DESIGN FOR ARTHUR KOPIT'S
INDIANS

A Thesis
Presented in Partial Fulfillment of the
Requirements for the
Degree Master of Fine Arts

by
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Approved by

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DEDICATION

This work is dedicated to those people who have given me encouragement, help, and love: to my grandparents, Woods and Vernie Martin, whose hard work, perseverance, and patience gave not only me, but all of their children the ability to succeed, and the gift of loving; to my mother, and family, who never gave up on me but willingly gave up their finances; to my friends; and to my professors, especially Corliss Nickerson, who saw the potential.
NOTE

A complete illustrated copy of this thesis, "Design for Arthur Kopit's Indians," is located in The Ohio State University Theatre Research Institute, Columbus, Ohio.
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THE AUTHOR

Arthur Lee Kopit was born May 10, 1937 in New York City, New York to George and Maxine Kopit, a middle class American couple. Kopit was educated at Lawrence High School in New York City, from which he graduated in 1955. After high school, Kopit attended Harvard University, Cambridge, Massachusetts, where he received his B.A. (cum laude) in 1959. Kopit has been the recipient of several awards: the Vernon Rice Award, 1962, and the Outer Circle Award, 1962, both for *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad*; Guggenheim Fellowship, 1967; Rockefeller Grant, 1968; National Institute of Arts and Letters Award, 1971; National Endowment for the Arts Grant, 1974; Wesleyan University Center for the Humanities Fellowship, 1974. Kopit married Leslie Anne Garis in 1968 and is currently living in Peru, Vermont. Kopit's career is designated as all of the following: freelance playwright, writer and director.

After writing several successful plays while attending Harvard, Kopit gained public attention and acclaim with his *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So sad*. George Wellworth quotes a passage from this play as a commentary on Kopit's view of life: "Life is a lie, my sweet. Not words but Life itself. Life in all its ugliness. It builds green trees that tease your eyes and draw you under them. Then when you're there in the shade and you breathe in and say, 'Oh God, how beautiful,' that's when the bird on the branch lets go his droppings and hits you on the head."
as it is often referred to, written in 1960, is considered a "pseudo-
tragifarce" on the conventions of avant-garde drama.

_Oh Dad, Poor Dad_ was the first of Kopit's plays to bring him
international fame but his actual playwriting had begun as a sophomore
at Harvard. At this time, Kopit wrote a prize winning one-act play,
_The Questioning of Nick_, written for the Dunster House Drama Workshop. 4
Shortly after, Kopit wrote six more plays which were again for the
Dunster workshop. One of these plays, _Sing to Me Through Open Windows_,
was produced off-Broadway. To this date, his most significant and well-
known plays are _Oh Dad, Poor Dad, The Day The Whores Came Out to Play_
_Tennis_ and especially _Indians_. 5

Kopit's plays reflect his unique image of American life. His
imagination and writing ability are focused on some aspect of the
American dream or current issues and make powerful social comments.
For example: in _Oh Dad, Poor Dad_, Kopit presents a bizarre and brilliant
parody of the Oedipus complex which has long been an American pre-
occupation. 6 In _Chamber Music_, a group of mad women sacrifice one
of their own as they feel a sense of threat. Their paranoia and
terror is timeless and a deliberate reflection of the nuclear terror
the public felt in the 1950's and early 1960's. 7 In _The Day the Whores
came Out_, Kopit comments directly on the new American dream: that of the
country club, and social climbing aspirations combined with gross wealth.
The most vivid and expressive example of Kopit's social commentaries is
_Indians_. Kopit transfigures the American West into a new land that is
used as a metaphor which has many applications; to illustrate the
conflicts of minorities, like the Indians, the Blacks, as well as the Asians in Anglo-Saxon societies. *Indians* also reflects directly the troubled soul-searching that plagued American society in the 1960's. Kopit seems always to be writing to trouble the audience and their American dream, all the while entertaining them.

Kopit's hopes and ambitions for the future seem to be summed up by his own words, "I'd like to write a play a year, I admire those who write a lot: Osborne, Albee and others. You're less vulnerable to critics that way--no matter how one play is received, you've always got another on the way. In any case, the important plays come by accident. You can't sit down and write an important play."
A CHRONOLOGY OF ARTHUR KOPIT'S PLAYS

The Questioning of Nick, 1957

Gemini, 1957

Don Juan in Texas, 1957

On the Runway of Life, You Never Know What's Coming Off, 1957

Across the River and into the Jungle, 1958

Aubade, 1959

Sing to Me Through Open Windows, 1959

Oh Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad: A Pseudoclassical Tragifarce in a Bastard French Tradition, 1960

Mhil'daim, 1963

Asylum; or, What the Gentlemen Are Up To, and As for the Ladies, 1963

The Conquest of Everest, 1964

The Hero, 1964

The Day the Whores Came Out to Play Tennis, 1965

Chamber Music, 1965

The Questioning of Nick, 1965

Indians, 1968

An Incident in the Park, 1968

Pardon Me, Sir, But Is My Eye Hurting Your Elbow, 1968

What's Happened to the Thorne's House, 1972
THE HISTORY OF THE PLAY

Indians was written in 1968. It was first produced in London, England in 1968 and then in New York City, New York, in 1969. The basis for the story, like most of Kopit's plays, is the author's heightened social awareness, a result of the 1960's; a turbulent, fact finding, soul-searching period of America's history.

Indians is considered by most critics to be one of Kopit's finest works and is described as "a retrospective action ordered not by historical chronology but by the psychologically significant sequential pattern of a dream and the play is also consciously contrapunial in structure with the United States Commission's hearings into Indian affairs and Bill's more personal memories, his career, and the Indians' destruction. All simultaneously developed."10 In summary Kopit's style is to observe life as it really is, look at the failings of the way humans establish identity, whether real or fake and then combine these aspects of human behavior with social commentary disguised as a play like Indians.

In discussing the actual point of departure or source for Indians, Kopit is recorded by Lewis Funke as having said the following: "Such are the quirks of the creative process, that if General Westmoreland had not made some remarks about the accidental tragedies of the war in Vietnam, I might never have written Indians. For a long time I wanted to do a play dealing with a subject I knew would have to be epical in scope. But I didn't know how to do it. After the experience of reading Westmoreland's remarks, I knew almost instantly that I would write a
play that would explore what happens when a social and political power imposes itself on a lesser power and creates a mythology to justify it, as we did with the Indians, as we have tried to do in Vietnam, what others have done else where. And in the manner of a symphony, it would be a kind of mosaic, a counterpoint of memory and reality."
CRITICS REMARKS ABOUT "INDIANS"

Mr. Kopit's purpose is to accuse the American people of the crime of genocide—-to say that at the end of the 19th century the United States Government deliberately extinguished, or virtually extinguished, the Indian race. I presume that it is also to Mr. Kopit's purpose to see various other political parallels more immediate to our own time.

Clive Barnes, New York Times
July 9, 1968

Clearly the destruction of the Indians and the resulting burden on the American conscience—is not the main or the only theme of Kopit's play, Indians. What Kopit also wanted to show was the self-righteousness of a nation convinced that its mission is to bring Christianity and respectability to all the world and the streak of violence in a people raised on a tradition of gun-law in Dodge City saloons. In a television interview, Kopit said as much, although he was very careful not to pronounce the word he very obviously hinted at—-Vietnam.

Martin Esslin, New York Times
July 21, 1968

Indians is an essay in the Brechtian manner, prettied up a bit. Brecht believed (and he may well have been right) that audiences are like children, needing to be taught simple lessons in an uncomplicated way.

John Bowen, "Shouting and Dancing About," London Magazine
October, 1968 pp. 81-85

Indians does not hitch Marsian economics to a Wild West star. But in the nightmare of the American conscience it is Kopit's brilliant creation which renders incarnate the relationship of myth to the national guilt over its territorial misdemeanors, as it does the romantic heroes made necessary by the captalist syndrome.

October, 1969
Arthur Kopit writes plays the way one writes for undergraduate humor magazines: cheekily, boisterously, with lipsmacking condescension, yet for all that innocently; there is something winsomely apple cheeked about the most barbed indictments of the play. Indians draws rude grafitti, but does not draw blood.

John Simon, "Senators vs. Braves"
New York Magazine
October 27, 1969
INDIANS

Characters

Buffalo Bill
Sitting Bull
Senator Logan
Senator Dawes
Senator Morgan
Trial Soldiers
John Grass
Spotted Tail
Grand Duke Alexis
Interpreter
Ned Buntline
Geronimo
White House Usher
Ol' Time President
First Lady
Wild Bill Hickok
Teskanjavila
Unca Warrior
Unca Chief
Unca Medicine Man
Buffalo Bill Duplicates
Annie Oakley
Chief Joseph
Reporters
Sun Dancers
Buffalo Dancers
Indian Men
Indian Women
Cowboy Roustabouts
Jessie James
Billy The Kid
Poncho
Chronology of Events Depicted in "Indians" as They Actually Occurred in History

1846  William F. Cody born in LeClaire, Iowa, on February 26.

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 honor 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 Scours 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.

1886  Geronimo surrenders.

1890  Sitting Bull assassinated, Dec. 15.

1890  Wounded Knee Massacre, Dec. 25.

1815 Treaty conferences with nineteen tribes at Portage des Sioux in Missouri and near Detroit important factor in American victory over British in War of 1812.

1816 More than 4,000 Comanches die in smallpox epidemic in Southwest; white men blamed for scourge. Fur trade established by Astor's American Fur Co.

1817 Fort Smith established in Arkansas to protect Cherokee immigrants who sign first treaty for removal to Oklahoma.

1819 Construction begins on Fort Snelling at confluence of Minnesota and Mississippi Rivers; erected to guard Northwest Frontier. Northwest Coastal Territory ceded to U.S. from England.

1822 William Becknell brings first wagons across plains to Santa Fe, becomes famous as "Father of Santa Fe Trail" from Missouri. White immigration becomes feasible. Mexico gaining freedom from Spain, declares Texas a Mexican Province.


1825 Cheyennes grant right-of-way for 757 mile survey of Santa Fe Trail from Independence, Mo.
1827 Independence, Mo., established as outfitting point and eastern terminus of Santa Fe Trail; Fort Leavenworth built on Missouri River's west bank to protect Santa Fe Trail travel. William L. Subtelle and Moses Harris establish part of future Oregon Trail. White immigration is again accelerated.

1828 Five Civilized Tribes (Cherokees, Chickasaws, Choctaws, Creek, and Seminoles) suffer great hardships over "Trail of Tears" in removal to "Indian Country" in Oklahoma. Note: these Indians are removed from an already White populated area, to an area that White's are not interested in at this time. Jedediah Smith leads first overland party from California to Pacific Northwest; Indians kill fifteen of his men.

1831 Fort William built near LaJunta, Colorado. Jedediah Smith killed by Comanches in Southeastern Kansas as he leads party overland. Forts now lined the entrance areas of what was then called the "Wild West."

1832 Capt. Benj. Bonneville leads expedition from Fort Osage to Idaho crossing the Rockies. Prohibition against selling or trading liquor to Indians was extended to taking it there too. This item had been an item of trade goods since 1800's used by Fur Companys to acquire goods from Indians.

1833 Gold discovered west of the Mississippi. This discovery in New Mexico now involved Apache lands.
1834 Fort Hall and Fort Laramie; important in campaigns against the Sioux and site of major treaties with them, established in Wyoming.

