOR
 THE LIGHTS!
 (He laughs to himself.) **440**

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 **445**
 love t' meet you. He's never seen a real
 Indian.

SPOTTED TAIL There are no Indians in Russia?
[BUFFALO BILL shakes his head.]
Then I will study him even more **450**
carefully than the others. Maybe if he
takes me back to Russia with him, I
will not end like my people will ...end.

BUFFALO BILL (startled). What?

SPOTTED TAIL I mean, like these fools here, on the **455**
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: **460**
these people you're studyin' – some
folk think they're the fools.

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; **465**
heraldic Russian fanfare offstage.
Enter RUSSIAN TORCHBEARERS
and TRUMPETERS.
BUFFALO BILL and SPOTTED
TAIL, in awe, back away. 470
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 475
the GRAND 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! **480**
[The GRAND DUKE comes to a halt.
Majestic sweep of his arms to those

	around him.]	
GRAND DUKE	(makes a regal Russian speech).	
INTERPRETER	His Excellency the Grand Duke wishes to express his heartfelt admiration of Buffalo Bill ...	485
	[Music up.]	
	... for having done what he has done tonight.	490
	[The GRAND DUKE gestures majestically. The INTERPRETER opens a small velvet box. Airy music. The INTERPRETER walks towards BUFFALO BILL.]	495
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. 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.	500
	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.	510
	[He backs meekly away. Sets up his camera for another shot. The GRAND DUKE regains his composure.]	515
GRAND DUKE	(Russian speech).	
INTERPRETER	His Excellency wonders how Buffalo	

BILL became such a deadly shot.
BUFFALO BILL Oh, well, you know, just ... practice.
 (Embarrassed laugh.) **520**
GRAND DUKE (Russian speech).
INTERPRETER His Excellency says he wishes that his
 stupid army knew how to practice.
GRAND DUKE (Russian speech).
INTERPRETER Better yet, he wishes you would come **525**
 back with him to his palace and protect
 him yourself.
BUFFALO BILL Oh.
 (Silent laugh.)
 Well, I'm sure the Grand Duke's in **530**
 excellent hands.
 [The INTERPRETER whispers what
 BUFFALO BILL has just said.]
GRAND DUKE Da! Hands.
 [He holds out his hands, then turns **535**
 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.
GRAND DUKE **FRIENDS!** **540**
 [He cackles and draws his sword,
 slashes the air.]
 Friends! Friends! ... Friends!
 [He fights them off.]
BUFFALO BILL (To BUNTLINE). I think he's worried **545**
 'bout somethin'.
BUNTLINE Very strange behaviour.
GRAND DUKE (nervous Russian speech).
INTERPRETER His Excellency wonders if Buffalo Bill
 has ever been afraid. **550**

BUFFALO BILL	... Afraid?	
GRAND DUKE	(Russian word).	
INTERPRETER	Outnumbered.	
BUFFALO BILL	Ah.	
	(Slight laugh.)	555
	Well, uh –	
BUNTLINE	Go on, tell'm. It'll help what I'm plannin' t' write.	
BUFFALO BILL	(delighted).	
	It will?	560
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.	565
BUFFALO BILL	... You have?	
BUNTLINE	I think you could be de inspiration o' dis land.	
BUFFALO BILL	Now I know you're foolin'!	570
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.	575
	[He pats CODY on the shoulder and shoves him off towards the GRAND DUKE; CODY gathers his courage.]	
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.	580
BUNTLINE	That's the way.	
BUFFALO BILL	More times, in fact, that I can count.	

BUNTLINE	Terrific.	585
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.	590
BUNTLINE	Keep it up, keep it up!	
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.	595
BUNTLINE	Go on!	
BUFFALO BIL	Um, twenty ... if I got a stick o' dynamite. HUNDRED! IF THERE'S ROCKS T' START A AVALANCHE!	600
	[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!	605
	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!	610
GRAND DUKE	FRIEND! FRIEND!	
BUNTLINE	(sotto voce). Get off de subject!	615
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.	620
	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.	625
	(Pause.)	
	Which ... depressed ... the remainin' Indians.	630
	(Pause.)	
	And sent 'em scurryin' home. Well! That's sort o' what ya might call a typical day!	
	(Bravos from everyone except the GRAND DUKE.)	635
GRAND DUKE	(Russian speech, quite angry).	
INTERPRETER	His Excellency says he would like to kill a Comanche also.	
BUFFALO BILL	Hm?	640
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!	645
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.]	650
	Shows you've won the Grand Duke's	

heart.

