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*- Files*

# CHEROKEE NATION

P.O. Box 948 • Tahlequah, Okla. 74464 • (918) 456-0671

Ross O. Swimmer  
Principal Chief

R. Perry Wheeler  
Deputy Chief

November 3, 1981

Mr. Morton Blackwell  
Special Assistant to the President  
White House  
1900 Pennsylvania Avenue  
Washington, D. C.

Dear Mr. Blackwell:

For your information and review, I am enclosing a copy of a letter from Congressman Synar along with a House bill he has recently introduced and copies of letter the Congressman has written to Congressmen Udall and Danielson regarding the Arkansas Riverbed bill.

Anything you may be able to do to assist the Cherokee Nation in this matter is most appreciated.

Very truly yours,

Ross O. Swimmer  
Principal Chief  
Cherokee Nation of Oklahoma

ROS:cja

enclosures

MIKE SYNAR  
2D DISTRICT, OKLAHOMA

COMMITTEES:  
ENERGY AND COMMERCE  
JUDICIARY  
GOVERNMENT OPERATIONS  
SELECT COMMITTEE  
ON AGING

*new 10/29*

**Congress of the United States**  
**House of Representatives**  
**Washington, D.C. 20515**

WASHINGTON OFFICE:  
1713 LONGWORTH HOUSE OFFICE BUILDING  
WASHINGTON, D.C. 20515  
(202) 225-2701

DISTRICT OFFICE:  
2B22 FEDERAL BUILDING  
125 SOUTH MAIN STREET  
MUSKOGEE, OKLAHOMA 74401  
(918) 687-2533

October 23, 1981

Mr. Ross O. Swimmer  
Principal Chief  
Cherokee Nation of Oklahoma  
Post Office Box 948  
Tahlequah, Oklahoma 74464

Dear Ross:

Just a note to keep you posted on my efforts regarding H.R. 2329, the Arkansas Riverbed bill. I have just this week again spoken personally to Chairman Udall and Chairman Danielson about the bill and I am optimistic that we can get some action on it during the 97th Congress. In this regard, enclosed are copies of follow-up letters which I sent to both Chairmen.

Ross, I am very much aware of the importance of this legislation to the entire Cherokee Nation tribe and I want to assure you of my continued personal commitment to do everything I can to get it through Congress.

Please keep in touch.

With best wishes.

Sincerely,



MIKE SYNAR  
Member of Congress

Enclosures

97TH CONGRESS  
1ST SESSION

# H. R. 2329

Conferring jurisdiction on certain courts of the United States to hear and render judgment in connection with certain claims of the Cherokee Nation of Oklahoma.

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## IN THE HOUSE OF REPRESENTATIVES

MARCH 4, 1981

Mr. SYNAR introduced the following bill; which was referred jointly to the Committees on Interior and Insular Affairs and the Judiciary

---

## A BILL

Conferring jurisdiction on certain courts of the United States to hear and render judgment in connection with certain claims of the Cherokee Nation of Oklahoma.

1 *Be it enacted by the Senate and House of Representa-*  
2 *tives of the United States of America in Congress assembled,*  
3 That, notwithstanding sections 2401 and 2501 of title 28,  
4 United States Code, and section 12 of the Act of August 13,  
5 1946, as amended (the Indian Claims Commission Act, 60  
6 Stat. 1049, 1052; 25 U.S.C. 70k), jurisdiction is hereby con-  
7 ferred upon the United States Court of Claims, or upon the  
8 United States District Court for the Eastern District of Okla-

1 homa, to hear, determine, and render judgment, under the  
2 jurisdictional provisions of section 2 of the Indian Claims  
3 Commission Act of August 13, 1946, as amended (60 Stat.  
4 1049, 1050; 25 U.S.C. 70a), on any claim which the Chero-  
5 kee Nation of Oklahoma may have against the United States  
6 for any and all damages to Cherokee tribal assets related to  
7 and arising from construction of the Arkansas River Naviga-  
8 tion System, including, but not limited to, the value of sand,  
9 gravel, coal, and other resources taken, the value of damsites  
10 and powerheads of dams constructed on that part of the Ar-  
11 kansas riverbed within Cherokee domain in Oklahoma, with-  
12 out the authority or consent of said Cherokee Nation; and  
13 also on any claim which the Cherokee Nation of Oklahoma  
14 may have against the United States resulting from any action  
15 under section 14 of the Act of April 26, 1906 (34 Stat. 137,  
16 142), wherein the United States gave away to third parties  
17 lands for what are known as station grounds of railroads, said  
18 lands being segregated from Cherokee Nation tribal lands  
19 without compensation to said Cherokee Nation of Oklahoma  
20 therefor; all of said lands or interests therein being held by  
21 said Cherokee Nation by virtue of treaties and by patent  
22 issued by the United States granting said lands to said  
23 Cherokee Nation in fee simple, or otherwise: *Provided*, That  
24 any tribe, nation, band, or group may bring a claim arising  
25 out of the circumstances described in section of this Act,

1 if said claim is held in common with the Cherokee Nation of  
2 Oklahoma. Any party to any action thus brought under this  
3 Act shall have a right to review, as provided under existing  
4 law.

○

MIKE SYNAR  
2d DISTRICT, OKLAHOMA

WASHINGTON OFFICE:  
1713 LONGWORTH HOUSE OFFICE BUILDING  
WASHINGTON, D.C. 20515  
(202) 225-2701

COMMITTEES:  
ENERGY AND COMMERCE  
JUDICIARY  
GOVERNMENT OPERATIONS  
SELECT COMMITTEE  
ON AGING

**Congress of the United States**  
**House of Representatives**  
**Washington, D.C. 20515**  
October 23, 1981

DISTRICT OFFICE:  
2822 FEDERAL BUILDING  
125 SOUTH MAIN STREET  
MUSKOGEE, OKLAHOMA 74401  
(918) 687-2533

The Honorable Mo Udall  
Chairman  
Committee on Interior and Insular Affairs  
U. S. House of Representatives  
Washington, D. C. 20515

Dear Mr. Chairman:

On March 4, 1981, I introduced H.R.2329, which waives any applicable statute of limitation to allow the Cherokee Nation of Oklahoma to file suit against the U. S. government for judicial resolution of certain claims. The bill is pending before your Committee and before the House Judiciary Committee. It is similar to legislation which I introduced in the 96th Congress.

I am writing at this time to ask that the Committee request Executive Comment on the legislation from the appropriate departments within the Administration. I would also like to reiterate my hope that the Committee will give the bill its consideration at the earliest possible time.

You may recall that the Tribe had reached a negotiated settlement of this claim with the Interior Department in 1978, but OMB refused to approve Interior's budget request for settlement funds. Mr. Chairman, I have reviewed this issue extensively over the past two years and, as we have discussed, I feel the Tribe has a very strong case. Regardless of my personal views, however, I believe that, given OMB's refusal to approve the settlement through the budget request, the appropriate course of action is to let the courts decide the merits of the case. The Tribe has now gone many years without a resolution of this issue and I believe the time has come to simply clear the way and let them take the case to court.

I hope the Interior Committee can consider this legislation expeditiously, and I look forward to working with you on the matter in the coming months.

With warm personal regards.

Respectfully,

MIKE SYNAR  
Member of Congress

MS/saz

ROSS O SWIMMER CHIEF OF THE CHER  
PO BOX 948  
TAHLEQUAH OK 74464

western union

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9184560671 MGM TDBN TAHLEQUAH OK 153 10-08 1250P EST

MORTON C BLACKWELL  
SPECIAL ASST TO PRES FOR PUBLIC LIASON  
OFFICE OF PUBLIC LIASON, RM 191  
OLD EXEC OFFICE BLDG  
WHITE HOUSE  
WASHINGTON DC 20500

THE INDIAN SELF DETERMINATION AND EDUCATION ASSISTANCE ACT (PL 93-638) PASSED BY CONGRESS JANUARY 4, 1975 AUTHORIZED INDIAN TRIBES TO CONTRACT BIA PROGRAMS. THE CHEROKEE NATION OF OKLAHOMA HAS OPERATED THE INDIAN ACTION TEAM PROGRAM FOR 10 YEARS. THE INDIAN ACTION TEAM PROGRAM HAS ENABLED THE CHEROKEE NATION OF OKLAHOMA TO ENHANCE TRIBAL ECONOMIC ENTERPRISE AND DEVELOPMENT PROJECT TO AWARD SELF SUFFICIENCY. THE CHEROKEE NATION OF OKLAHOMA SUPPORTS CONTINUED FUNDING OF THE INDIAN ACTION TEAM AT THE LEVEL (17,307,000) REQUESTED BY THE HOUSE AND PRESIDENT. THE CHEROKEE NATION WILL ACCEPT A RESONABLE REDUCTION IN LINE WITH THE PRESIDENT'S PROPOSAL OF 12-0/0 BUT WILL NOT ACCEPT THE BIA'S RECOMMENDATION FOR A 75-0/0 CUT OF THE INDIAN ACTION TEAM PROGRAM.

ROSS O SWIMMER CHIEF OF THE CHEROKEE NATION OF OKLAHOMA

*File*

12:53 EST

MGMCOMP



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# Trail of Tears

1980



\$2.00

## The Theatre at Tsa-La-Gi



"WILL ROGERS:  
THE CHEROKEE KID"

**Honorable George Nigh  
Governor  
State of Oklahoma**



STATE OF OKLAHOMA  
OFFICE OF THE GOVERNOR  
212 STATE CAPITOL BUILDING  
OKLAHOMA CITY, OKLAHOMA 73105

February 27, 1980

GREETINGS TO THE VISITORS OF TSA-LA-GI:

It is certainly a pleasure to welcome you to historic Tsa-La-Gi and the scenic Tahlequah area!