1835 Rapid settlement of Northwest Louisiana follows Caddo Indians cession of their lands there for $80,000. One year after this pact was signed the Indians had received no money.

1837 Sioux cede lands east of Mississippi River to U.S., opens Minnesota to settlement; first treaty concluded with Kiowa, Kiowa Apache, and Tawankoni tribes at Fort Gibson, Oklahoma. 15,000 Indians die from smallpox carried up Missouri River by steamboat.

1839 John C. Remont and Jean N. Nicolet lead first expedition into central North Dakota; Father De Smet induces Sioux to participate in peace councils.

1841 Largest party yet of emigrants divide at Fort Hall; part going to Oregon, part to California. Father De Smet founds first permanent white settlement in Montana.

1842 James P. Beckworth establishes first permanent settlement in Colorado at Pueblo. Father De Smet brings Christianity to Flatheads, Coeur d'Alene, Pend, Oreille, and Kutenais Indians.

1843 Hostilities between Texas and Mexico are suspended, opening Republic up for even more rapid settlement. Fort Bridger in Wyoming erected to protect heavy flow of emigrants to Williamette Valley in Oregon.
1847 Mormons settle in Great Salt Lake Valley, immediately begin building irrigation dam. Charles Bent, Governor of New Mexico, and other officials murdered by Taos Indians.


1849 Mormons establish State of Deseret, adopt enlightened policy of Indian relations; Brigham Young proves it's cheaper to feed and clothe Indians than to fight them.

1850 Reno, Nevada; Fort Union erected and population quickly exceeds 3,000.

1852 Peak year for emigration.

1853 Kit Carson appointed Indian agent in New Mexico. Travel along Santa Fe Trail safeguarded by treaty with Comanche, Kiowa, and Apache.

1854 Kansas and Nebraska officially opened for settlement under squatter sovereignty.


1856 Army closes eastern Washington and Oregon to settlers because of Indian troubles.

1857 Fort Abercrombie, first major Army post in North Dakota, established to protect Red River Valley settlers from Indian depredations. Mormons and Indians kill about 120 members of wagon train from Missouri in Mountain Meadows Massacre in Utah only after Mormons had been attacked for their
religious practices; renegade Sioux kill 41, take women captives in Spirit Lake Massacre in Iowa. Indians began taking women captives as a result of needing to enlarge their own numbers after the realization of the amount of white populace.

1858-59 Gold strikes in Montana and Colorado spawn boom towns.

Leech Lake Indian uprising suppressed in Minnesota.

1859 Comstock Lode Silver Mine established in Nevada. Virginia City established overnight with a populace of 25,000 and over 100 saloons.

1860 Gold boom in Idaho causes another stampede of emigrants.

1861 Civil War begins. Transcontinental telegraph established. Chiricahua Apache Chief Cochise taken prisoner, escapes to begin twelve-year reign of terror in Arizona and New Mexico.

1862 Building of Central Pacific and Union Pacific railroads begins in Sacramento and Omaha. Minnesota Sioux under Little Crow revolt, kill more than 400 whites in a few days; Indians defeated and white captives freed, 38 of 306 renegades hanged at Mankato; Apaches war on settlements.

1863 Bozeman trail opened to gold fields in Montana. Generals Sibley and Sully move against recalcitrant Minnesota Sioux to begin lengthy Sioux wars.

1864 Civil War ends. Sand Creek Massacre in Colorado followed by widespread Indian uprisings.
1865 Series of new forts built along Bozeman Trail to protect those headed to Montana gold fields as Red Cloud Sioux resist invasion in bloody year on the plains. General Connor launches Powder Riber campaign against hostiles. Sioux uprisings correspond directly to the massive killing of the buffalo.

1866 Fort Buford built. Red Cloud's Sioux slaughter eighty soldiers from Fort Kearny in Fetterman fight in Wyoming. Five Civilized Tribes cede western half of Oklahoma for settlement by other Indians, and free their slaves.

1867 Sioux defeated in Wagon Box Fight, Wyoming. New forts built in North Dakota as Army closes in on Sioux.

1868 Red Cloud War ends with Fort Laramie Treaty creating Great Sioux Reservation which embraces all of western South Dakota, including Black Hills. Last treaty with Indians signed by Nez Perce on August 13, ending the treaty making period at 370 treaties.

1871 Congress prohibits further treaties with Indians as sovereign tribes, further land cessions acquired through agreements required Congressional approval.

1872-73 Modoc Indians, who had constantly warred on white emigrants to California, refuse to return to their Oregon reservation and are defeated in bitter fighting; leaders exiled to Oklahoma.
1873  Fort Abraham Lincoln built on Missouri River opposite Bismarck as jumping off station for final Sioux campaign.

1874  Lt. Col. George Armstrong Custer leads Seventh Cavalry to the Black Hills where gold is discovered precipitating illegal white invasion of Great Sioux Reservation closed to white occupation. Bat Masterson, later famous law officer at Dodge City among white buffalo hunters who repel attack on Adobe Walls, Texas, by Comanche, Arapahoe, and Cheyennes.

1875  Era of bonanza farming begins in North Dakota. Government closes its eyes to occupation of the Black Hills by white prospectors, withdraws troops sent to expel them; Sioux ordered to return to reservations or be considered hostile; they say no.

1876  Custer and 264 others of his command killed in Battle of the Little Big Horn in Montana as Sioux and Cheyenne form largest Indian gatherings ever on Northern Plains. Sioux, relentlessly pursued by Army, sign agreement ceding Black Hills gold fields.

1877  Indian power on plains broken; Nez Perce under Chief Joseph surrender after gallant running battle from Idaho to Montana, exiled to Oklahoma; Crazy Horse treacherously murdered at Fort Robinson.

1878  Bannock Indian War in Oregon terroizes settlements there and in Idaho.

1879  Apaches under Chief Victorio leaves Mescalero reservation and massacre settlers in southern New Mexico and Arizona.
Nebraska judge, in landmark case, decides that Ponca Indians are "people" and cannot be removed without their consent, halting their exile to Oklahoma. White River Utes kill seven agency officials, including Agent Nathan Cook Meeker, for plowing up their grazing grounds, take women captives. Chief Ouray secures their release; last major Indian trouble in Colorado.

1881 Sitting Bull ends self-imposed exile in Canada, surrenders at Fort Buford in Montana. Apache Chief Victorio killed at Chihuahua, New Mexico.

1883 Last spike driven into roadbed of Northern Pacific, completing first of northern transcontinental railroads. Theodore Roosevelt tries cowboying in North Dakota Badlands.

1885-86 Apache depredations against settlements in New Mexico end when Geronimo surrenders to Gen. Nelson A. Miles, terminating Indian trouble there.

1886-87 Winter blizzards wipe out cattle barons and Indians' food sources.

1887 Agreement with Sioux opens Standing Rock reservation on South Dakota-North Dakota border to white settlement.

1889 Dakota Territory divided into separate states of North and South Dakota; Great Sioux reservation broken up into smaller reserves.

1890 Sitting Bull killed by Indian police on South Dakota's Grand Riber as Messiah Craze attracts widespread acceptance among

1892
Sioux troubles wind down when Chief Two Strikes and two of his followers, who had murdered four cowboys near Chadron, Nebraska, are killed by Indian police.

1893
Oklahoma experiences greatest "run" of land seekers. U.S. purchases Cherokee reservation lands and opens it for settlement.

1896
Reduction of Red Lake Chippewa reservation opens large tract of timber and farm lands in Northern Minnesota to settlement.
"When the European settler, eager for a new farm, a new mill, or grazing ground, pressed westward Native Americans appeared and asked that the settler move back into an area set aside by treaty. The settler did not. Soon trouble started. Indians were cheated, they were besotted with rum, they were robbed and many murdered. Their anger was aroused, but they held their tempers until their patience was exhausted. Then they became the terror of the border, killing, burning, fighting in any way possible, to drive back the uninvited settler who threatened to take their homelands.

The settler was in general a good man, though rugged in this mind and body. He saw no reason why "savages" should bar his way. The "savage" did not need the land. The settler consulted his preachers and found that the pulpit pronounced the natives "cumberers of the land," Philistines, Canaanites, and as doomed to die before the onward march of "God's chosen people."\textsuperscript{12}

\textbf{Indians} is a journey created by Arthur Kopit to take the audience on a "hallucinatory" trip through the mind of Col. Wm. F. Cody, the legendary hero. Through this journey, the audience is transposed back into the era of "Indian Campaigns" and into the sobering reality of a massive genocide perpetrated against the "Indians," the "Red Man" or the "Savages" as white men have collectively designated the Native American Peoples.\textsuperscript{13} This collective categorizing allowed white men to generalize about the Indians and thereby diminish the value of each Native American tribe and ignore the fact that each tribe had language, mathematics and a social hierarchy and morality pertinent to its' individual social structure.\textsuperscript{14}
The genocide occurred in a country based on "Justice for All" chiefly because of this general categorizing of the Indians and a resulting stereotypical attitude formed by the white man that the Indian was inferior, in much the same way that the "Negro" or "Black Man" was uniformly categorized as being inferior to whites and therefore useful only as a slave. However, the Blacks during the time of the "Indian Campaigns," had a champion in Abraham Lincoln. The Indians had Custer. Kopit said, "The treatment of the Indians is a universal attitude instituted by progressive countries against any race or minority considered inferior or untrained in Christian civilized tradition."

Kopit draws many parallels from the "Civil Action" in Vietnam to the "Indian Campaigns" of the 1800's when dealing with the idea encompassed in his play of a genocide perpetrated against the Indians. Neither the Vietnam "Civil Action" or the "Indian Campaign" was officially called a war. Neither was in actuality begun because of life threatening circumstance, but more for monetary gain or progress' sake. In looking at the number of dead the Indian populace accumulated during this time, a war was definitely waged that takes on more the appearance of socially accepted murder.

What Kopit expresses in Indians is a European set of values that lead to assumptions, generalizations and self-serving conceptions about the Northern American Native Peoples that allowed these "Indian Campaigns" to begin and become popular. As a matter of fact, the Indian campaigns became as popular for volunteers as either World War I or II.
Franz Boas, a twentieth century white European, was the first social anthropologist to indicate an enlightened view of race in that he discounted centuries of accumulated theories of inferiority or inherent savagery due to a race's not having been subjected to acceptable civilized practices, like Christianity or the wearing of clothing. Boas was able to understand that different areas of habitation, isolation and individual cultural development was just that different. Before Boas, however, there was one other great white man able to discern the incredible arrogance of a society supporting itself on the belief in its own supremacy and the subordination of certain "other" races like the Indians. Benjamin Franklin is quoted as having said, "Look upon your hands! They are forever stained with the blood of your relations." Kopit's Indians puts into motion these ideas, like shared guilt for culture crimes, remorse, and shame while teaching and entertaining. Abraham Lincoln said, "Because we personally have not physically harmed these people, does not mean we are free of guilt." Kopit's Indians keeps the audience's attention focused on these ideas and the plight of the Indians by using a cinematic approach to playwriting. Kopit follows very closely the "Hollywood Western" format with thirteen scenes flowing smoothly in and out without intermission. The scenes are fused together like movie picture frames, each one leading the audience one step closer to the final moment. Kopit's character development follows the same format, with each scene revealing more and more of the character's reality. The lead character, Buffalo Bill, is used not so much as a stereotype of the Hollywood
"good guy" putting on a grandstand performance but as a "good guy" who finds he is not what he thought. This character paves the way for the audience through the past to the present and the final moments of self realization on Buffalo Bill's part. The play ends on a note of sobering reality for the audience as they come face to face with their own guilt in the Indians' demise, by association.
SCENE SYNOPSIS

Because Kopit's *Indians* is a play filled with complex ideas and views dealing with Native American Indian treatment, Kopit uses the main character, Buffalo Bill, as a tool to teach the audience. Kopit takes Buffalo Bill to a point of self realization by molding and developing his character from scene 1, in which Buffalo Bill sees himself as an infamous "Goddam hero" to scene 13, the point at which he realizes that the only portion of his life that would survive him will be the legend, the hero, not the attempts to help the Indians but his exploitation of them as well as himself.