GRAND DUKE (pounding his chest). Boofilo Beel! I ... **655**
am BOOFILO BEEL!
(He laughs demonically.)

BUNTLINE I think you'd better find 'm a
Comanche.

BUFFALO BILL Right! Well. Um ... **660**
(Slight laugh.)
That could be a ... problem.

GRAND DUKE Comanche! Comanche!

BUFFALO BILL Ya see, fer one thing, the Comanches
live in Texas, And we're in Missouri. **665**

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. **670**
SPOTTED TAIL stumbles out,
collapses and dies.
The **GRAND DUKE** and his
INTERPRETER delirious with joy.
BUNTLINE dumbfounded. **BUFFALO** **675**
BILL stunned, but for vastly different
reasons.]

BUNTLINE (approaching the body cautiously). My
God, will you look at that? Fate must
be smiling! **680**
[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. **685**
Weird music heard.
The lights change colour, grow vague.

All movement arrested.
SPOTTED TAIL rises slowly and
moves just as slowly towards the **690**
GRAND DUKE; stops.]

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 **695**
Comanche.

[He sinks back to the ground.
Lights return to normal, the music
ends.]

GRAND DUKE (baffled Russian speech). **700**

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.] **705**

BUFFALO BILL (softly). He said ...
(Pause.)
'I...
(Pause.)
should have ... **710**

[He looks at **BUNTLINE**, takes a deep
breath.]
stayed at home in ... Texas with the
rest of my ... Comanche tribe.'

BUNTLINE Fabulous! **715**

[He takes **SPOTTED TAIL**'s picture;
the night sky glows from the flash.]
Absolutely fabulous!

[The scene fades around **BUFFALO**
BILL, who stands in the centre, dizzily **720**
gripping his head.]

SCENE FOUR

[Dimly we see the SENATORS and SITTING BULL's INDIANS glide back into view.]

BUFFALO BILL If it please the honourable senators ... **725**
there is something I would like to say to them, as well.

(Pause.)

I wish to say ... that there is far more
at stake here, today, than the discovery **730**
of Indian grievances.

(Pause.)

At stake are these people's lives.

(Pause.)

In some ways, more than even that. For **735**
these are not just any Indians. These
are Sitting Bull's Indians ... The last to
surrender.

(Pause.)

The last of a kind. **740**

(Long pause.)

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

(Pause.) **745**

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.] **750**

VOICE And now, for your pleasure, BUFFALO
BILL'S WILD WEST SHOW

PROUDLY PRESENTS ...

[Lights to black.

755

Drum roll.]

SCENE SIX

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

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.**

760

JOHN GRASS

**He promised to give us as much as we
would need, for as long as we would
need it!**

765

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.**

770

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.**

775

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.]

780

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.]	785
JOHN GRASS	If you bought the Black Hills from us, where is our money?	
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.	790
JOHN GRASS	Well, we would rather hold it ourselves.	
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.	795
	[JOHN GRASS turns in fury; LOGAN totally exasperated with DAWES.]	800
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.	805
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.	
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.	810
	(Pause.)	
JOHN GRASS	(to the SENATORS). At Fort Laramie, Fort Lyon, and Fort Rice we signed treaties, parts of which have never been fulfilled.	815

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!	820
SENATOR LOGAN	You ... really believe ... these things were in the treaty?	825
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!	830
	[The SENATORS glance sadly at one another. JOHN GRASS grows confused. Pause.]	
	We were also ... promised a STEAMBOAT!	835
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?	
	(He laughs.)	840
JOHN GRASS	I don't know.	
	[He turns in confusion and stares at BUFFALO BILL; BUFFALO BILL turns helplessly to the SENATORS. As –	845
	Lights begin to fade.]	
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.]	850

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. **855**

The Mozart stops as –
A Negro USHER enters.]

USHER This way, Mister President. **860**

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. **865**

[Enter the FIRST LADY in a formal gown.]

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

STIMULUS MATERIAL



The picture on page 40 shows a view of vast plains and hills, from far above. In the foreground, on a high rocky ledge, a woman sits with her young children. A soldier speaks to her, pointing to the plains where men are ploughing the land; another soldier stands in front of her, taking in the view. A third soldier helps a woman to climb the rock, while a wagon train of covered wagons with horses, women and children and men flourishing rifles moves round the rock.

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