The rich heritage of the many Indian nations which comprised Indian Territory is an integral part of Oklahoma history.

The "Trail of Tears" drama has, with all the projects of the Cherokee National Historical Society, helped create an understanding of the links between our past and future.

Congratulations to the Society as you continue your successful run of the "Trail of Tears" and "The Cherokee Kid", which honors Oklahoma's most beloved and favorite son, Will Rogers. Both presentations are excellent "windows to our past" and provide visitors from across the world a glimpse of our fascinating history.

Sincerely,

*George Nigh*  
George Nigh  
Governor of Oklahoma



**CHEROKEE NATION**

ROSS O. SWIMMER  
PRINCIPAL CHIEF  
P.O. BOX 10700  
TSA-LA-GI, OKLAHOMA  
74304-0700

O-Si-So  
(Greetings)

The Cherokee National Historical Society and the Cherokee Nation are proud to open the eleventh season of the Trail of Tears Drama.

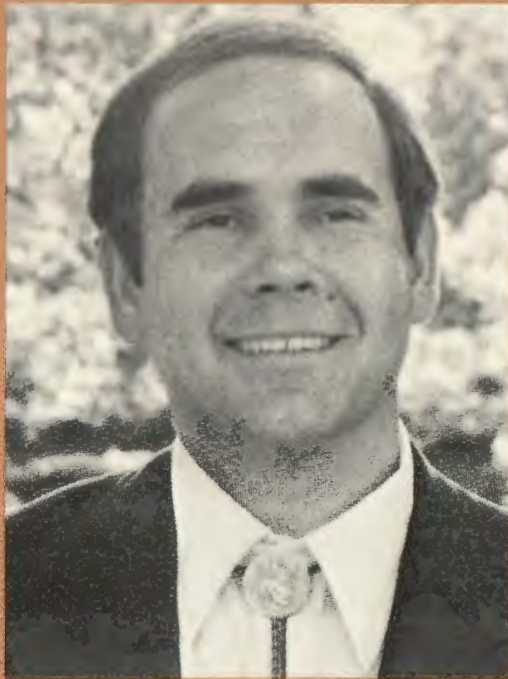
The history of the Cherokee is one of lifelong struggle, frustration and intermittent success. Since the inevitable event of Statehood for Oklahoma, the Cherokees have been trying to find themselves. Today, however, we are seeing a change in attitudes and lifestyles of the Cherokee people. Through the efforts of the Cherokee National Historical Society, the past of the Cherokee is again coming to life. The continued development of the theater, ancient village, rural village, and museum give the Cherokee a pride in their past that many young Cherokees would not know otherwise.

We welcome you to visit TSA-LA-GI which includes our ancient village, rural village, museum, showman and herb garden, and the Ho-Choo-Nee Prayer Chapel.

We hope your stay in Cherokee Country is enjoyable and that you will come back and visit us again.

Very truly yours,

*Ross O. Swimmer*  
Ross O. Swimmer  
Principal Chief



**Ross O. Swimmer  
Principal Chief  
of the Cherokees**

**Honorable Spencer Bernard  
Lt. Governor  
State of Oklahoma**



STATE OF OKLAHOMA  
OFFICE OF THE LT. GOVERNOR  
OKLAHOMA CITY

Room 211, State Capitol  
Oklahoma City, OK 73106  
405-521-2181

SPENCER BERNARD  
Lieutenant Governor

February 25, 1980

Dear Visitors:

As Lieutenant Governor of Oklahoma, I would like to welcome you to the Tsa-la-gi Trail of Tears Drama.

Here at the Tsa-la-gi Theatre you will step back in time where such men as Reverend Jesse Bushyhead, Stan Waite and E. C. Boutnot will come to life before your eyes. The theatre here at Tsa-la-gi is such that you actually feel a part of the events taking place.

As you visit the Indian Village, you will see the Cherokee's life, one of a high level of social and cultural development, that existed before the white man came.

The Tsa-la-gi Theatre, village and museum are fine examples of how Oklahoma is trying to link the past with the present. They also provide an excellent opportunity to educate our youth about the unusual history of Oklahoma.

I would like to extend my best wishes to the Cherokee National Historical Society for their coming season. To all those visiting Tsa-la-gi for the first time and to those who keep returning, I wish you a most enjoyable visit.

Sincerely yours,

*Spencer Bernard*  
SPENCER BERNARD  
Lieutenant Governor

SB/rp



Cut into the stone facing of our national Archives Building in Washington, D.C. are these words:

**WHAT IS PAST  
IS PROLOGUE**

It is the hope of the Cherokee National Historical Society that our presentations in the Theatre at TSA-LA-GI have provided a rewarding cultural enrichment for the hundreds of thousands of visitors from every state in the Nation and from every continent on earth who have visited the Theatre, and that as we look to our twelfth season, these first eleven years have been a valuable prologue to a better understanding of the unique heritage of the Cherokee people.



## The Theatre at Tsa-La-Gi

Since its opening on June 29, 1969, the Theatre at TSA-LA-GI has been recognized as one of America's most beautiful amphitheatres. Its singular design makes each of the 1800 seats uniquely accessible to the stage area.

The covered 'rain shelter' area, above and behind the seats, houses the theatre offices, box office, restrooms and concessions. The gallery above this shelter area contains much of the sound and lighting equipment used in the theatre's productions.

The acoustic design and seating arrangement of this theatre assure every audience member that no word of the performance will be lost.

In every detail, sight, sound, and seating, the Theatre at TSA-LA-GI is built to bring you into the drama. May you find it pleasing.



# TSA-LA-GI

# PROLOGUE

□ We are only now emerging from a period where history recorded this nation as agriculturally oriented. As a tide of immigration surged into this new country, we necessarily formed an agricultural economy where power is measured by land ownership. The plays you see here in the Theatre at TSA-LA-GI describe the result of a power struggle.

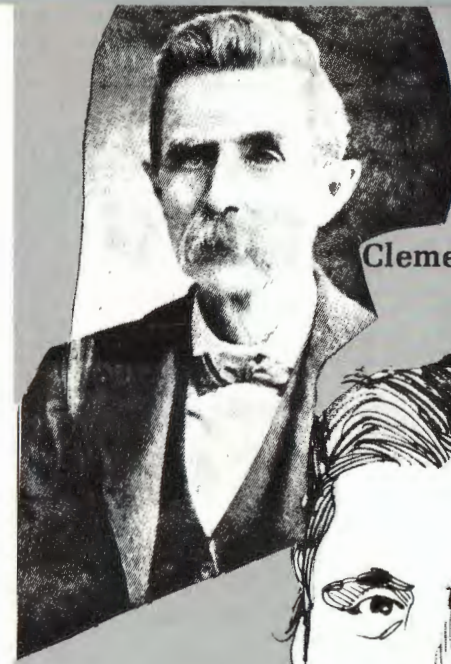
□ The plays should be placed in historical perspective. They are about a people and their land. Since they take place on new ground, the players must represent the vanquished in a land cession. The path of the Cherokee's displacement is called, "the trail where they cried." What did they leave in the old land and why did they go?

□ Before colonization, the Cherokees controlled about 40,000 square miles in the southern Allegheny mountains. Today this area comprises southwest Virginia, the western portions of the Carolinas and parts of Tennessee, Georgia and Alabama.

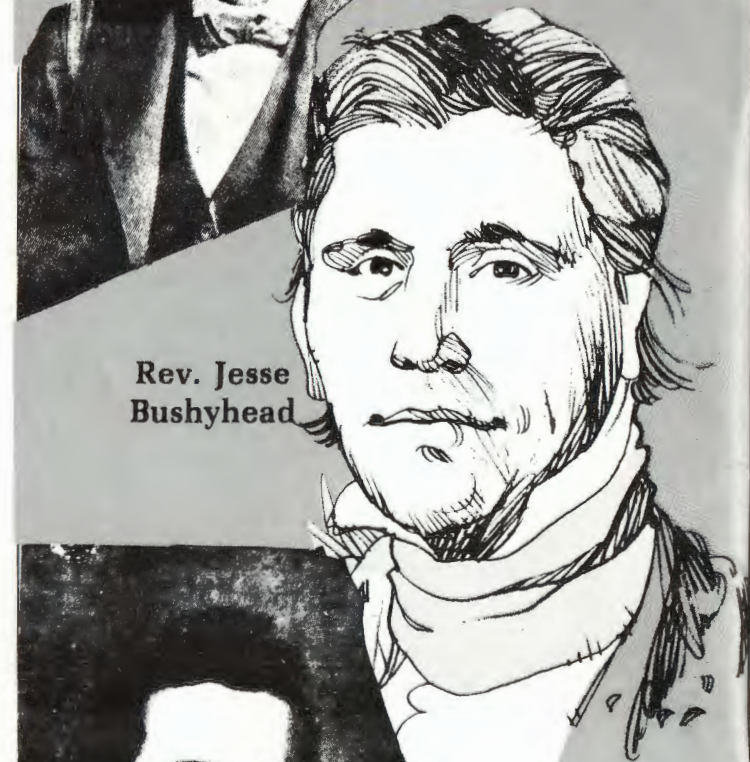
□ The pressures on these people for this land can be measured by a series of treaties between the government and the Cherokee Nation between 1794 and 1819 involving land cessions which reduced the Indian holdings to about half their original size.