This self-revelation on Buffalo Bill's part is Kopit's way of bringing the audience to the end of the lesson, or the play, and to exactly that same point of realization: that Buffalo Bill symbolic of the white man's view of the Indians and the Indians' sensibilities, had been united over the centuries into one summary judgement about the Indians by white men; that judgement, European based, allowed white men in Buffalo Bill's time and today to disallow or ignore the Indians' right to life, liberty and the pursuit of happiness. The main points of this white misjudgement presented in Kopit's *Indians* consists of the following ideas:

1. Generalizing from one tribe's society and culture to all Indians.

2. Conceiving of Indians in terms of their deficiencies according to white ideals rather than in terms of their own cultures.
3. Using pre-established moral evaluation as descriptive of the Indians.

4. The tendency to describe Indian life as "savage" in terms of its lack of white ways. Therefore, Indians are described not as they were in their own eyes but from the viewpoint of white outsiders, who failed to understand their customs and ideas.

Preshow:

Establishes the differences between Indians and white men in both their dress and history through the periaktoi portraits and relic plaque.

Scene I:

Introduces Buffalo Bill as he sees himself and as the audience remembers him from their past.

Buffalo Bill says, "I am a Goddam hero!"

Scene II:

Introduces the Senatorial Committee scenes that will decide the fate of the Indians. Also, introduces the Indians as they are perceived through white men's eyes and their treatment due to this perception. First indication that treaties made with the Indians during this period were ignored. John Grass says, "The Great Father 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. So, the Great Father said he would send us food and clothing, but nothing came of it. . . . Before we give you more of our land, or move from here, we want you to tell the Great White Father to give us,
who still live, what he promised he would! No more than that."

**Scene III:**

The audience is introduced firsthand to the ruthlessness of the white men in dealing with the abundance of the West and the Indians, as the buffalo symbolic of the Indians and their plight, are systematically slaughtered for sport, not food, as the Indians would have done. This scene leads the audience into a thought process that the white man is capable of murder or genocide under the influence of certain socially accepted attitudes. Duke Alexis kills an Indian, as he exclaims, "Comanche!" The dead Indian rises to disclaim this statement and to proclaim that he is of mixed breed but by no means a Comanche. The fact that the Duke has killed a man of the wrong race is overlooked in favor of the more important fact, that the man dead is just an Indian.

**Scene IV:**

A Senatorial Committee meeting in which Buffalo Bill weakly brings up the fact that the fate of the Indians is the white man's responsibility. Buffalo Bill says, "For it is us, alone, who have put them on this arid strip of land. And what becomes of them is... our responsibility." This scene brings the audience to an awareness of their own responsibility for the Indians' fate.

**Scene V:**

This scene combines the fantasy world of the Wild West show in typical Hollywood Western fashion with the stereotypical Indian, Geronimo to show how Buffalo Bill, i.e. white men, exploited the
Indian for their own gain. Geronimo says in a heightened, theatrical style, "No one lives who has killed more white men than I!" and Buffalo Bill quiets him, humbles him with the wave of a hand, while several Roustabouts hold this fierce Indian by chains. The audience sees firsthand the ludicrousness of the Indians' power in white men's eyes. Even though their numbers are a fraction of the white populace, their weapons had to be stolen, and they were starving due to the decimation of their main food source, the buffalo, the Indian still threatens the white man's American dream.

Scene VI:

Senatorial scene expounding on the hypocrisy of the white men and their treaties and agreements with the Indians. This scene also puts the white viewpoint and the Indian viewpoint side by side on the stage so that the audience can see the problems with communication and understanding. John Grass asks, "If you bought the Black Hills from us, where is our money?" Senator Dawes replies, "The Great White 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." John Grass says, "We were also promised a steamboat!"

Senator Dawes asks, "What in God's name were you supposed to do with a steamboat in the middle of the plains?" John Grass answers, "I don't know."

Scene VII:

This White House scene has a play within a play that is used to recall to the audience again the stereotype of the Indians presented
by whites not only through dialogue but through different media—dime novels, theatrical presentations, etc. Also, this scene presents to the audience the idea that being far removed from a problem, in this case the President of the U.S.A., gives a person the ability to overlook or ignore the actual circumstance of a problem. Example: The riots of the 1960's in which the Blacks tried to effect a change in civil liberty problems effected very few whites who generally avoided confronting the problem, or even acknowledging it, by watching the television. 34

Scene VIII:

   Senatorial scene which further identifies the Indians' problem as mainly one of white attitude and misconceptions regarding how to incorporate the Indians into the already established morals of the white Christian society in the U.S.A., and the double standards developed specifically for the Indians. Senator Morgan asks, "Wouldn't you and your people like to live like the White man?" John Grass replies, "We are happy living like the Indian! Tell the Great White Father who says he wishes us to live like White men, that when an Indian gets drunk, he is merely imitating the White men he's observed!"

Scene IX:

   The Wild West show returns to the stage in all its glory, with make-believe Indians doing a make-believe dance from the make-believe culture of the Indians made up by white men. Buffalo Bill stands in a pool of light, famous, a legend, proclaiming that "this is a simulation of the Sun Dance and that no one will be hurt." However, John
Grass, an Indian, is killed performing the Sun Dance and again an Indian death is ignored. The simulation of Indian culture goes on.34

Scene X:

White House scene showing the audience the completeness of the ignorance of the white man to the Indians' plight by using the President, representative of his race, as a totally unenlightened, self-centered "good Christian." The "Ol-Time" President says, "As a favor to you, Buffalo Bill, I will send another committee to investigate."

Scene XI:

Senatorial scene in which the Chief of the Sioux, Sitting Bull is forced to humble himself to save his people, but to no avail. The scene creates a sense of finality in regard to the final outcome for the Indians. Sitting Bull says, "My children are dying. They have no warm clothes and their food is gone." Senator Logan replies, "We do not care to talk with you any more today."

Scene XII:

Saloon scene which depicts the personal conflict Buffalo Bill is going through as he becomes aware of his part in the Indians' plight. Buffalo Bill meets his alter egos. They appear as entities without feeling, masked, and mindless duplicating only the surface of Bill, the legend, ironically, the only part that will live on. Bill cries, "No!"

Scene XIII:

The Indians are massacred and left on stage. The military walk
through the corpses casually, callously. The audience sees the past, the present, and most probably the future. Kopit has presented the social attitudes that allow the audience to unconsciously become a sharing member in a national guilt for crimes initiated against the Indians and other races. Sitting Bull retorts, "As you see, the dead can be buried, but not so easily gotten rid of." Buffalo Bill asks, "Why didn't you listen to me? I warned you what would happen!"

Sitting Bull replies, "We had land, ... you wanted it; you took it. That I understand perfectly. What I cannot understand is why you did all this, and at the same time ... professed your love." Buffalo Bill tries to rationalize what has happened both to himself and the audience.

Epilogue:

The audience sees Buffalo Bill, as a "Goddam hero."
Indians is a play that parallels and contrasts two individual worlds, the indian's and the white man's. The world of the indians consists of natural building materials, muted earth color, and a lifestyle unencumbered by stiff rigid rules or structures. The world of the white man consists of rigid uniform structures; a colorless lifestyle except for dreams and visions created out of the mind, and bold, garish colors used as accents as if to overcompensate for the stifled passions and sentiments of the heart.

These two parallel worlds are combined in my design to create one world filled with paradoxes: the straight as opposed to the angular; the colored as compared to the colorless; the encompassed, fenced in as compared to an open, arid quality; stiff, contrived beauty as opposed to natural beauty; manmade as opposed to created by nature; man opposed to animal; life opposed to death; and ultimately, indian opposed to white man.

In creating this world for Indians, I have chosen to use a unit set. There are several reasons for this choice. First, the need to have one stage space that can be made to conform simply and quickly to all the locales predetermined by the script. This is a frankly theatrical play in which I am employing several contemporary stage techniques like scenic projections and fog. These techniques are meant to remind the audience of this theatricality while still maintaining the dreamlike quality Kopit desired. Secondly, the scene changes must be accomplished
in a matter of seconds, flowing smoothly, cinematically, in order to hold the audience's interest and to heighten the emotions generated by the text and action of the play. A production of *Indians* that required entire set changes for each locale in the play would be unwieldy in practical terms. The versatility and flexibility of a vista changes, projections, flying units, periskopi, and lighting effects will provide the necessary illusion of changes in locale. Unlike many of Shakespeare's plays, which rely on servant-types to carry set pieces on and off, for *Indians*, this technique of set change would be totally wrong as it would interrupt the flow of action visually.

The world of the indians is readily discernible in the set design. It consists of all the irregularly planked, darker, stained areas of the set; the raised platforms and the space immediately below and around them; the outer perimeter of the stage and its ramps, and the design motif in the center of the stage that shows the intraculturation process between indian and white man.

The white man's world in the set design is represented by straight planked, greyed out areas of the central platform and all those areas around the design motif circumscribed by the vertical supports of the raised platforms. The vertical supports connecting the indians' world with the white man's gives the white man's world a sense of confinement, of being fenced.

The main acting area is the ellipsoidal-shaped raked central platform, metaphorically representative of an arena. It is strongly defined
by surrounding darkness, rear screen projectors and the periaktol on SR and SL. The set not only visualizes the theme of the play, parallel worlds in conflict with each other and yet intruding into each other by proximity, but also provides adequate space for the more active Wild West Show scenes.

The large central platform is built so that the front edge is at a height of 6" and the back edge rakes up to a height of 2' 7 1/2". The outer perimeter of the platform, the irregularly planked walkway, is raked from the center line outward to 7" above the stage level on SR and 9" above the stage level on SL.

The inspiration for the actual design of the stage unit is a combination of structural forms used by the Indians. The first form is the actual structure of the tepee, requiring slender saplings stripped of bark to make the upright supports, the placement of the poles in a quadrangle format and the wrapping or binding of the poles together with preshrunk rawhide thonging. The second structure is the Indian bark house used by Indians living in forested areas as ceremonial houses, tribal rituals and the purification of the candidates or dancers of the rituals and for sweat lodges, having the same purpose. These houses consisted of larger support poles that were generally burned down, giving one end a charred look; twine or rawhide bindings to hold the support poles together; and peeled off bark pieces straightened by weights and then placed side by side for the walls and ceiling; then the bark pieces are woven together with the rawhide or twine. (See the section on the Sun Dance which explains some of the tribal
structures and the customs surrounding them.