□ This remaining land was the cause of great pressure from outside which created dissension within the Cherokee Nation. The forces closing on the land were inexorable. President Jackson had no sympathy for the plight of these people. The tribe split over the questions of emigration to new lands and the value of the old.

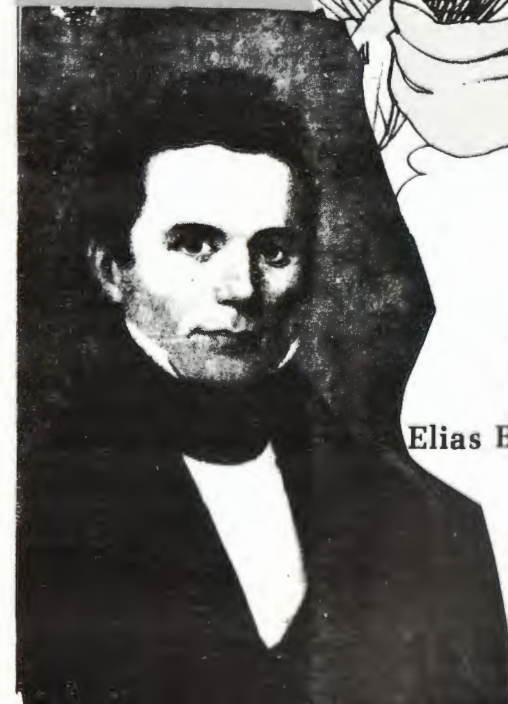
□ Once established in the new land, the Cherokee set about creating a strong and uniquely cultured domain. Once conquered, the new land produced a Nation at the vanguard of the development of the west. It is the joy, the internal strife, the humanity and ultimate victory which the Theatre at TSA-LA-GI productions portray.



Clement Vann Rogers

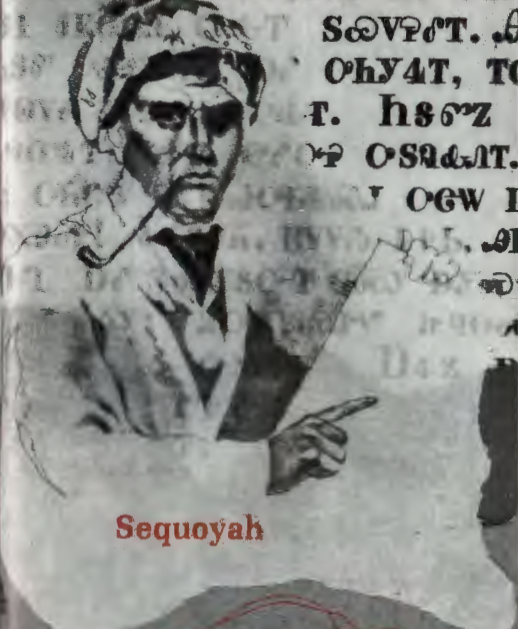


Rev. Jesse Bushyhead

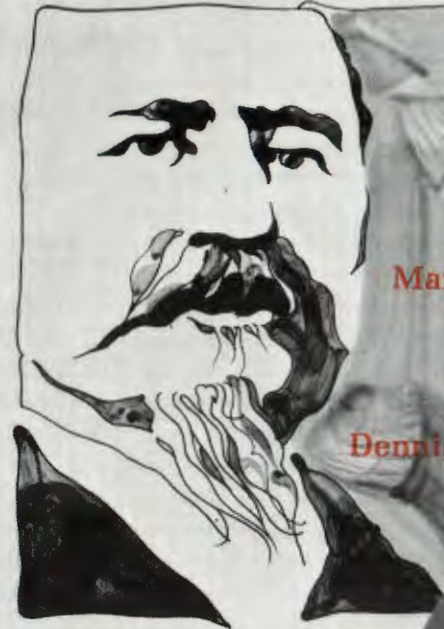


Elias Boudinot

# R

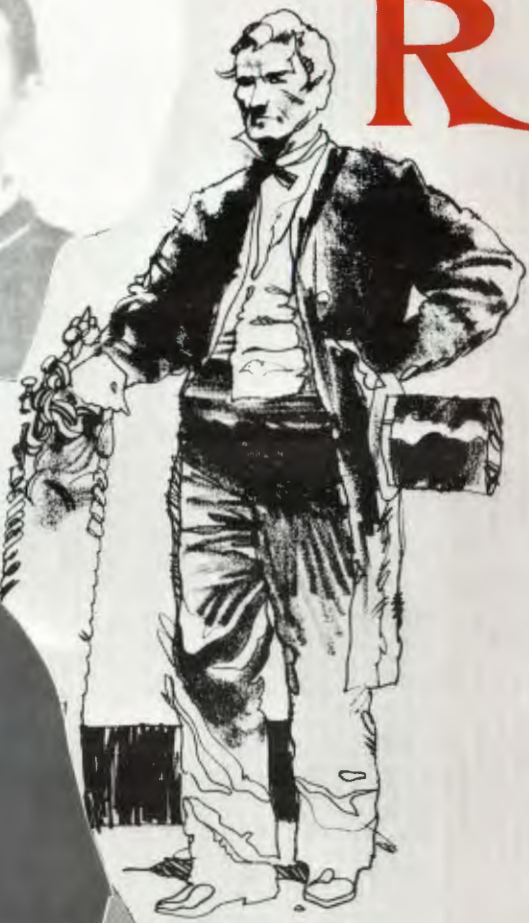


Sequoyah

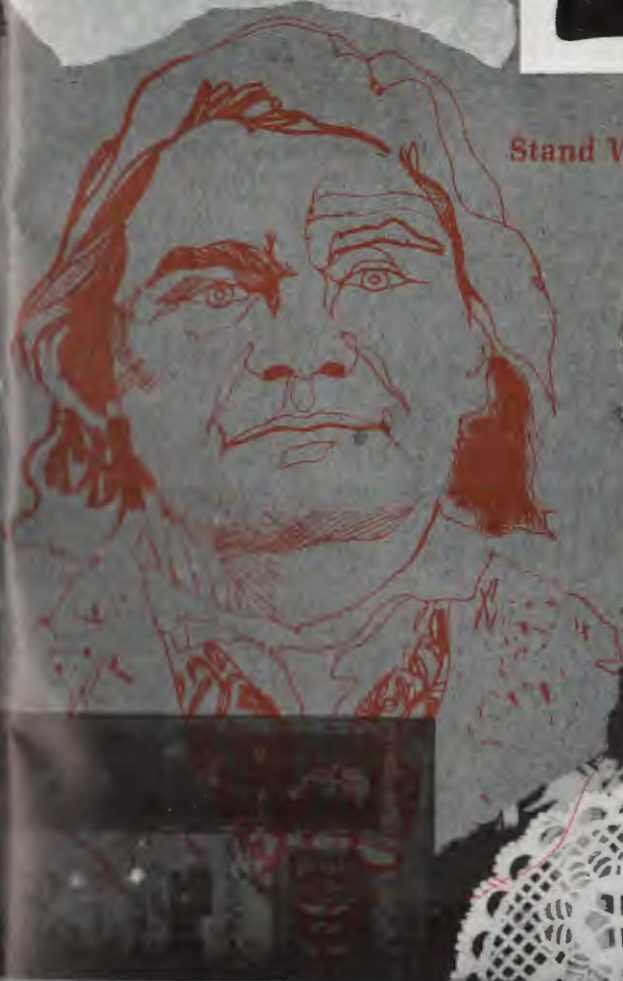


Dennis W. Bushyhead

Mary Schrimsher Rogers



John Ross



Stand Watie



Will Rogers

E. C. Burdick



William Penn Adair



## a short history

Of Iroquois linguistic stock, the Cherokees called themselves Ani'-Yun' wiya' meaning leading or principal people. The original Cherokees were found in early times in Georgia, Alabama, North and South Carolina, Tennessee, Kentucky and West Virginia.

The Cherokees were first discovered by the Spanish, then the French, and the British. During Colonial times the British had the greatest influence over this tribe. British goods, especially firearms, were important in making the Cherokees a powerful nation.

British traders settled among the Cherokees, took Indian wives, and produced mixed-blood family names like Adair, Lowry, Rogers, Ross, Vann and Ward. These mixed-bloods became prosperous merchants, traders, planters, and slave owners, teachers, writers, and tribal statesmen.

Pressure by settlers reduced the tribal range principally to northwestern Georgia, western North Carolina and eastern Tennessee. This had the effect of consolidating and unifying the Cherokee Nation. The tribal council directed the construction of a national capital at New Echota, Cherokees established new enterprises, and the Cherokee Nation flowered in this unity.

Of the missionaries sent to the nation, none were more outstanding than Samuel A. Worcester. He built schools and churches throughout the nation and encouraged the Cherokees in their upward advance; through his influences, mission school graduates were sent on to academies and colleges in New England. This system of education produced well-informed, dedicated leaders for the nation and included such names as John Ross, Elias Boudinot (Buck Oowatie), his brother Stand Watie, John Ridge, Charles Hicks, and many others.

In 1822, after years of hard work, Sequoyah completed his Cherokee alphabet, an eighty-five character system which reduced the Cherokee language to written form. While many of the mixed-bloods were literate in English, Sequoyah's invention made it possible for the entire tribe, young and old alike, to learn to read and write in the native language in the matter of a few months. Sequoyah's gift to his people made them the only Indian tribe in the United States to have a language written in its own characters or alphabet.

Spurred by this, the Cherokees advanced rapidly. In 1828, Elias Boudinot established the Cherokee Phoenix, America's first Indian newspaper, printed in both English and Cherokee.

In 1827 an Indian convention at New Echota wrote a constitution for the nation. John Ross was elected Principal Chief by the first election under this constitution. The constitution roughly paralleled the U. S. constitution, providing for two houses of an elected legislature, a system including a Supreme Court, a jury system, and a national police to enforce the edicts.

During the first quarter of the nineteenth century great pressure was exerted on the tribe to move west. Actually small bands of Cherokees had been moving west from as early as 1795, and by 1817, a community of about 5,000 Cherokees had settled between the White and Arkansas rivers in northwestern Arkansas. That year the United States government signed a treaty granting to the Cherokees this new domain. All eastern Cherokees were invited to join their brethren in Arkansas.

In 1828, the Arkansas Cherokees signed another treaty. They surrendered their lands in Arkansas in exchange for a 7,000,000 acre tract in what is now north-eastern Oklahoma. This was to be the

domain for the Cherokee Nation until Oklahoma Statehood in 1907.

At least three-fourths of the Cherokee Nation remained in the east. Continual harassment convinced certain Cherokees that removal was inevitable and that the tribe should sign an agreement with the United States surrendering their Georgia lands and join their kinsmen in Indian Territory. The leaders of this group were Major Ridge, John Ridge, Elias Boudinot (Buck Oowatie), and Stand Watie; they came to be called the Treaty Party. Chief John Ross and most of the full-blood Cherokees were opposed to leaving.

United States Commissioners repeatedly attempted to obtain a cession treaty but the Ross group refused. Finally at New Echota late in 1835, United States commissioners met with a group comprising a small minority of the nation, and got their treaty. This agreement was accepted by the United States as the will of the Cherokee Nation and over the protests of Ross and his full-blood following put it into effect. The Treaty Party members left for Indian Territory soon after signing this agreement at New Echota. The treaty allowed the Cherokees until 1838 to wind up their affairs and remove, but the Ross party remained firm and made no effort to remove.

During May, 1838, federal troops under General Winfield Scott occupied the Cherokee Nation, rounded up the reluctant Indians, and literally drove them from their homes over the western trails to Indian Territory. The Cherokee "Trail of Tears" was a time of suffering, blizzards, disease, and hunger.

The Treaty Party was blamed for this mass suffering and death and when the survivors arrived in Oklahoma, they vowed vengeance on the signers of the New

Echota Treaty. During June, 1839, the signers were struck down by unknown assassins, even the scholarly Elias Boudinot falling before the executioners' knife. Only Stand Watie escaped.

The so-called "Cherokee Murders" triggered a vicious, destructive civil strife in the Cherokee Nation, but eventually the factions fused for the common good. On September 6, 1839, a new constitution was signed at Tahlequah. Civil disturbances quieted, and the Cherokee turned to taming the Oklahoma wilderness. They chose Tahlequah as their national capital.

Mission schools were set up throughout the nation, and in 1841 the Cherokees established a national public school system. Cherokee Male and Female Seminaries were opened in 1851 in the vicinity of Tahlequah. Indian youth could pursue an education from kindergarten through academy level in their own Nation; then the top scholars were selected to attend stateside colleges to complete their education.

The Golden Years in the Cherokee Nation ended in 1861. Secession split the United States on the Ohio River.

In the west, states adjacent to the Indian Territory except Kansas went for the Confederacy. Confederate officials were interested in the Indian Territory.

Confederate Commissioner Albert Pike worked hard on Chief John Ross, and the Cherokee Council urging them to join the Confederacy. At first Ross refused, but late in 1861 he signed a treaty of alliance with the Confederacy. The Cherokee Nation became a battleground for Union and Confederate armies. Union forces drove through, captured Tahlequah in the summer of 1862, and the nation was under Union occupation.

Things were never the same for the Cherokees after the war. Old differences

were slow in healing; tribesmen were destitute; their homes and improvements had been destroyed, their fields and ranches desolated by four years of wasteful war. Thus weakened by internal division and economic loss, the Cherokees were unable to present a united front to thwart the drastic changes in the post Civil War period.

Railroad construction across the nation began in 1870, and while the railroads quickened economic development, they brought the land hungry homesteaders. After years of "Boomer" promotion by the homeseekers, and over the protests of the Cherokees and other Indian tribes, western Indian Territory was opened to settlement in 1889. Oklahoma Territory was organized in 1890, and it grew so rapidly that by 1907 the Twin Territories, Oklahoma Territory and Indian Territory, were fused into the State of Oklahoma.

Today, the Cherokee people have many of the same basic character traits as their earlier known ancestors — notably humor, persistence, adaptability, and aggressiveness.

Will Rogers, undoubtedly the best known American of Cherokee blood, demonstrated a type of humor that bore strong resemblance to his heritage. Rogers' most famous quote is from the epitaph he proposed for himself. It read, "I joked about every prominent man of my time, but I NEVER MET A MAN I DIDN'T LIKE." Will went on to say, "I am so proud of that I can hardly wait to die so it can be carved. And when you come around to my grave, you'll find me sitting there proudly reading it."

Rogers' words compare in humor, and in approach to life's realities, with an 1809 Cherokee epitaph found in Georgia. It reads: "Here lies the body of James Vann, He killed many a white man, At last by a rifle ball he fell, And devils dragged him

off to hell."

Cherokee traits such as persistence and aggressiveness translate in modern society to a strong "will to win." Many Oklahoma Cherokees are highly successful today as athletes, creative artists, business and professional men, scientists, and city, state, and national officials.

It is estimated there are well over 100,000 persons of Cherokee descent in America, perhaps 25,000 of them in Oklahoma.

Most remaining full blood Cherokees live in eastern Oklahoma, primarily in Adair, Cherokee, Mayes and Delaware counties. It has been estimated that over 6,000 full bloods and near full bloods are located primarily in these counties. Many still live on small farms allotted to them, or to their close kin, prior to Oklahoma statehood.

While many full bloods prefer remaining close to nature on such family homeplaces, and while Cherokee mixed bloods as a rule have blended into the general population, common ancestry promotes a notable measure of understanding between them. Both share a strong remembrance of the tribulations and the achievements — a pride in heritage — of the great Cherokee Nation.



Sequoyah



---

**T**he story of the Cherokee as told at the Cherokee Heritage Center begins not on the stage tonight — but in the Ancient Village. For in this recreation we see the roots from which these remarkable people developed.

**A**lready having established a highly developed culture by 1650, these singular people were on the threshold of the greatness they would quickly achieve.

**I**t is this 'pre-white' level of social and cultural development which the Ancient Village depicts. Open from early May through Labor Day, Guided tours are conducted by Young Cherokees from 10 to 5, Tuesday — Saturday, and from 1 to 5 on Sunday.

---

1. *The Village Medicine Man bends to light his clay pipe from a burning twig.*
2. *A woman turns river clay into the pottery used throughout the village.*
3. *Skillful weaving of vines produces beautiful, functional baskets.*
4. *The booger mask is worn to protect the crops.*
5. *Nutmeats from the hickory nut will be used in preparing the rich and delicious connuche.*
6. *A small boy enjoys playing with a baby coyote.*
7. *Much of the warrior's time was spent in the manufacture of weapons.*
8. *Blowgun darts can be delivered with remarkable accuracy.*
9. *Women in ancient villages stayed busy with a variety of duties.*





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**A**s an epilogue to the Ancient Village and a prologue to the drama, the new Rural Museum Village is a graphic pictorialization of a typical crossroads community in the Cherokee Nation of 1875 — 1890.

**O**pen year-round as a part of the Cherokee National Museum, the Rural Museum Village introduces visitors to an American Indian Society vastly different from that depicted in the past.

**T**he Rural Museum Village is a step into a gracious 'golden-age' of the Cherokee Nation.

---

1. *The porch of the General Store — a place of shelter, conversation, and supply.*
2. *Those items which could not be produced at home were obtained from the store's amply stocked shelves.*
3. *The hunter's cabin was a place of comfort and security — home to the small rural farmer and trapper.*
4. *A wagon waits to be loaded with a month or even a year's supplies.*
5. *Split rails form a fence at the back of the one-hundred year old cabin.*
6. *Principal Chief Dennis Bushyhead's desk graces the corner of the parsonage.*
7. *Always hospitable, the tables of the Cherokee are readied for guests.*
8. *Hand-made and sturdy, this bed was brought over the 'trail of tears.'*
9. *The Parsonage door stands open to receive visitors.*
10. *Schools such as this were the core of the progressive educational system of the Cherokee Nation.*
11. *McGuffey's Readers and an old school bell sit quietly awaiting the teacher and the beginning of the school day.*





# An Historical Perspective

ON JUNE 29, 1969, AT THE NEWLY COMPLETED THEATRE AT TSA-LA-GI, a young Cherokee handed a lighted torch to then Cherokee Vice-Chief C. C. Victory who was also Vice-President of the Cherokee National Historical Society. Chief Victory lighted a fire on stage to dramatize dedication of the theatre. Since then, over three hundred thousand persons have witnessed nine versions of the "Trail of Tears," with countless thousands more hearing about it.