The platforms, the central stage area, and the upright supports are all done with a tendency towards a very heavily textured look. The planking on the raised platforms and central stage area is unseasoned wood stained and painted to look rough hewn, weather beaten. The upright structures or poles are made to look textured by covering the poles, 2 1/4" diameter pipe, with muslin dipped in a mixture of scenic dope; adding irregularities to the shape of the pipe with superstructures of foam or other bits of soft goods; then painting the poles to get the desired look of stripped or weather beaten natural wood. The colors of the entire unit set fall into a category of muted greys, grey browns and burnt umbers with some splattering of the warmer ochre colors giving the set a look of desolation, lack of warmth, and aridness.

The periaktai on SR and SL have been designed on a turntable to allow the crew members to turn them to the desired side by means of remote control or manually, in case of machine failure. The portrait side, side A, of the periaktai is painted flat and has no three-dimensional parts. Side B is designed to be three-dimensionally executed to extend the depth of the set out into the realm of the audience and to continue the illusion of the open structures of the set. The three-dimensioned structures are covered rods of ethafoam or styrofoam in the same manner as the pipes.

The relic plaque is designed to be executed as a three-dimensional piece (see working drawings) as are parts of the saloon drop. All
other drops and banners are painted. All of the flying units, drops, etc. have theatrical quality.

The projections are designed to add even more depth to the set and heighten the emotions of scenes as well as delineating the form of the set by silhouette. (See the shift analysis for exact scenic usage.)

In summary, the set creates a mood or aura of locale rather than dealing in specifics; it uses illusion instead of reality; and finally allows the play to dictate the sequence of events and actions rather than the design. This is befitting of a play so obviously dealing with cultural and social problems that have universal implications.
THE SUN DANCE CEREMONY AS THE SIOUX INDIANS OF SITTING BULL WOULD HAVE PERFORMED IT

The Sun Dance, an important aspect of Kopit's Indians, is presented in scene IX as another cultural viewpoint of the Indians that the white man could not understand and therefore only accepted the theatricality of the practice of the dance without comprehending the deeper meaning; the recognition of the worldwide belief that there must be someone who must suffer for the sins of others and through that suffering purchase the favor of the Great Spirit.

Most scientific men, particularly in the twentieth century, who have seen the watered down, bloodless Sun Dance of today's Native American tribes and have studied the past traditions of the Sun Dance, speak of its symbolism and describe the important place it had in tribal life; bringing the Great Spirit to all the peoples. Its bloody features as it was originally performed shocked white missionaries who conceived of religion as requiring other beliefs in order to secure the favor of the powers above. Therefore, the government of the United States stopped the Sun Dance in 1883, but in some form it has survived into recent years as can be seen on some Sioux reservations in Colorado today.37

How The Sun Dance Would Have Been Performed By the Sioux Of Sitting Bull

The Sun Dance was one of the most spectacular tribal rites peculiar to the Plains Indians. It was a drama equivalent to any theatrics put on by modern man and it drew an entire tribe together while gripping it with religious emotion. The fervor of the ceremony
can be compared readily to the Southern Baptist revival meetings or
baptisms. It was a ceremony that included all members of the tribe,
even the children, who got their ears pierced.

The Sun Dance of the Plains Indians was a dance of suffering, and
yet it had a highly religious purpose. General Hugh L. Scott, who
saw an actual Kiowa dance, wrote, "Every step of this ceremony he
regarded as pure and holy, and in following it out the Indian was as
sincere and reverent in his worship as any churchman of our time."39

Like all ceremonies of the Indians, this dance was not a simple
thing, but organized and held to fixed rules. Its purposes were four-
fold, though its general aim was to secure the power of spirits or
celestial aid. The dance and ceremony were in honor of the sun, who,
because it was pleased, would grant the prayers of those who submitted
to the rites, a submission by choice. The very fact that a warrior
endured the tortures of the dance gave him rank among his fellow
tribesmen as having the four virtues, Bravery, Generosity, Fortitude,
and Integrity. His whole life thereafter was to be devoted to
demonstrating these qualities.40

A man who wished to be a candidate for the dance selected a
teacher who would instruct him in all the religious myths of the tribe,
and who told him how to live and get power from the unseen spirits.
After this education period, the man was sent to the sweat lodge which
prepared and purified the candidate. After that the candidate
might sit in meditation seeking a vision from the spirit world.

The now instructed candidate then dawns his Sun Dance Costume
which consists of a red skirt or loin cloth of soft deerskin dyed, a cape of other fur pieced together to cover the shoulders and hanging to the buttocks, two arm bands made of the long hair of the buffalo, two ankle bands made of rabbit fur, a whistle made from an eagle's wing bone (symbolic of the heights the candidate wishes to reach), and a hoop made of willow for dancing. He is now ready for the ceremony that lasts four days.

The Sun Dance is performed in a circle, according to ancient rules, for this purpose the camp housing the dance is set up in a horseshoe shape, with an opening to the east. A sacred lodge is erected for the candidates with a circular opening in the ceiling to let the sun in. Then a sacred tree is sought, cut down and marked with circles of red paint on four sides. This tree becomes the sacred sun pole from which are suspended long thongs of buffalo hide which are to be tied to holes in the dancers' chests or backs (depending on tribe).

The raising of the sun pole is a ceremony in itself, and is decorated in a suitable way with whole pelts and rawhide streamers. The thongs are tied to the pole so that the dancers may be hung upon them.

When the candidates were finally ready, they were placed on a robe or blanket face down. A speech is made over the dancer telling of his good deeds and strength. Then, with the Shaman, or religious man, over him, four men hold his arms and legs as a fifth man raises either the muscles of the back or the chest, piercing them with a knife. Then wooden skewers are passed through the incisions.
Then the candidate would go to the sun pole about which he would throw his arms and pray. Officers of the rite would then tie the rawhide thongs through the holes in the dancer's body. The dancer would then put the bone whistle in his mouth and fling himself away from the pole violently, intermittently dancing for hours until his flesh gives away and he falls to the ground exhausted or dead. Throughout the ordeal of the thongs, he also has kept his eyes gazing upward at the sun, which blinds him temporarily.  

Most scientific men who have seen the Sun Dance defend it as a religious custom worthy of respect. They speak of its symbolism, a recognition of the worldwide belief that there must be someone who must suffer for the sins of others and through that suffering upon the sun pole or cross, purchase salvation or the favor of the Great Spirit.
COSTUME DESIGN CONCEPT

The characters of Kopit's Indians inhabit two distinctly different worlds and cultural traditions, that of the Indian and the white man. These differences and traditions are stated visually by the obvious disparities that occur in the mode of fashion adopted by each culture.

However, there are certain similarities in attire which are the result of cohabitation of styles due to contact between the cultures. This contact takes the form of the Whites' influence on the Indians due to sheer numbers; the industrial knowledge and store goods brought to the Indians via white immigration; the invasion of Indian lands and ultimate subjugation of the Indian due to the white man's misconception of his own superiority. Also, the process of Christianizing the "Savages" and therefore remodeling their traditions into more acceptable civilized practices. (Refer to the section on the Sun Dance and specific Indian clothing practices.)

The parallels and conclusions I drew from the differences and similarities between the two cultures make up the basis for the form (silhouette) and color choices made in my costume designs.

The designs also reflect a subdividing of the Indian and white characters of the play into the following subgroups: the Indian as he appears in real life; the Indian as he is viewed by white men; the white man as he views himself; and the white man as he appears in "real life" as Kopit views it. A comparison of the attire of an exemplary character from each subdivision will serve as a strong reflection of each culture.
already verbally expressed by the text of the play.

The Indian as he appears in real life is exemplified by the Sioux Indian Chief, Sitting Bull. He is costumed in traditional Indian garments: a shirt decorated with the Sioux W-pattern commonly used in weaving and pottery, the leather breechcloth, the buckskin leggings with fringe decoration, a Sioux necklace, moccasins, a typical Sioux hairstyle decorated with a single Eagle feather. Sitting Bull's shirt is patterned after a typical white man's shirt style. However, the Indian decorations added to it make the shirt as much Indian as white in style. The fact that the shirt's color is white signifies that Sitting Bull has been purified and sanctified by his tribe as their chief. The leather breechcloth he wears is of traditional cut with one distinct difference. With white men's Christianity came the need to add an apron or groin covering beneath the breechcloth to go between the legs thus completely covering the groin. The buckskin leggings, although decorated with the typical fringe (see section on Indian clothing) show white influence in that they are constructed with a crotch seam and fly front. The necklace, a symbol of Sitting Bull's position as a chief, and his hairstyle are traditional, and unaltered by white man's influence. The Sioux warrior's hair is typically braided into two braids, then wound with red rawhide. The Eagle feather spotted with red signified Sitting Bull's prowess in battle. He has one final costume piece, a blanket, that replaces what he would have ordinarily worn, the buffalo fur. This blanket is a white man's blanket since the Indians in this play are dispossessed and
living on a reservation. Sitting Bull's costume, though distinctly Indian in style, displays influences of the white culture, since his character is friendly with Buffalo Bill, a white man. Also, Sitting Bull truly does try to live in peace with the Whites so he should not be costumed in direct conflict with them.

All of the Indians that make up Sitting Bull's tribe and other tribes in the Senatorial Committee scenes are dressed similarly to Sitting Bull but with distinct variations in the amount of clothes worn and the amount of nudity visible. They are not decorated with necklaces, feathers, or even Indian motifs. They are dressed more simply to depict their status in the tribe and their poverty as a group. The colors used in their costumes are variations of browns and greys. Their clothes are dirty, unkempt, and arranged on their bodies in a disorderly fashion. Their pride in their attire and in themselves has almost totally been stripped away.

The Uncas and the Sun Dancers reflect Indians as the white man views them. They are stereotypes of non-existent tribes carrying out make-believe ceremonies. The Uncas costumes are brightly colored and mock the real Indians' use of color. The traditional Indian garments are bastardized, both in form and color: the Eagle feathers are replaced with yellow and orange chicken feathers; their beads are oversized, and tastelessly used; their warpaint is large circles of color without logic or meaning.

The Sun dancers mock the Indians mainly through the execution of the Sun Dance, but also through the lack of ceremony or accoutrements
connected to the attire normally worn for this ritual. (See the section on the Sun Dance.) These two groups of characters typify the extent of the white man's misconception of the Indian culture, and the theatricality he sees in it. The groups also exemplify the size of the misconception through the use of items like the Unca Codpiece, which is an enormously oversized scalplock, like the oversized misconception.

Buffalo Bill is part of the group of white men which appears as he views himself "A Goddam hero!" Therefore, his costume is historically accurate with some slight deviations. He is first and foremost dressed like the prominent figure of the Wild West Show that he is; with bright gaudy colors, trims, and motifs; with rawhide lacing and fringe in abundance; wearing highly romantic over the knee riding boots and an oversized belt and buckle (reminiscent of the Cavalier period). He is also padded in the shoulders and back to make him look more heroic in form and figure. Although his hat is not white the light grey color calls to mind the "good guy" of the Hollywood western. The design motif of the buffalo on his gauntlet gloves shows his symbolic abuse of the animal pictured and therefore, the Indian through their exploitation. This motif is used all the white characters who are part of Buffalo Bill's Wild West Show. The colors on his costume are vaguely reminiscent of the patriotic colors of red, white and blue. Another distinctive attribute of his costume is that it is made of synthetic fabrics while the Indian's fabrics are all natural (buckskin or furs). Unlike Sitting Bull's costume, which reflects in its materials and its simplicity, his view of life and its reality, Buffalo Bill's costume shows an obvious
trend towards the romantic world of visions or dreams.