That opening night culminated twelve years of interest. In 1957, Principal Cherokee Chief W. W. Keeler led a group of Oklahomans to view "Unto These Hills," in North Carolina, an historic drama by Dr. Kermit Hunter. Efforts to build a theatre for the production in Oklahoma foundered. In 1961, plans were again discussed and in 1963 an organization formed. After much planning and hard work, Dr. Kermit Hunter's "Trail of Tears" was produced.

To some viewers, the title may be misleading. They expect to see a long line of feather clad Indians, some riding horseback, struggling along in tattered moccasins, falling by the wayside, struggling in desultory fashion under the stern eyes of Federal troops. But the play is not about that tragic moment in history.

The play is about a unique people who developed a culture that melded the ancient with the modern, more of whom could read and write in their own language than could their surrounding non-Indian contemporaries. A people who printed a newspaper in two languages in 1828 using the only Native American written language ever. A people with leadership sophisticated enough to write and adopt a constitution with a fully republican form of government as early as 1822.

The prologue of the play is a celebration of Statehood for the new State of Oklahoma. Historically, young Cherokees celebrated by dancing in the streets. They were modern people who thought in modern terms.

From the prologue, the play moves back to the tired, bedraggled Cherokees as they arrive in their new homeland where the playwright portrays Cherokee history in Indian Territory as a continuation of the 'trail where they cried' because of the many tragic events which later occurred. Events caused by outside intrusion in their affairs, by the Federal Government which failed to keep its promises, and by internal stresses within the tribe.

The Cherokees in Indian Territory were a civilized lot. Many of their leaders were highly educated men for that day. Many tribesmen were large land operators with many head of cattle; many were traders and storekeepers.

There was no poverty as we know it. Everyone had enough to take care of his family and the leaders looked after those less fortunate. Families took care of their less affluent or less sophisticated relatives and neighbors. Most were Christians, although many looked back with reluctance to change from the old ways, their heritage extending from the far distant past. Grandfathers still passed on the secrets and tales of long ago.

Homes rivalled the best of southern tradition. Education started with the child at the elder's knee and progressed to the more formal schools scattered through the Cherokee Nation. Only months after a new constitution was adopted in 1839, a public school act promised a basic education at public expense, if necessary, for every child in the Nation. A new newspaper, the Cherokee Advocate, was published. In 1846 came a system of higher education for Cherokee youth - both boys and girls - and the first fully public school for higher education of women west of the Mississippi and probably in the Nation.

It is these people that the play is all about.

The play incorporates truth with fiction. The people of the play are real - some well known in history; others represent people as they might have been. The principal male players portray real leaders with their strengths and weaknesses. Sarah represents a girl who grows to womanhood in an environment of historic events. Whether she represents a named person in the Cherokee Nation is not important; she represents the strength of Cherokee womanhood at its best.

People are accurately costumed. In the early scenes, the traditional Cherokee dress of the early 18th Century; as the play progresses the Cherokee adopt the fashion of the day.

Dancing in the play is not "Indian dancing" in today's terminology. It is interpretative. Dances were ritual matters, either imploring the gods for special favors or demonstrating gratefulness for the success of the hunt, the bounteous crops, or success in battle.

With the coming of Christian missionaries, the old traditional dances were considered pagan, although to some there seemed no harm in continuing the old traditions. Thus we see in an early dance, a tribute to the Great Spirit for bringing in the Green Corn. The dance interprets the spirit of the old ways, for there is no known pattern; the original of centuries before was lost.

In 1846, following an official rapprochement between the two feuding factions of the tribe, a celebration was held which brought together the surrounding tribes, not all as advanced as the Cherokees. Here the dance is concerned with the victory of life over death - the life of a united tribe over the potential death of the tribe because of quarreling factions. Symbolically, the dancer representing Death is vanquished by the triumphant warriors.

As the united Cherokee Nation gains strength, its people continue to adopt the ways of contemporary civilization. Here in the wilderness, actually only 200 yards from this Theatre, a Female Seminary was opened in 1851 - a pretentious structure surrounded on three sides with tall columns of brick handmade by the Cherokees. Teachers were imported from eastern schools, Mount Holyoke in particular, a well-known ladies school to which several Cherokee families had sent their girls. Those girls, the future teachers, learned the dances of the day and brought them to their wilderness home.

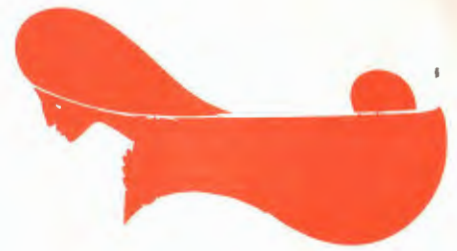
May Dances were actually performed on the greens in front of the old Seminary. Cadets from the Male Seminary came over to court the girls - when permitted to do so. A mile south of the Theatre is "Hunter's Home," the Murrell Home, known for the pre-Civil War parties and dances to which officers and soldiers from Fort Gibson were invited. The May Pole Dance and party may not be Indian dancing, but it was certainly danced by Cherokee Indians.

Creating the battle scene of the Civil War is an exacting task. Cherokees were again divided, brother against brother; family against family. Here these tragic separations and enmities between the Blue and the Gray are symbolized by the mad dashes to nowhere, the noises of battle, the personal conflicts of strong men, the scarred remnants of war, to end in the destruction of brother by brother.

The hauntingly beautiful Dance of the Phoenix symbolizes the ability of the great Cherokee Nation to rejuvenate itself after tragedy. In spite of great disasters, in spite of tragedies self generated as well as imposed by outsiders, in spite of failures of trust by the Federal Government, in spite of loss of lands and people, the strength of the Cherokee people has always lifted the Cherokee Nation to greater heights. The legend of the Phoenix is a familiar one; it occurs in many civilizations. The great bird builds a nest and destroys itself every seven years as fire, dancers, consume the nest and out of the ashes arises a new Phoenix. Such seems to be the history of the Cherokees.

But perhaps the most tender moment of the play occurs when the Ravenmocker, who portends death from his high abode, recognizes the strength of Sarah and comes down to her respectfully to gather her to her fathers. Sarah goes willingly to join those who have gone before. Another generation of Cherokees takes over and celebrates the coming of Statehood.

And the beginning of the play is recreated for its ending. For the entire drama has been played in the minds, hearts, and memories of those who became part of the great new State of Oklahoma. History reports there was dancing in the streets of the Cherokee Nation. The more thoughtful viewer must wonder if some Cherokees looked back to the time of greatness for the Cherokee Nation, when it followed its own drummers and created its own history. But the Cherokees were always pragmatic people. They recognized the inevitable but used it to rise again, each new day to reach greater heights. "Stand atired in morning red; your pathway lies at the treetops."



1



2



3



4



5

1. *Girls dance the ribbon dance at the Female Seminary.*

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2. *Stand Watie and Boudinot wait to confer with John Ross after the 'trail of tears.'*

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3. *John Ross stops along the 'trail of tears' to comfort one of the sick.*

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4. *Ancient rhythms are remembered in the Green Corn dance.*

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5. *The Creek warriors enter to participate in the Victory Dance Celebration.*

# THE TRAIL OF TEARS

THE CHEROKEE NATIONAL HISTORICAL SOCIETY, INC.  
and THE THEATRE AT TSA-LA-GI  
present

## "THE TRAIL OF TEARS"

by Dr. Kermit Hunter

### PRINCIPAL PLAYERS

(in order of appearance)

Mayor of Tahlequah  
Dennis Bushyhead, III  
Sarah  
Sequoyah  
Hannah Watie  
Ah-Yoka  
Elias Boudinot  
Stand Watie  
Soloist  
The Ravenmocker  
Jesse Bushyhead  
Dennis Bushyhead  
John Ross  
Rations Boss  
Henry  
Ceph  
Reverend Samuel Worcester  
Dance Chanter  
President James K. Polk  
Secretary William Marcy  
Senator Daniel Webster  
John Bell  
Seminole Chief  
Creek Chief  
Chickasaw Chief  
Choctaw Chief  
Saladin Watie  
Cornelius Boudinot  
Talara  
Amy  
Mary Stapler Ross  
Jimmy Looney  
Superintendent Pike  
Jimmy  
Assassins  
The Phoenix Dancer  
The Baby Phoenix  
General Understudies

John Hunter  
Kelly Ivie  
Laura McCord  
Mark Holton  
Betty Smith  
Sandy Houston  
Steve Horn  
Charles Agee  
Camille Morton  
James Gonzales  
Paul Grover  
Kelly Ivie  
Henry Navarre  
Jim Smythe  
Zander Brietzke  
Roger Miller  
John Hunter  
Terry Mounce  
Steve Horn  
Jim Smythe  
Mark Holton  
Edd Summerfield  
Roger Miller  
Joe Haynes  
Bobby Blossom  
Terry Mounce  
Bobby Blossom  
Roger Miller  
Charlotte Norris  
Donna Justice  
Rebecca Smythe  
Tim Lawson  
Joe Sears  
Ethan Cloud  
John Hunter, Terry Mounce, Joe Haynes  
Joe Medrano  
Jay Yahola  
Joe Sears, John Hunter, Roger Miller,  
Susan Reynolds, Thryn Cornell



### DANCERS

Warren Armstrong	Glennnda Heinicke, Captain	Samantha Sanders
Becky Beard	Mike McElroy	Marisa Santino
Beth Beavers	Joe Medrano	Michael Sherwin
Paul Deeming	John Merrifield	Dale Sledge
Tim Lawson	Renata Opat	Grace Smith
	Jana Pokorny	Dianne Wood
	* * *	