The white men who appear as they really are in "life," can be represented by the Senatorial Committee group; white men of social status, sophistication, power and very little depth of feeling or emotion. Their costumes are significantly heavy black wool frock coats (buttoned and encumbering), waistcoats, high stiffened collars tight about the neck, heavily starched shirts and top hats. Their costume pieces relate directly to what their culture required that they wear. They have no freedom of variation and they will continue to conform to the restrictions placed on them by society, Christianity and the act of being civilized have made these men look exactly like each other. They show no emotions other than anger; it is ironic that they are dressed in black, a color used by the indians to denote family love and devotion. John Grass' costume of black, white and red, even though it is traditionally white in silhouette, becomes more than that to the indian. This color significance is the rationale for John Grass's costuming in this production as well as the fact that he received some formal education.

Relating directly to this group of white men in costume are the President and the First Lady. The President is dressed very similarly to the Senators except that he is in a tailcoat and somewhat more romanticized. The First Lady is dressed so as to reflect the generally fashion mode of the 1860's.

The women of this period wore dresses with skirts that were either funnel shaped with some fullness cut at the hem, full with enough
fabric to allow the wearing of several petticoats and a hoop (more prevalent in the 1850's but not a style totally abandoned in the 1860's), or skirts that had enough fullness and fabric to be done up in a soft bustle over crinolines and a bustle pad. The bodices of the dresses were tight and corseted giving an hour glass form to the body with either bell-shaped, funnel-shaped or straight fitted sleeves. The entire outfit was decorated sumptuously with ribbons, flowers, lace or ruching in such a way that left very little room for additions. These extra accoutrements were signs of social position or sophistication. All of these contrivances are used to excess on the President's First Lady. She is, therefore, made to look immobile and inflexible through them. The hoop she wears and the corseted bodice pushing her bosom up towards her chin help the image. The black lace and trims speak of the dark side of her personality while delineating her form. It almost seems to outline it like a cartoon character. This cartooning continues in the use of: gloves to protect her delicate, white hands; the fan, so frivolous and feathery, rather than practical; a choker style necklace that stiffens and immobilizes her neck; and the makeup and hairdo, both extreme affectation. The simplicity of the Indian women's costumes compared to the First Lady, makes her seem even more ludicrous and extreme, a stereotype, while making the Indians seem more real and human.

In summary, the costume designs are meant to delineate the characters of the play as Kopit views them by: combining historically accurate costumes, with theatrically stylized ones; using colors both
as accents and as direct character statements; and by using decoration to point up certain aspects of characterization. The designs relate the cultural differences shown by the text of the play into the visual art of costuming.
THE USE OF COLOR AND FEATHERS (BY THE PLAINS INDIANS
PORTRAYED IN "INDIANS") AS PART OF THEIR CULTURE

Contrary to the general notion accepted by white men, indians did not use glaring colors but tended more to use the softer colors of nature. This is before the white man entered their world. After the white settlers and fur traders came with European goods (see Chronology) and dyes, the indians began using "gaudy" primary colors. The indians, naturally enamoured with the colors of nature, allowed their color sense to run riot.

Before the white man, therefore, the indians used only a few colors made from colored earth, plant roots and stems. From the colored earths, they acquired the following pigments: brown, red, green, blue, yellow, orange, purple, black, and white. Black earth pigment was a mixture of charcoal and graphite. White earth pigment came from a mixture of Kaolin clay and gypsum. Yellow plant dye came from the roots of such things as golden seal, clock, osage, hemlock bark, and sumac. These are just a few examples of the indians' original colors and their sources.45

Also, indians use colors more significantly than the white man in that they gave human qualities to colors. This tradition was carried on even through the white man's intrusion in to indian life and the intracultration that occurred thereafter.46

Language of Indian Colors

Red - bravery, pride; feather symbolic of color came from the woodpecker.

Yellow - love, success, gayiety, fidelity; feather symbolic of
color came from the lark.

Blue - cruelty, cunning, perfidy; feather symbolic of color came from the jay bird.

Green - astuteness, discretion, vigilance; feather symbolic of color came from the duck.

Black - family love, beauty; feather symbolic of color came from quail.

White - riches, generosity, purity, bravery; feather symbolic of color came from the eagle or from such items as shells or even bones.

Different tribes varied on the feathers or items symbolic to the colors aforementioned due to accessibility and locale of residence. However, the Indian people generally continued to use color as a visual part of their language and culture incorporated into their clothing and accessories.

This fact is totally ignored by white men, who thought the feathers were like plumes on a peacock used by the Indians to show off their base, animal, savage tendencies having nothing to do with culture. The feathers, used in headdress, accessories, woven into clothing etc. had another aspect to their symbolism besides their color or the bird they came from. This aspect directly relates to the hierarchy of the male populace of the tribe. Each warrior wore a feather which without a spoken word told of his deeds. The following ways in which the eagle feather was used to show these deeds were mainly used by the Dakota, Commanche, Sioux, and Hidatsa tribes.⁴⁷
Language of the Eagle Feather

An eagle feather worn with a tuft of red dyed horse hair tied to the tip, denoted that the wearer had killed an enemy and was the first to strike him with a "coup stick." This stick was used to touch the enemy after killing him in the face of flying arrows or bullets.

A feather with one red bar near the base of the feather denoted that the warrior was the second to touch the enemy.

A feather with two red bars near the base of the feather means that the wearer was the third to count the "coup."

A feather with three red bars near the base means that the wearer had been the fourth to "strike the enemy" in the "coup."

A feather dyed red indicated that its wearer had been wounded in a battle.

A feather with two narrow strips of rawhide, red and white, attached to its quill and wrapped from end to end alternately, signified the killing of a woman, either by design or accident.

A feather with a red spot painted on the larger web end of the feather just indicated the killing of an enemy.

A feather with the tip cut completely off and edged with red denoted the cutting of an enemies throat.

A feather split all the way down indicated a warrior who had suffered many wounds in a battle.

A plain feather denoted a war exploit in which an enemy was slain.
BASIC UNITS OF PLAINS INDIAN COSTUME

By compiling all the basic units of Indian dress into a summary or overview of generally all the Plains Indian dress, it becomes more apparent as to how the costume designs reflect the realism of the Indian dress and the development of the trend to incorporate white men's dress into tribal wear.48

First, the tribes located in the areas north of Mexico tended to wear clothing covering the entire body due not only to climate but also due to contact with missionaries and other "Christian" whites who expounded on the sin of nudity.49

The main unit of clothing worn by the Indian warrior is the breechcloth, also referred to as the loin cloth, due to the proximity on the body of the garment. It was most often made of buckskin or tanned leather until the introduction of the white man and his goods. At this time, game became scarce and white men's goods became more accessible.50

The next unit of clothing worn by the warrior is the moccasins, which had distinctive styles, construction, and decoration according to tribe.51 Perhaps the most familiar forms of this leather upper and soled foot gear, are: the moccasin cut short to the ankle, laced at the front, with a tongue that is cut in one with the upper; the other form is the infamous Apache boot moccasin that was made to hit just below the knee, laced up the sides and around the sole.
Next came the leggings worn by the warrior. These were two separate pieces of leather cut to go around the leg, (much like western chaps), leaving the buttocks and loin area exposed to be covered up by the breechcloth. 52

Then, the Indian man also wore a shirt, cape, or robe made of hides: could be with or without fur; could be cut like a tunic, sleeveless or sleeved, like a cape tying around the neck; and with or without decoration of beads or rawhide fringe. 53

The female members of the tribe wore a leather breechcloth also: mainly worn while still a virgin to discourage infidelity among tribe; to allow the menstrual period to go virtually unnoticed as the breechcloth was padded for absorption and changing for cleanliness; and for modesty. They were not worn by pregnant Indian women for convenience sake. 54

The females also wore a shirt that was made of leather and had the basic shape of the animal killed or a long tunic type nightgown. It was not necessarily laced up the sides and could be decorated with beads or rawhide fringe.

The use of a rawhide belt was prevalent for Indian men and women. It not only held the shirts close to the body but allowed the Indians to carry their leather magic pouches or bags that carried totems for the spirits, paint for the body and medicinal herbs. 55
LIGHTING DESIGN CONCEPT

In Indians by Arthur Kopit, the legendary American hero Buffalo Bill Cody travels through "a nightmare panorama, . . . reliving his life and trying to work out where he went wrong." According to its author the play is a "hallucinatory mosaic," a series of pungent scenes which flash before the audience in almost cinematic fashion. Indians is a play of sharp contrasts: scenes of overtly "theatrical" action share the stage with sequences of sobering reality. The circus-like atmosphere of Cody's memories of his glories in the field and in the ring, the gaudy and glowing Wild West show, alternate with the emotionally tense, charged atmosphere of the senatorial hearings. Myth, legend and burlesque are interwoven with historical fact and cruel reality.

Lighting for this production reflects the sharply contrasting moods and ideas from episode to episode and must deal effectively with the blatantly theatrical effects suggested by the Wild West show scenes, the amateur theatricals at the White House and the dreamlike quality of those scenes dealing with the origin of the Cody legend. The director has, indeed, asked for startling contrasts; for devices such as follow spots for isolating actors during scene changes, highlighting key characters and heightening the theatricalism of the piece; and for the treatment of the Indian groupings on the peripheral platforms in high contrasts of highlight and shadow. By these devices and the general scheme of employing very warm direct light in the glowing Wild West scenes and its complement, cool shadowy light, in the scenes of Indian/senatorial conflict and debate, this design
clarifies the mood and underlying thought of each scene.

As the audience enters the auditorium, their attention is drawn to huge portraits and relic plaque, presenting rather stilted representations of Buffalo Bill and Sitting Bull, bathed in the warm amber glow of specials. The stage is plunged into darkness as a ghostly voice begins the action. Four spotlights sweep through the darkness until one by one they focus far upstage on the figure of Buffalo Bill emerging from mist. As he rides downstage the scene suddenly explodes into the bright and colorful, almost garish, Wild West show. Warm light in deep gaslight-amber tones floods the arena and glittering lanterns accent the glowing, faded banners. In this, as in all the Wild West show scenes, the bright follow spots focus the audience's attention on Buffalo Bill or point up the "feature attraction" or critical figure, in each sequence. By contrast, scene 2 and subsequent scenes depicting the Indian hearings are bathed in cool, harsh light or a rather steely blue atmosphere. The Indians ranged about the stage and on the platforms are lit from the back and top, their forms and faces are shadowy; no individual obtrudes except for Sitting Bull, in a cool clear light from overhead. The background is filled with a slide of rugged landscape. The poles and ramps are washed in deep blue and lavender shadows created by sharply angled instruments.

Areas for the senators and for the Indian spokesman John Grass, key figures in the debates, are slightly heightened with specials. Many scenes in the play are treated in the general manner of scene 1 and 2, the cool, shadowy trial sequences alternate with the brash and brilliant Wild West show. Certain other scenes require specific
treatment; they are highlighted below.

Scene 3, night, cool, dark, with shadows cast by gobos. When Buffalo Bill and the others enter with their torches, the scene warms up, with amber creeping into the evening light. At the beginning of the scene and at its end, Spotted Tail is picked up by specials; cool light points up his silent presence and his slightly surreal death sequence. The follow spot is used for the transition between this and the next scene, isolating Buffalo Bill and the dead Spotted Tail. It is similarly employed between other scenes in the play.

In scene 5, a brief charade involving Geronimo in the Wild West show setting, the raging frustrated Indian is illuminat ed grotesquely by a fiery light directly overhead, by red on-stage follow spots and backlights, and by the brilliant spotlight as he is vanquished by Buffalo Bill.