### TOWNSPEOPLE

Thryn Cornell	Debbie Pratt	Larry Scrapper
Andrew Dreadfulwater	Dianne Pratt	Adrienne Smith
Judge Fourkiller	William Pratt	Anita Smith
Mike Garner	Bessie Reese	Brian Smith
Aaron Houston	Susan Reynolds	Cletis Smith
Kimberly Houston	Earl Scrapper	Randy Smith
Kathy Lowe	Gerald Scrapper	Roberta Worthman
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### THEATRE AT TSA-LA-GI TECHNICAL STAFF

Director	Earl Squyres
Associate Director	C. H. Parker
Choreographers	The Prairie Dance Theatre:
	Joella Chew, Lisa Rolle, Beth Shumway
Technical Director/Production	Stage Manager
Costume Staff	Ray Heinicke
	Maria Nichols, Costumer
	Marion Hagerstrand, David Basler, Lisa Blaylock
Production Secretary	Kathy Lowe
Assistant Stage Manager/Property Master	Larry Ash
Sound Staff	John Hicks, Walter Deed
Electricians	Lorna Pattison, Theo Peshehonoff
Property Staff	Jim Prodger, DaVette Thomas
Pyrotechnician	William Cloud
First Aid Technician	Roberta Worthman
Grips	John Anderson, Pat Miles, Eldon St. Clair
Followspot Operators	Walter Deed, Stanley Smith

# Act One

## Prologue

**The public square at Tahlequah, November 16, 1907.** Many of the Cherokees approached the arrival of Statehood for Oklahoma with mixed emotions. All, however, joined in celebrating what they thought was a new day in which the Cherokee would assume responsible positions in the new government. One of many celebrations, held throughout the Nation, was in Tahlequah, where the principal speaker was Dennis Bushyhead, III, grandson of an early Cherokee statesman.

## Scene 1

**Indian Territory, Late Fall, 1838.** The early Cherokee settlers in Indian Territory anticipate the arrival of the Eastern Cherokee over the Trail of Tears. Led by Stand Watie and his brother, Elias Boudinot, they expect difficulty in uniting the two factions. Having already established their own government, they cannot acknowledge the Eastern leaders. Sarah, a niece of Stand Watie, eagerly awaits the arrival of Dennis Bushyhead, a young Eastern Cherokee and her fiancé. Sequoyah begins the task of mediating between the two groups.

## Scene 2

**Along the Trail of Tears, winter, 1838.** The beloved wife of John Ross, Principal Chief of the Cherokee Nation, has died. Ross is comforted by the Cherokee statesman, Rev. Jesse Bushyhead and his son, Dennis. After Ross leaves to attend his wife's funeral, father and son discuss what has happened to the Cherokees.

## Scene 3

**A field by the Illinois River near Tahlequah, June, 1839.** Ross angrily confronts the rations boss who is cheating the Cherokee. Later, members of the eastern and western groups gather to discuss their differences. Sequoyah prevents violence between Ross' easterners and Stand Watie's western band, but it is clear serious problems remain.

## Scene 4

**The office of the Park Hill Press, early June, 1839.** Ross and Reverend Worcester discuss the Park Hill Press' progress in translating and printing materials in the Sequoyah Syllabary. Sequoyah and his youngest

daughter Ah-Yoka come to tell Ross of plans to travel West to continue teaching his syllabary. John Ross pleads with Sequoyah to stay, but the old leader holds firm to his decision.

## Scene 5

**Unfinished Ross home at Park Hill, June, 1839.** The community effort to build a home for John Ross is interrupted by Jesse Bushyhead, who comes with the tragic news that several leaders of the western band have been murdered. Chief Ross knows he will be blamed and disperses his family.

## Scene 6

**The White House, Washington, D.C., summer, 1846.** The long efforts of Chief Ross bear fruit. He wins an audience with President James K. Polk. Ross and Watie lead a delegation to Washington, D. C., where, after much discussion, President Polk proposes a new treaty. It is agreed upon and a handshake between Ross and Watie reunites the Cherokee Nation.

## Scene 7

**The Public Square of Tahlequah, autumn 1846.** News of the treaty reaches Indian Territory and a giant rally takes place. The Victory Dance symbolizes the beginning of a period of Cherokee progress. But peace remains elusive. Through the 1850's Chief Ross ponders the tragedy of a people strangely unable to find themselves.

# Act Two

## Scene 1

**Home of Stand Watie, south of Tahlequah, 1861.** Cornelius Boudinot, son of Elias Boudinot, arrives with news that the Governor of Arkansas wants Watie to lead that state's Confederate Army. Boudinot urges Watie to force Ross to call a council and let the Cherokee leaders vote on secession.

## Scene 2

**Park Hill, the Female Seminary, evening of May 6, 1861.** A few moments of lightness introduces this scene as Talara, the daughter of Dennis and Sarah, meets her partner for the Ribbon Dance - a part of the annual

Spring Celebration at the Seminary. A Few minutes later, in an effort to force Ross to call a Council Meeting, Watie and his followers interrupt the Seminary Celebration. Watie and Ross position themselves on the question of aligning the Cherokee Nation with the North or the South. Chief Ross tries valiantly to keep his people neutral. He and Dennis Bushyhead argue their case with Watie who leans heavily to aligning the Cherokee Nation with the Confederacy. Finally, Ross agrees to a Council.

## Scene 3

**Home of Ross.** Action shifts to Ross Cottage where Watie, joined by Superintendent Pike of the Confederacy, debates with Ross and Dennis Bushyhead concerning the alliance of the Cherokees. A vote of the council is forced. Dennis sides strongly with Ross to remain neutral, but all others vote to join the Confederacy.

## Scene 4

**The Civil War, 1861-65.** The Civil War sequence is in four parts. First is the gathering storm, as war comes. Second, families in despair over the tragedies of war. Third, the war itself. Fourth, the return to homes ruined by the long, violent struggle.

## Scene 5

**Home of Dennis, spring 1865.** Ross talks with Sarah about the impending end of the war. He reveals he is going to Washington in an attempt to help the Cherokees. Later, Dennis comes home and is, late in the evening, struck down by assassins from the Confederate group.

## Scene 6

**Home of Stand Watie, spring 1865.** Watie is confronted with bad news from every quarter as the Confederacy nears defeat and Sarah arrives with the news of Dennis's death. Finally Watie, talking to Sarah, admits that he has been wrong.

## Epilogue

**The Public Square at Tahlequah.** As the play ends, Sarah is listening to her grandson speak at the Statehood Celebration. The Cherokees have always believed the Great Spirit has destined them to do one great thing, Sarah wonders aloud if the creation of Oklahoma will fulfill that destiny. The rebirth of the Cherokees is symbolized by the hauntingly beautiful Phoenix Dance. Finally, realizing a new beginning for the Cherokee, Sarah gives herself willingly to death. She now realizes that perhaps, after all, the "Trail of Tears" will end in triumph.



# THE CHEROKEE KID



THE CHEROKEE NATIONAL HISTORICAL SOCIETY, INC.  
and THE THEATRE AT TSA-LA-GI  
present

## "WILL ROGERS: THE CHEROKEE KID"

by Earl Squires

### PRINCIPAL PLAYERS

(in order of appearance)

Will Rogers  
Clement Vann Rogers  
Mary Schrimsher Rogers  
The Reverend  
Barney  
Eveleen  
Aunt Babe  
Sallie Rogers  
Tom McSpadden  
Maudie  
May  
Colonel William Penn Adair  
Aunt Sue Adair  
Willie  
Dr. Theo Brewer  
Robert  
Maude Rogers  
Betty Blake  
Cora Marshall  
Bill Marshall  
Tom Mix  
Colonel Mulhall  
Miss Lucille Mulhall  
Photographer  
Jimmy

Charles Agee  
Henry Navarre  
Betty Boyd  
John Hunter  
C. H. Parker  
Glennnda Heinicke  
DaVette Thomas  
Susan Reynolds  
Kelly Ivie  
Charlotte Norris  
Melody Rader  
Paul Grover  
Donna Jestice  
Matt Staggs  
Mark Holton  
Michael Gipson  
Thryn Cornell  
Laura McCord  
Kathy Lowe  
Steve Horn  
Roger Miller  
Mark Holton  
Donna Jestice  
Jim Smythe  
Zander Brietzke

### DANCERS

Glennnda Heinicke, Captain

Warren Armstrong  
Becky Beard  
Beth Beavers  
Paul Deeming  
James Gonzales

Tim Lawson  
Mike McElroy  
Joe Medrano  
John Merrifield  
Renata Opat  
Jana Pokorny

Samantha Sanders  
Marisa Santino  
Michael Sherwin  
Dale Sledge  
Grace Smith  
Dianne Wood

### TOWNSPEOPLE

Bobby Blossom  
Ethan Cloud  
Andrew Dreadfulwater  
Mike Garner  
Joe Haynes  
Terry Mounce

Debbie Pratt  
Dianne Pratt  
William Pratt  
Debby Rader  
Bessie Reese  
Joe Sears  
Adrienne Smith

Anita Smith  
Brian Smith  
Cletis Smith  
Randy Smith  
Edd Summerfield  
Roberta Worthman  
Jay Yahola

It is significant that the two Oklahomans honored in our Nation's Capitol are both Cherokees: Will Rogers and Sequoyah. These two magnificent geniuses have permanently marked the Cherokee as a truly unique people. The story of Sequoyah and his tireless efforts to bring a written language to his people inspired the Cherokees to achieve unparalleled leadership in the cultural and educational history of Oklahoma. The story of Will Rogers provides a monument to the social achievement made possible by this leadership.