The amateur theatricals in the White House in scene 7 have a feeling of the voluptuous and the frivolous. Warm gaslight brings forth the world of the Wild West show, with bright follow spots picking out the players in the farce and bright warm light pointing up the coarseness and falseness of the painted drops and stylized costuming. The President on his hobby horse in scene 10 plays in warm area lights and specials, the bizarre sun dance in scene 9 is atmospherically lit from behind and from the sides, casting deep shadows on the moaning Indians around the central pole. After John Grass' dramatic demise, he and Buffalo Bill are held by a spot as the scene fades and dissolves around them.
The saloon in scene 12 is dim, murky (some cool light from the cool area instruments will be blended in with the dim warm tones), with instruments at sharp downward angles pointing up the special areas, i.e., the table where Buffalo Bill and Hickok talk, the bar with its shadowy denizens and the platform where Jesse James sings his macabre solo. Two ghastly green downlights hit the Cody clones while the harsh follow spot picks out Buffalo Bill in the strange finale that denotes an identity crisis for Buffalo Bill.

Scene 13 is also dimly lit: the mood is very cold and dark and hopeless. The deep blues and lavenders of the platforms are subtly in evidence, while the central area of the stage is dappled with the deep blue gobos of scene 3.

Throughout the play the scene changes must be very fast and accomplished in almost complete darkness. The transitions must be very smooth: Each scene must seem to dissolve into the next shifting quickly like cinematic transitions, employing the simple sketch-like projections that are enhanced with subtle coloration from borders behind the projection screen. The follow spots, both onstage and particularly those on the beams, must be expertly controlled at all times, highlighting the central figure(s) in each sequence.
PROJECTIONS

A verbal description of the intended projection effects and their execution will, I think, be more valuable than graphic representations alone. A close approximation of the projection rigging necessary for Indians appears on both the Light Plot and the Section of the Light Plot.

The actual designs for the slides creating the projection effects are based loosely on photographs of Native Americans in their natural state taken by Edward Sheriff Curtis during the 1900's and on some specific 19th century artists' works, like Frederick Remington's "Custer's Last Stand," Henry H. Cross's "The Victor" and Cyrus E. Dallin's "Appeal to the Great Spirit."

The projections themselves are meant to evoke a feeling of the West and the Indians of the West as they both were in the 1800's, and a feeling of sadness at the loss of the natural beauty of both. The slides also give a sense of depth to the acting area, help to define the action of Indians and centralize its location as the scenes jump from place to place and back and forth through time via Cody's memory.

Execution of the slide is a process of coating the 35-mm super slide formats for the Buhl Projectors and 3 1/2" by 4" slides for the Scenic Projectors with a super sensitive Kodak developing solution, then exposing the slide to the negative image of the actual graphics, reduced or enlarged as necessary. This procedure gives a clear, clean outline image.
The slides used in Indians consist of:

Western Landscape: All Senatorial scenes, epilogue and beginning of prologue.

Western Saloon Town: Scene XII only.

White House Gymnasium: Scene X only.

Wounded Knee Massacre: Used in Scene XIII.

Spirit of the Indian and the Buffalo: Used for prologue only.

All of the slides are used in conjunction with border lights to add the necessary colors to denote day or night, indoor or outdoor scenes. The slides also act as an aid for the audience in that they help create the romanticized American image of the past and an eerie dreamscape atmosphere for Buffalo Bill.
CUE SYNOPSIS

Preshow

1. Preshow preset: Front banners and relic specials. Periaktoi Side A. Buffalo and Indian over Scenic Projection.

Scene 1

2. Fade preshow preset and House lights to black as play begins; 4 follow spots sweep the stage; one by one they converge on Cody in fog UC.

3. Snap up Wild West show preset. CUE: Cody leaves slow motion. PRESET: Warm areas and backlights, practical lanterns, spots from the beams, onstage spots, banner specials, WW show projection.

Scene 2


5. Fade up scene 2 preset (B). CUE: "Sitting Bull: ... though we'd been promised he would come himself." PRESET: Cool areas and backlights, senators' special, platform lights, open sky projection, blue borders; Sitting Bull special remains.

7. Cross fade: lights fade to black, spot up on Buffalo Bill. 
   CUE: "Sitting Bull: I prayed for the return of the buffalo!"
8. Fade to black. CUE: Third gunshot. 

Scene 3

9. Fade up on scene 3 preset following cue 8. PRESET: Cool areas and backlights, top platforms, Spotted Tail US special, scenic projection, sky projection overlay, moon special, blue borders.
10, 11, 12. Fade up goboed specials as buffaloes enter; fade up general cool areas to higher intensity.
13. Fade in warm areas. CUE: Buffalo Bill's entrance with torch.
15. Slowly fade up spot on Cody. CUE: "Buffalo Bill: Well, un . . . where can I begin?"
16. Fade out spot. CUE: "Buffalo Bill: . . . might call a typical day."
17. Cross fade: lights dim almost to black, Spotted Tail DS special up. CUE: Spotted Tail rises after his fall.
18. Slowly fade in spot on Buffalo Bill. CUE: "Interpreter: . . . what the man he just shot said."
19. Lights fade to black; spot remains on Cody. CUE: "Buntline: Absolutely fabulous!"

Scene 4

20. Cross fade: spot out on Buffalo Bill; scene 4 preset up. 
   CUE: Cody dizzily grips head. PRESET: Cool areas and
backlights, platform lights, Sitting Bull special, senators special, scenic projection, blue borders.

21. Fade to black. CUE: "Buffalo Bill: And what becomes of them is . . . our responsibility."

**Scene 5**

22. Follow spots sweep the stage. CUE: Drum roll.


24. Fade up the two center red sun dance specials; follow spot on Geronimo. CUE: Geronimo moves downstage.

25. Fade to black. CUE: Buffalo Bill's exit.

**Scene 6**

26. Fade up scene 6 preset following cue 25. PRESET: Cool areas and backlights, platforms, Sitting Bull special, senators special, scenic projection, blue borders.

27. Fade slowly to black except Sitting Bull special. CUE: Buffalo Bill turns helplessly to senators. 27a: Fade Sitting Bull special to black. CUE: "Sitting Bull: . . . The one you said you knew so well."

**Scene 7**

28. Fade up scene 7 preset following cue 27a. PRESET: Warm areas and backlights, President special, drop specials.

29. Follow spot from beam on Buntline. CUE: Buntline's entrance.

30. Follow spots on Cody and Hickok. CUE: Rise of "Scouts of the Plains" drop.
31. Follow spots on Uncas and Teskanjavila. CUE: Rise of the forest drop. NB: Follow spots, which for this scene are gelled in amber, remain on amateur "theatre" area throughout this scene and are directed on actors in the play-within-the-play.

32. Fade to black, follow spot remaining on Buffalo Bill UC.
CUE: Cody pulls up drop. 32a: Follow spot out on Buffalo Bill. CUE: Cody spins dizzyly stage center.

**Scene 8**

33. Fade up on scene 8 preset following cue 32a. PRESET: Cool areas and backlights, platforms, senators special, Sitting Bull special, scenic projection, blue borders.

34. Fade to black. CUE: "Dawes: Stop it!"

**Scene 9**

35. Fade up fast to scene 9 preset following cue 34. PRESET: Warm areas and backlights, WW banner specials, lanterns, WW show projection, amber borders. Beam and onstage spots flash over Rough Riders.

36. Follow spot on Annie Oakley. CUE: Annie's entrance.

37. Follow spot on Cody. CUE: Buffalo Bill's entrance.

38. Slow cross fade: lights except for DC area dim very low as sun dance backlights come up. Spot remains on Cody. CUE: "Voice: Bring on the Indians."

39. Fade DC area, snap on follow spot (on Chief Joseph). CUE: Chief Joseph climbs up on the tub.
40. Cross fade: lights except for sun dance backlights fade out as sun dance sidelights come up. CUE: "Buffalo Bill: And no one . . . will be hurt."

41. Cross fade: sneak in follow spot on Buffalo Bill and John Grass as lights fade to black. CUE: Buffalo Bill walks slowly toward John Grass. 41a: Spot out on Buffalo Bill and John Grass. CUE: end of scene.

Scene 10

42. Fade up scene 10 preset following cue 41a. PRESET: SR warm areas.

43. Fade up preset. CUE: Usher crosses to victrola. PRESET: SL warm areas and President's horse psecial.

44. Fade to black. CUE: "President: . . . no more visitors today."

Scene 11

45. Fade up scene 11 preset following cue 44. PRESET: Cool areas and backlights, platforms, senators special, Sitting Bull special, scenic projection, blue borders.

46. Sneak up UR area to higher intensity. CUE: "Buffalo Bill: Let me try to explain some basics."

47. Sneak up Sitting Bull special to higher intensity. CUE: "Sitting Bull: For you are the only people now who can help us."

48. Fade to black. CUE: "Sitting Bull: . . . of course he should be proud!"
Scene 12

49. Fade up scene 12 preset following cue 48. PRESET: Warm areas and backlights, some cool areas and backlights, amber bar special, Jesse James special, table special, saloon projection.

50. Fade lights to dim except for table special, which intensifies. CUE: "Buffalo Bill: I'm scared. . . . I dunno what's happenin' anymore."


52. Sneak out platform lights. CUE: Indians disappear.

53. Cross fade: lights go to black as ghost special comes up at bar and follow spot comes up on Buffalo Bill. CUE: "Poncho: Here they are, Senor!"

54. Fade out ghost special. CUE: Men disappear.

Scene 13

55. Cross fade: follow spot goes to black as scene 13 preset comes up. CUE: "Voice: They also killed the rest of his tribe." PRESET: Cool areas and backlights, platforms, goboed specials, snow projection, moon special.

56. Fade up Buffalo Bill DL special. CUE: "Buffalo Bill: You said you'd--"

57. Fade up Sitting Bull scene 13 special. CUE: Sitting Bull enters.

58. Fade out Sitting Bull special. CUE: Sitting Bull exits. Add projection of Buffalo and Indian.
59. Follow spot on Buffalo Bill (His special goes out). CUE: "Buffalo Bill: Not yet!" NB: By end of speech, follow spot should leave Bill and be focussed on the trinkets.

60. Fade up follow spot on Chief Joseph. CUE: Chief Joseph's entrance.

61. Lights fade slowly to black during Chief Joseph's speech.

62. Snap on preset following completion of cue 61. PRESET: Warm areas and backlights, WW banner specials, lanterns, WW show projection, amber borders; beam and onstage follow spots sweep the stage, focus on Buffalo Bill.

63. Lights fade to black. CUE: end of scene.

64. Fade up epilogue preset following cue 63. PRESET: Side A periaktois and plaque specials.

65. House lights up.
SHIFT ANALYSIS

There are thirteen scenes plying a prologue and an epilogue requiring fourteen scene shifts in Kopit's Indians. The intention of the author is that the action of the play should flow cinematically, as was stated in the Lighting Design Concept. The scenes in Indians, however, are so varied in locale, time of day, and even year, that the scene changes, lacking access to large movie sound stages and all the other accoutrements of the movie world, must be executed simply. The many changes are accomplished a vista by means of light, slides, periaktoi; and flying pieces. With the addition of these methods of change, the set is extremely flexible as a unit: In its basic form there is no one locale represented other than somewhere in the "old West"; in its totality, the play, the a vista scene changes, and the sets versatility allow Kopit's play and main character, Buffalo Bill, to realize the memories and dreams that make up the text of Indians.

Since no two consecutive scenes in Indians occur in the same locale, there are necessarily changes following each scene, including the prologue. The distribution of crew members and the assignment of specific duties are important factors in the organization and execution of the scene changes as they are prescribed in this production. Therefore, the following crew members would be assigned to the following scene change duties:

Light Crew/Projections Crew

Crew Member A - Light board operator; stationed in Light booth.
Crew Member B - Follow spot operator; operates instrument no. 9; stationed on 2nd house beam; focuses on DC area.
Crew Member C – Follow spot operator; operates instrument no. 15; stationed on 2nd house beam; focuses on DC area.

Crew Member D – Follow spot operator; operates instrument no. 1; stationed on 1st house beam.

Crew Member E – Follow spot operator (doubles as cast member); operates instrument no. 1; stationed on proscenium platform right.

Crew Member F – Follow spot operator (doubles as cast member); operates instrument no. 2; stationed on proscenium platform left.

Crew Member G – Follow spot operator (doubles as cast member); operates instrument no. 2; stationed on proscenium platform right.

Crew Member H – Buhl projectors operator; stationed backstage on projector platform; and operates moon special.

Crew Member I – Scenic projectors operator; stationed backstage on projector platform.

In summary, a nine member light crew focusing mainly on the manual operation of follow spots and projectors.

Fly Rail Crew/Periaktoi Crew

Crew Member J – Flies the Sun Dance Totem pole on line no. 3; the chandelier on line no. 6; and the relic plaque from overhead ceiling slot.

Crew Member K – Flies the Annie Oakley banner on line no. 13; the Wild West Show banner on line no. 12; and the Unca Village backdrop on line no. 16.
Crew Member L - Flies the White House Theatre drop on line no. 8; and the saloon drop on line no. 10.

Crew Member M - Flies Scouts of the Plains drop on line no. 9; operates fog machine in prologue; the Unca totem pole on line no. 15 also, aids in any simultaneous flying of drops.

Crew Member N - Turns the Periaktoi on SR for prologue and epilogue; also, doubles as cast member.

Crew Member O - Turns the Periaktoi on SL for prologue and epilogue; also, doubles as cast member.

In summary, six member fly crew is required, with one member acting as a backup for fly rail duties.

For the epilogue, the house lights are up and the set is faintly silhouetted by light from the borders behind the rear projection screen. The periaktoi are set on side A, the lifesize portrait side, and are lit with specials. The buffalo relic plaque is tied off by crew member J before the audience enters, and are lit with specials. As soon as all the audience has been seated, the stage is plunged into darkness as an eerie voice begins the action.

Scene I opens with bright, garish colored lights and crisscrossing follow spots operated by crew members B, C, D, E, F and G. During the blackout, the Wild West Show banner on line no. 12 was flown in by crew member K, silhouetted by the blank projection screen lit with border lights. The follow spots continue to crisscross the stage until they settle on Bill, who enters upstage center surrounded by a cloud of fog operated by crew member M. On the line "I'm a Goddam hero!" the lights
fade to black, the follow spots tighten the circles of light until they are out, and then go to black.

Immediately, crew member K flies out the Wild West Show banner; crew member H prepares landscape slides in the Buhl projectors; follow spot operators D and E prepare to focus on Buffalo Bill after a quick costume change; crew members N and O, dressed as Roughriders, turn the periaktoi to side B. Lights come up on the line "I am Sitting Bull!" and scene II, a Senatorial Committee scene, begins. The slides are projected on the screen; the follow spots focus on Buffalo Bill center stage; and the periaktois are in position. This scenic change should take no more than ten seconds. On the line "I prayed for the return of the buffalo." the lights fade to black on everyone but Buffalo Bill and Sitting Bull. Distant gunshots are heard off stage. There is a slight pause, then more gunshots. Suddenly, the lights go to black. The lights come up on scene III as soon as Spotted Tail enters. Crew member H puts landscape slides back onto the projection screen; the periaktoi remain in their previous position; and there are no flying units used. Crew members D and E focus follow spots on Buffalo Bill. Crew members F and G focus follow spots on Spotted Tail. After Spotted Tail is killed, all follow spots consolidate on his body and Buffalo Bill. On the line "Absolutely fabulous!" the lights fade except for follow spots; the slides go out; and Buffalo Bill grips his head; the lights go to black.

During the blackout, a voice comes from backstage announcing "Buffalo Bill's Wild West Show proudly presents. . .;" there is a drum
roll; a pause of about five seconds; then suddenly the lights come up and scene V begins. During the blackout, crew member K has flown in the Wild West Show banner; the follow spots operated by crew members B, C, D, E, F, and G crisscross the stage in a wild dance of light; and only the center stage area is illuminated. On the line "The most ferocious Indian alive," the action begins. All the follow spot operators focus on Geronimo and Buffalo Bill. As Buffalo Bill sends Geronimo off into the shadows of the stage area, crew member K flies out the Wild West Show banner; mock applause roars; the lights dim; the follow spots are eliminated one by one until only one focus' tighter and tighter around Buffalo Bill; then blackout.

After a pause of about five seconds, the lights come up on scene VI. Crew member H puts the landscape slides back on the screen; there are no flown units; and the periaktoi are already in their correct position. On the line "Mister Grass . . . what do you think the Great White Father has promised?" the action begins. Follow spot operators B, C, D and E focus on Buffalo Bill and John Grass. On the line "The one you said you knew so well." the stage lights dim except for the special on Sitting Bull and the follow spots on Buffalo Bill; Buffalo Bill shakes his head; the special on Sitting Bull goes out; and the spots on Bill begin to fade. The lights go to black as a Mozart minuet is heard.

After a ten second pause, the lights come up on the White House Theatre and ballroom, scene VII. During the pause, crew members J flies in the White House chandelier on line no. 6; L flies in the White House Theatre drop on line no. 8; K flies in the Scouts of the
Plains drop on line no. 9. The chairs for the President and the First Lady along with the prop rock for Scouts of the Plains play are brought onstage by crew members during blackout. Follow spot operators focus on the main characters: crew member B focuses on Ned Buntline, C focuses on Wild Bill Hickok; D and E focus on Buffalo Bill; and F and G focus on Buffalo Bill after the Scouts of the Plains drop is raised, so that D and E can focus on the Unca Maiden and the Unca Chief. On the line "After all I've not rehearsed this!" the Scouts of the Plains drop is brought back in to cover Hickok's mock rape of the Unca Maiden. On the line "Good Show!" Buffalo Bill goes to the Scouts of the Plains drop cord; the drop is raised by crew Member K as Bill pulls the cord; and he looks for Hickok. On the line "No one there!" the White House Theatre drop, the Unca drop, and the Unca totem are flown out. The lights begin to dim, except for two follow spots operated by crew members D and E, and the chandelier. As the follow spots tighten in on Buffalo Bill, he looks up at the chandelier, and it too is flown out by crew member J. The lights go to black and the scene ends with the Mozart music playing faintly in the background. The rock and chairs are removed by cast members during blackout.

A ten second pause, and the lights come up on scene VIII, another Senatorial Committee meeting. Follow spots operated by crew members B and C focus on John Grass; follow spots operated by D and E focus on Buffalo Bill; the landscape slides are put up on the screen by crew member H; there are no flying units; and the periaktoi remain as they were. On the line "Mister Grass." the action begins. On the line "What in God's name do they think we're doing here?" the lights
begin to fade except for the follow spots. As John Grass and Buffalo
Bill turn to look at each other, sounds of the Wild West Show begin
and the lights go to black.

A ten second pause ensues. During the pause the sounds of the
Wild West continue; follow spots operated by crew members B, C, D
and E crisscross light on the stage; and crew member K flies in the Annie
Oakley banner on line no. 13. On the line "And now ladies and gentle-
men. . .," the stage lights come up; the action begins; the follow
spots operated by crew members F and G focus on Annie Oakley; follow
spots operated by B and C focus on the Roughriders; follow spots
operated by D and E focus on Buffalo Bill after his entrance; there
are no slides used; and the periaktov stay in their previous position.
On the line "Introducing the Indians," the Annie Oakley banner is flown
out slowly as the Sun Dance totem pole on line no. 3 is flown in by
crew member J; the stage lights dim slightly; and the Sun Dance specials
are added. The follow spots previously focused on the Roughriders
now focuses on Chief Joseph on the line "In the moon of the cherries
blossoming." These spots remain on him until his exit. They then
focus on John Grass as he enters and are combined with Buffalo Bill's
follow spots when John Grass dies in Bill's arms. As Buffalo Bill
stands up, overlooking Grass's body, the indians involved in the Sun
Dance guide the totem pole up as crew member J flies it out. The
lights all fade to black as Bill kneels to cradle John Grass' body
again.
As soon as John Grass and Buffalo Bill exit from scene IX, scene X begins. The stage lights come up; there are no slides used; and the periaktoi remain in their previous position. This scene is the President's gymnasium. Follow spots operated by crew members D and E focus on Buffalo Bill. This scene is very short, and on the line "No more visitors today." the lights fade to black.

After a five second pause, the lights come up on scene XI, another Senatorial Committee meeting. Crew member H puts the landscape slides back on the screen; crew members B and C focus follow spots on John Grass; D and E focus follow spots on Buffalo Bill; there are no flying units; and the periaktoi remain as they were. On the line "What in God's name do they think we're doing here?" the action begins. On the line "Of course, he should be proud!" the entire stage goes black. A guitar begins to play "Chisholm Trail" off stage as Jesse James gets into position for the next scene while whistling to the tune.

Crew member I puts slides of an "Old West" town into the screen; the periaktoi remain as they were; and crew members L and M fly in the saloon drop on line no. 10. As Jesse James begins singing the Lyrics to "Chisholm Trail," scene XII begins as follow spots operated by crew members B and C focus on him; crew members L and M fly in the saloon drop on line no. 10; crew members N and O bring on the saloon table and two chairs; then the lights come up on the rest of the stage area, the interior of a saloon. Follow spots operated by crew members D and E pick up Buffalo Bill on his entrance, as do the other two follow spots after Jesse James' solo. All four follow spots remain on Buffalo Bill until the line "We could go on forever!" At this point, follow spot
operator B focuses on Buffalo Bill; operators C, D and E crisscross over the Buffalo Bill look-a-likes as they dance around Bill; and the stage lights begin to dim. On the line "And now to close." the saloon drop is flown by crew members L and M; the slides go to black; the stage fades to black except for operators B and C's follow spots which remain focused on Buffalo Bill. A voice comes from backstage saying "Not yet;" the stage lights are brought back up; crew member H puts the Wounded Knee Massacre slides on the screen; follow spots on Buffalo Bill are eliminated as he exits.

Scene XIII begins as the indians walk on stage carrying a large white sheet. The sound of wind can be heard. The stage area remains dimly lit silhouetted by the slide. The indians die. As soon as Buffalo Bill enters, follow spots operated by crew members D and E focus on him; as Sitting Bull enters an overhead special illuminates him and is eliminated as he exits on the line "Because I knew it would not matter." On the line "I quote General Sheridan." the indians rise and slowly walk off the stage with the sheet billowing behind them. Stage lights begin to dim as famous indian chiefs around the perimeter of the stage announcing their deaths and then leaving. Buffalo Bill is left alone on the stage in a pool of light from the follow spots. Then the lights on Bill fade and the stage fades to black as he exits. Suddenly, all the stage lights are on again; the follow spots are on, crisscrossing the stage; crew member K has flown in the Wild West Show banner; and the periaktoi are turned by crew members N and O to side A; the Roughriders and Buffalo Bill
enter. Finally, the only character left on the stage is Buffalo Bill with all spots focused on him, almost blinding him; he lifts his hat; looks about; the Indians begin to walk towards him; the lights begin to fade and finally go to black.