It is as a tribute to this heritage that THE CHEROKEE KID is written and produced. The life of Will Rogers permanently ended the myth of the stoic, lethargic Oklahoma Indian. At the same time, his story is both a tribute to a social system equal to any other in 19th Century America and a glowing account of the warmth, love and humor which enabled the Native American to survive.

Our tribute tonight covers only a small part of his life story; his youth. It is an introduction to life in the Cherokee Nation in the late 1800's and to the remarkable family which nurtured his genius.

As with all dramatizations, some liberty must be taken with time and place. In order to depict in a short two-hours, the many complex struggles and human triumphs which went into the making of the man Will Rogers, certain incidents had to be altered, some combined, others created — but the story of WILL ROGERS: THE CHEROKEE KID is based on fact — the fact which time has embellished in its creation of the legend of Will Rogers — the Cherokee Kid.

# Act One

*In 1914 Florenz Ziegfeld introduced Will Rogers to an eager, appreciative audience and the public adulation of Oklahoma's most famous native son began. From 1914 until his death in 1935, Will Rogers, humorist, philosopher, commentator, journalist and America's Ambassador of Good Will, was constantly in the public eye. It is a less celebrated Will to which we pay tribute tonight — the youngest son of a remarkable Cherokee family who grew to manhood with an appreciation for people, homespun values and the sheer joy of living. Our play tells of the childhood of a young man born in the Cherokee Nation who entered the world of entertainment as simply "The Cherokee Kid" . . .*

## Scene 1

**The Rogers Ranch, Oologah, I.T., 1868.** It was a devastated Cherokee Nation to which Clem and Mary Rogers returned after the Civil War. A Confederate veteran, Clem fought under the leadership of Cherokee General Stand Watie and sent Mary to live in Texas while the Armies of the North and South decimated the land of the Cherokee. Long accustomed to conquering hardship and rebuilding, the Cherokees set out to resurrect from its ashes their beloved Nation. Clem and Mary, with their baby daughter Sallie, were no exception. The collective effort of the townspeople brings new life to their community and, in a series of vignettes, we see Rogers Ranch return to its pre-war prominence. As the scene is over, Mary tells Clem of the coming addition of a new member to the family.

## Scene 2

**The Rogers Ranch, November 4, 1879.** It is early evening and thunderstorms have kept the Rogers family close to home. Sallie, now a young lady, is entertaining a beau, Tom McSpadden, as the girls, Maudie and May, play in the front yard. In an effort to escape another storm and to avoid a swollen Verdigris River, Col. William Penn Adair — newly elected Deputy Chief of the Cherokee Nation — and his wife Sue, are persuaded to spend the night. During the night, Mary gives birth to a boy. Clem decides to name the baby for his good friend and house guest and introduces his new son — William Penn Adair Rogers.

## Scene 3

**The Rogers Ranch, 1885.** Sallie and Tom McSpadden

are being married, and the ranch is set for a parlor wedding with many of Oologah's families in attendance. Aunt Babe, the Rogers' housekeeper, and Barney, a grizzled old cowhand, are left to watch over the refreshments and Willie, a rambunctious seven year old. To occupy his time, Barney gives Willie a lariat and, as the wedding party moves from parlor to lawn, Willie learns to spin a rope.

## Scene 4

**The Rogers Ranch, 1890, and Harrell Institute, Muskogee, I.T.** A friend of Clem's, Dr. Brewer, is director of Muskogee's Harrell Institute and, to be a companion to the doctor's son, Will is sent away to school with Maude and May. Mary warns the children to behave and Aunt Babe packs a special lunch for the train ride to Muskogee. At Harrell, which no one had told Will was an all girl's school, Willie and Robert Brewer cause continuous trouble. When the children return home at term's end they face the death of their mother and, with Clem, they attend Mary's funeral at the small cemetery Clem had chosen years before as a final resting place.

# Act Two

## Scene 1

**The Rogers Ranch, The Kitchen, 1904.** While still a teenager, Will and a friend set out on what became a round-the-world trip and the first of Will's travels abroad. In South Africa, looking for employment, the young Will made his first appearance as a performer in a Wild West Show which eventually took him to Australia. Broke and tired, Will returns home and faces his father's disapproval. Clem wants Will to take charge of the Ranch and persuades him to become a partner in the family business while Clem spends his time working toward Oklahoma Statehood with the Dawes Commission.

## Scene 2

**The Depot at Oologah, that same year.** Willie, still involved in 'roping and riding,' spends a great deal of time travelling to rodeos in Kansas City and St. Louis. Returning from Kansas City he meets the young sister-in-law of depot agent Will Marshall and falls in love. Betty Blake, in Oologah to visit and rest after a long

illness, is invited to one of the many parties now held at the Rogers Ranch.

## Scene 3

**The Rogers Ranch, A Nearby Field, later that evening.** With Clem out of town and Willie in charge, one of the many parties is being held at the ranch. Betty Blake, with her sister and brother-in-law, attends and dances the cakewalk with Will. Boyishly, Willie proposes but Betty will not be rushed.

## Scene 4

**The Rogers Ranch, The Kitchen, still later that evening.** Having heard of the parties and rodeos, Clem returns home and confronts Will with the bank book. Realizing Willie will never be a rancher, Clem allows his son to leave home and try to make a career as a performer.

## Scene 5

**Backstage at Mulhall's Wild West Show, St. Louis, Missouri, late in 1904.** Appearing as a trick roper with Col. Mulhall's show at the St. Louis Fair, Will becomes known as "The Cherokee Kid." With the Colonel; a friend, Tom Mix; and the Colonel's daughter, Lucille, Will discusses his future as a performer in vaudeville. Surprising Will, coming backstage after a performance, Betty finally agrees to marry him.

## Scene 6

**The Rogers Ranch, The Kitchen, 1914.** Much older and now very proud of Will's growing celebrity, Clem supervises Maude's wrapping of a gift for his new grandson, Will, Jr. "So the child will remember his Cherokee heritage," Clem sends a small pair of moccasins. Waiting to drive Maude and the package to the train station, Barney shares memories of Will's childhood with Clem.

## Scene 7

**Backstage at the Ziegfeld, 1914.** Dressing for his debut in the Follies, Will takes time to pose with Betty and his new son for a photographer and then has Betty read from his growing stack of fan mail. A telegram from Maude tells Will that, tragically, Clem has died. Staying to finish the performance, Will sends Betty to make arrangements for the trip to Oologah.

## Scene 8

**Onstage at the Ziegfeld, later that evening.** In one of Ziegfeld's spectacular salutes, this time to the Golden West, Will makes his debut. Taking Will, Jr. on stage to 'meet the audience,' Will again tells the story of his family and the childhood of "The Cherokee Kid. . ."



M. A. HAGERSTRAND

**M. A. HAGERSTRAND, Producer, Theatre at TSA-LA-GI**

Col. Hagerstrand came to Tahlequah after retiring from the United States Army to serve as secretary-manager of the Tahlequah Chamber of Commerce. Always interested in Cherokee history he began work toward the goal of TSA-LA-GI as Executive Vice-President and founding member of the Cherokee National Historical Society. He has been director and general manager of the Cultural Center since it was created. In addition to his duties as General Manager of TSA-LA-GI, Producer of the Theatre at TSA-LA-GI, and Director of the Cherokee National Museum, he serves as Chairman of the State Arts Council of Oklahoma, Board Member and Executive Committee Member of the Mid-America Arts Alliance. He is a member of the Board of Directors and past president of the Eastern Oklahoma Development District, a member and past vice-president of Green Country, Inc., and secretary of the Cherokee County Industrial Development Foundation. He and Mrs. Hagerstrand have two children, Nola and Jack.

**EARL SOUYRES, Director, Theatre at TSA-LA-GI**

In his eleventh year with "Trail of Tears," Earl has been director of the production for the past three seasons. He was the Property Master for the show's initial presentation and appeared as President Polk for four seasons. In addition to his duties as Director of "Trail of Tears," Earl wrote and directed TSA-LA-GI's salute to Will Rogers, "The Cherokee Kid." A former speech and theatre instructor in Joplin, Missouri, he was president of the Southwest Missouri Speech Teacher's Association. He was named Outstanding Young Educator in Joplin, 1971, and has twice been listed in Outstanding Educators in America. In 1976 he was named Teacher of the Year by the Speech and Theatre Association of Missouri. A Diamond Key Coach in the National Forensic League, Earl is a member of the American Theatre Association and the American Community Theatre Association. He has directed extensively on the educational, community and professional levels. Earl, who is one-eighth Cherokee, is a graduate of Northeastern State College with graduate work at the University of Kansas at Pittsburg. He is a native of Tahlequah.

**Dr. KERMIT HUNTER, Playwright, "Trail of Tears"**

"The Theatre breaks its bounds when it leaves conventional buildings and finds new room in the outdoor night to flex its muscles with a production that builds in its viewers and emotional response as large as the environment."

These words of playwright Kermit Hunter indicate the respect and fondness he has for outdoor theatre. In turn, Dr. Hunter is one of the few who has mastered his craft of bringing the theatre out of its chrysalis. Beginning with the celebrated UNTO THESE HILLS, followed by HORN IN THE WEST, HONEY IN THE ROCK and others, his work has received international acclaim.