As soon as all the characters are off the stage; the relic plaque is flown in by crew member J; the Wounded Knee massacre slides and the Indian-buffalo spirit slides are prepared by crew members H and I for simultaneous projection; then the slide is put up on the screen; the periaktoi and relic plaque specials come up; and the house lights come up. The play is over; there is no curtain or curtain call; and the audience leaves somewhat quieted by the sobering reality of the climax.
FOOTNOTES


10. Wellworth, pp. 75-76.


19. Wellworth, p. 75.


23. Leupp, p. 17.


25. Deloria, p. 50.


34. *Ibid.*, p. 34.


42. *Ibid.*, pp. 190-191

44 Ibid., p. 193.
45 Mason, pp. 188-241.
47 Mason, pp. 194-211.
48 Trennert, pp. 3-4.
49 Berkofer, pp. 19-22
50 Leupp, pp. 18-31.
51 Mason, pp. 194-195.
52 Ibid., p. 195.
53 Ibid., p. 197.
54 Ibid., pp. 197-198.
56 Wellworth, pp. 75-76.
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Scale: 1 square = 1"
Scale: 1 square = 1"
Grid of Painters Elevation
Scouts of the Plains Drop
Grid of Painters Elevation
Unca Village Drop
Grid of Painters Elevation
Relic Plaque
Technical Drafting
Platform Plan Section
Technical Drafting
Planking Plan
Technical Drafting
Periaktoi: Working Drawings
Technical Drafting
Front and Rear Elevations
Saloon Drop and White House Theatre Drop
Slide Design
Landscape
Senatorial Scenes

Slide Design
Buffalo and Indian Spirit
Scene XIII and Epilogue
Slide Design
Saloon or Old West Town
Scene XII

Slide Design
Wounded Knee Massacre
Scene XIII and Epilogue
"Buffalo Bill" Cody

Cody Look-A-Likes
Buffalos

Spotted Tail
Sitting Bull

Medicine Man
Old Apache Woman

Shoshoni Woman
Nez Percé Warrior

Chief Joseph
Unca Medicine Man

Unca Warrior
Unca Chief

Teskanjavila
White House Usher

"Ol-Time" President
First Lady

Wild Bill Hickok
Scene XII
Sun Dancer

John Grass
A Roustabout

Geronimo
Roughrider
Buffalo Bill
Size: 10 1/2 - 11
5/8" Seam Allowance

Boot Leggings
1 sq. = 1"

Pattern Piece A - Legging Front, inseam side
1. Cut two of leather or vinyl
2. Put dart in, indicated on dotted line

Pattern Piece B - Legging Front - outside leg
1. Cut two of leather or vinyl
2. Put dart in, indicated on dotted line

Pattern Piece C - Legging Side - outside leg
1. Cut two of leather or vinyl

There is a 1" overlap allowed for velcro closure.
Bottom and top edge of Legging have a 5/8" hem.
Attach elastic at bottom edge at notches.

Pattern Piece D - Legging strap
1. Cut two - goes below the knee with buckle on outside of leg.
Indians

Buffalo Bill
Size 40
5/8" Seam Allowance
Jacket
1 sq. - 1"
Belt

Pattern Piece A - Jacket Front
1. Cut two of fabric
2. Cut two of muslin
3. Cut two interfacings from edge up to dotted line
4. Flat stitch muslin to fabric
   1 1/2" Hem allowed

Pattern Piece B - Jacket Back
1. Cut one of fabric
2. Cut one of muslin
3. Flat stitch muslin to fabric
4. Put darts in
   1 1/2" Hem allowed

Pattern Piece D - Jacket Back Neck Interfacing
1. Cut one of fabric
2. Cut one of interfacing

Pattern Piece C - Jacket Sleeve
1. Cut two of C out of fabric
2. Cut two of C out of muslin
3. Flat stitch muslin to fabric

Pattern Piece F - Jacket Sleeve Facing
1. Cut two of fabric
2. Cut two of interfacing

Pattern Piece E - Jacket Belt
1. Cut two of fabric
2. Cut one of light weight Pellon

Pattern Piece G & H - Jacket Yoke Trim
1. Pattern Piece G - Back yoke trim - cut one of red felt
2. Pattern Piece H - Front yoke trim - cut two of red felt
Indians

Buffalo Bill
Size 15 1/2 - Neck
34 - Sleeve Length

Shirt
5/8" Seam Allowance
1 sq. = 1"

Pattern Piece A - Shirt Sleeve
1. Cut two of fabric

Pattern Piece E - Shirt Cuff
1. Cut two of fabric
2. Cut two of interfacing

Pattern Piece D - Shirt Front
1. Cut two of fabric
2. Cut two of interfacing from edge to dotted line

Pattern Piece F - Shirt Back
1. Cut two of fabric

Pattern Piece C - Shirt Collar
1. Cut two of fabric
2. Cut one of interfacing

Pattern Piece B - Shirt Collar Stand
1. Cut two of fabric
2. Cut one of interfacing

Shirt should be constructed with flat fell seams, and shirt tail hem.
Buffalo Bill

Trousers

Pattern Piece A - Trouser Front
1. Cut two of fabric
2. Put zipper in before attaching to back

Pattern Piece B - Trouser Back
1. Cut two of fabric
   1 1/2" Hem allowed in pants

Pattern Piece C - Trouser Waistband
1. Cut one of fabric
2. Cut one of non-roll interfacing
   1" overlap allowed on waistband
Indians

Teskanjavila - Unca Maiden  Size 10
                  5/8" Seam Allowance
Dress Front and Girdle  1 sq. = 1"

Pattern Piece A - Right Side Front
   1. Cut one out of orange material

Pattern Piece B - Right Center Front
   1. Cut one out of red material inter-
      face from CF edge to dotted line
   2. Grommet as indicated

Note: These two pieces are laid so B is over A along
the 5/8" seam allowance line, then top stitched
(use satin stitch) to each other. Repeat this
process for pieces C and D.

Pattern Piece C - Left Side Front
   1. Cut one out of orange material

Pattern Piece D - Left Center Front
   1. Cut one out of red material inter-
      face from CF edge to dotted line

See note above for construction.

Pattern Piece E - Front Section of Dress Neck and
Armhole Facing
   1. Cut one of orange fabric
   2. Cut one of interfacing

Pattern Piece F - Girdle CB Section
   1. Cut one of red felt-outermost solid
      line
   2. Cut one of orange felt-innermost solid
      line
   3. Cut a matching piece of luggage weight
      pellon to the size of red felt
   4. Top stitch orange felt to red felt,
      then all to the luggage weight pellon

Apply appliques to girdle with flexible hot melt glue -
see plate for details.
Indians

Teskanjavila - Unca Maiden 5/8" Seam Allowance
1 sq. = 1"
Corset
Moccasin
Camisole
Pantaloons
Headress
Armbands

Pattern Pieces A, B, C, D, E - Corset
1. Cut two of each pattern piece of heavy canvas and flat stitch together
2. French seam together
3. Bone each piece twice - using grain line as guide
   Ribbon should be placed on corset while corset is on a mannequin.
   Grommet after ribbon is topstitched onto corset.

Pattern Pieces F, G, H, P, Q, R - Camisole
1. Cut one of each of fabric - white bleached muslin
2. Cut one of G, H, Q, R of interfacing
3. Gather along dotted lines
4. Attach to corset while on mannequin for maximum stretch

Pattern Pieces I, J - Pantaloons
1. Cut one of each piece of fabric - white bleached muslin
2. Gather along dotted lines
3. Attach to corset (CF opening) while on mannequin for maximum stretch

Pattern Piece M - Armbands
1. Cut two out of felt
2. Velcro closure at dotted lines

Pattern Pieces K, L - Moccasins
1. Cut two of both pieces out of leather
2. Punch lacing holes all around sole and upper
3. Cut triangular cut outs on upper and solid line
4. Stitch CB together
5. Lace sole to upper
Pattern Pieces N, O - Headress

1. Cut two of luggage weight pellons of N
2. Put wire between two pieces and glue together
3. Cut N out of felt and glue onto other pellon pieces
4. Cut two of O out of luggage weight pellon, with wire from N in between glue together
5. Cut one of N out of felt, glue to other N
6. Apply appliques as shown in rendering
Indians

Teskanjavila - Unca Maiden  Size 10
5/8" Seam Allowance

Dress Back

1 sq. = 1"

Pattern Piece A - Right Side Back
1. Cut one of orange material

Pattern Piece B - Center Back
1. Cut one of red material

Pattern Piece C - Left Side Back
1. Cut one of orange material

Note: These three pieces are laid so that A and C overlap B the 5/8" seam allowance. Then they are top stitched (use satin stitch) to each other.

Pattern Piece E - Back Neck and Armhole Interfacing
1. Cut one of orange material
2. Cut one of interfacing
Indians

Annie Oakley

Bodice

Size 12
5/8" Seam Allowance
1 sq. = 1"

Pattern Piece A - Side Front Bodice
1. Cut two of fabric
2. Cut two of lining

Pattern Piece B - Center Front Bodice
1. Cut two of fabric
2. Cut two of lining

Pattern Piece C - Bodice Front Facing
1. Cut two of fabric
2. Cut two of interfacing

Pattern Piece D - Upper Sleeve
1. Cut two of fabric
2. Cut two of lining
3. Cut two of cap interfacing

Pattern Piece E - Under Sleeve
1. Cut two of fabric
2. Cut two of lining

Pattern Piece F - Bodice Facing / Peplum Edge Front
1. Cut two of fabric

Pattern Piece G - Bodice Facing / Peplum Edge Back
1. Cut one of fabric

Pattern Piece H - Side Back Bodice
1. Cut two of fabric
2. Cut two of lining

Pattern Piece I - Center Back Bodice
1. Cut one of fabric
2. Cut one of lining

Pattern Piece J - Sleeve Facing
1. Cut one of fabric

Pattern Piece K - Back Neck Facing
1. Cut one of fabric
2. Cut one of interfacing
Pattern Piece L - Bib

1. Prepleated and topstitched to bodice
Annie Oakley
Size 12
Size 6

Skirt
5/8" Seam Allowance

Gauntlet Glove Top
1 sq. = 1" 

Pattern Piece A - Center Front Skirt Yoke
1. Cut one of fabric
2. Cut one of lining
3. Cut one of interfacing, bone on dotted lines to interfacing

Pattern Piece B - Center Back Skirt Yoke
1. Cut two of fabric
2. Cut two of lining
3. Cut two of interfacing, bone on dotted lines to interfacing CB closure

Pattern Piece C - Skirt Pleats 2" Deep, 2" Hem Allowed
1. Cut four pieces of fabric

Pattern Piece D - Gauntlet Glove Top
1. Cut two out of leather
INDIANS - Graded Pattern
Skirt and Yoke Pieces

CHARACTER: Annie Oakley
Size: 12

Scale: 1 square = 1"
Light Plot
Light Plot Section
Instrument Schedules