Dr. Hunter comes from the land where the TRAIL OF TEARS began. This brings a special poignancy to his work reflected in tonight's drama. He is a native of West Virginia and has studied at Emory and Henry College, Ohio State University, The Julliard School of Music and the University of North Carolina where he received his Ph.D. Dr. Hunter recently retired as Dean of the Meadows School of Arts at Southern Methodist University.

**C. H. PARKER, Associate Director and Performer, Theatre at TSA-LA-GI**

C. H. Parker is the drama coordinator for Northeastern State University in Tahlequah. During last season, C. H. directed "Harvey," "The Prime of Miss Jean Brodie" and "The Fantasticks." Of Choctaw descent, C. H. has worked in educational theatre, dinner theatre, and preventive mental health environments. He is also director of the Summer Theatre program at NSU. He has directed and acted in several TSA-LA-GI Workshop Productions. This is C. H.'s season with the Theatre at TSA-LA-GI. In addition to his duties of Association Director, he will appear three nights each week as Barney in "Will Rogers: The Cherokee Kid."



EARL SQUYRES

KERMIT HUNTER



C. H. PARKER





RAY HEINICKE

**RAY HEINICKE, Technical Director/Production Stage Manager**

Familiar with all phases of the technical side of "Trail of Tears" and "The Cherokee Kid," Ray is an eight year veteran. He began in 1980 as Assistant Stage Manager and has also served as Master Electrician. Technical Director for the Théâtre Department at Northeastern Oklahoma State University in Tahlequah, Ray has worked there on such productions as "1776," "That Championship Season," and "The Prime of Miss Jean Brodie." Most recently he served as designer for the NSU production of "Fantasticks." An excellent amateur photographer, many of the photographs used in publicizing "Trail of Tears" are his work. His other hobbies include boating and carpentry.

**MARIA NICHOLS, Costumer**

This is the eighth season for Maria to design costumes for "Trail of Tears." A member of the staff of Northeastern Oklahoma Junior College, she has done a great deal of research in order to insure accuracy of costumes in the production. In addition to remounting the 1980 production of "Trail of Tears," Maria created the costumes for the salute to "Will Rogers: The Cherokee Kid." A native of Chile, she has a vast background of experience in all phases of theatre. She was recipient of the Best Actress Award for two years in the Chilean National Festival and an organizer and counselor for theatre groups under the auspices of the University of Chile at Santiago. Her costume credits include work as a costume assistant at Oklahoma University and six years with N.E.O. Maria is an active member of the directing staff of Miami Community Theatre and recently appeared as Eleanor in their production of "The Lion in Winter." She has been involved in all phases of design and construction for high fashion shops.

MARIA NICHOLS



**JOELLA CHEW, Choreographer**

Joella Chew is artistic director of the Oklahoma based professional modern dance company Prairie Dance Theatre. She holds a Masters Degree of Fine Arts and was on the dance faculty at the University of Oklahoma. She has choreographed musicals for university and community theatres. Ms. Chew's teaching of all age levels has taken her into school in Texas, Hawaii, and Oklahoma as Artist-in-Residence. While dancing with Hawaii Dance Theatre she worked as choreographer and co-ordinator for Artists-in-the-Schools.

**BETH SHUMWAY, Choreographer**

Beth Shumway, dancer and choreographer of Prairie Dance Theatre, holds a B.A. degree from Smith College and an M.A. from Catholic University. She was head of the modern dance program at St. Mary's College, Maryland, for six years and has worked as Artist-in-Residence and Movement Specialist in Oklahoma. Ms. Shumway danced six years as principal dancer with the Louis Tupler Dance Company of Washington, D.C. and has appeared on stage and in film. She has choreographed musicals including Theater Project Baltimore and was a member of Repertory Company of Kennebunkport Playhouse, Kennebunkport, Maine.

**LISA ROLL, Choreographer**

Lisa Roll, dancer and choreographer of Prairie Dance Theatre, holds a degree in early childhood education and elementary education from the University of Utah. She has completed graduate work from Wesleyan University in creative movement. In 1976 Lisa pioneered the creative movement program in Oklahoma schools as Artist-in-Residence and Movement Specialist. She has taught at the University of Tulsa and has worked professionally in ballet, musical comedy and modern dance. Ms. Roll performed in Theatre Tulsa and Dallas Summer Musicals.



JOELLE CHEW

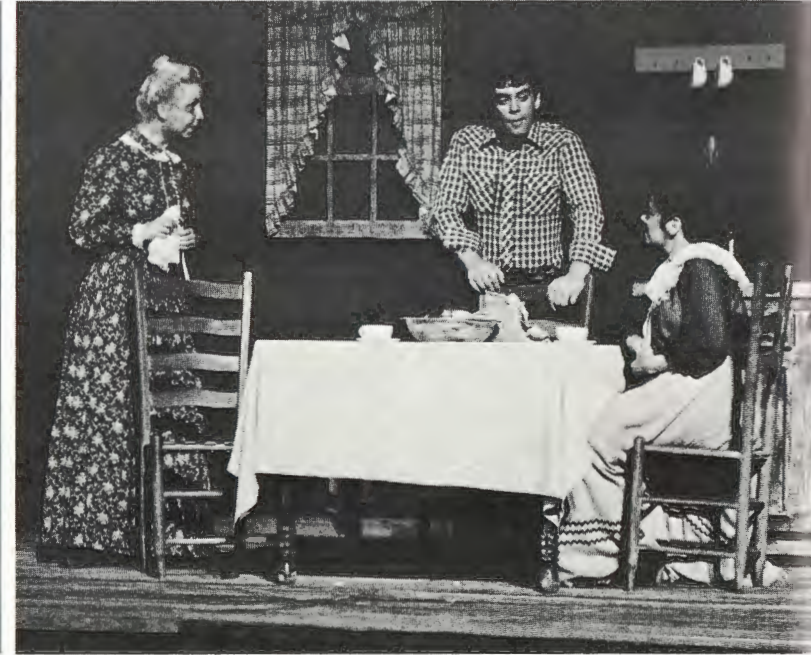
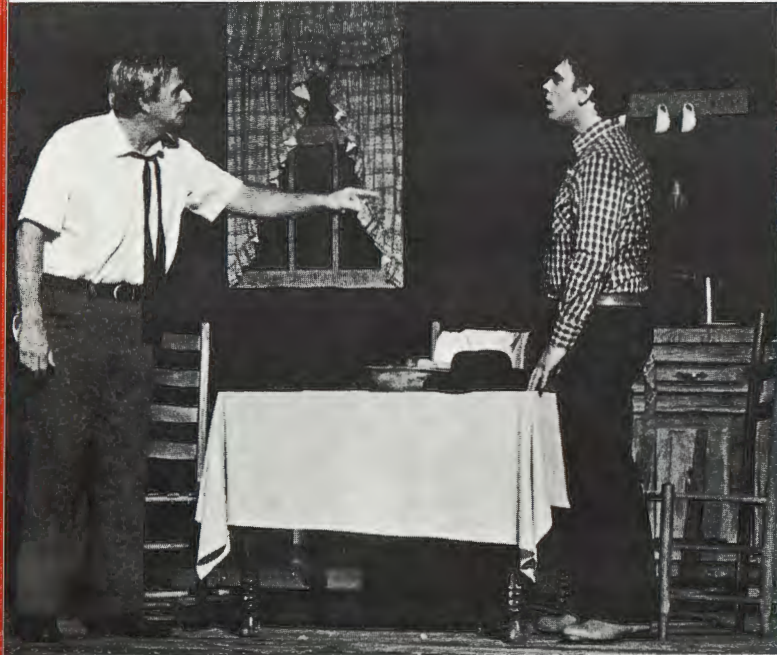


BETH SHUMWAY



LISA ROLL

# Scenes from: "THE CHEROKEE KID"



**STAND WATIE WILL ROGERS****Charles Agee, Austin, Texas**

Of Cherokee descent, Charles' family were among the early residents of Park Hill where his grandfather was a well-known blacksmith. He began his association with "Trail of Tears" as a general male understudy and is appearing for his fifth season with the drama, his second as both Stand Watie and Will Rogers. A former speech and drama instructor with the Perry Public Schools, Charles received his MA from Oklahoma State University. An Irene Ryan Acting Award nominee for his performance in OSU's acclaimed production of "At the Sweet Gum Bridge," at the Regional American College Theatre Festival, his diverse background includes professional puppetry, several months study as an exchange student in France, and a graduate teaching assistantship in Stillwater. Charles has just completed a professional theatre season with the Melodrama Theatre in Austin. His hobbies include tennis, films, and poetry writing.

**JOHN ROSS CLEM ROGERS****Henry Navarre, Carthage, Missouri**

Holding baccalaureate and masters degrees in English and literature from Pittsburg State University and a BA in theatre from Missouri Southern State College, Henry is making his second appearance with the Theatre at TSA-LA-GI. His varied career includes experience as a teacher, news director, Little League Baseball official, and a stint with the Army Security Agency. His performance as Macbeth at MSSC earned him an Irene Ryan Acting Award at the American College Theatre Festival in St. Louis and a Best Actor Award from the College Players. Most recently he directed two dinner theatre-in-the-round productions: "The Importance of Being Earnest" and an evening of one-acts and musical comedy. He is a member of Theta Alpha Phi and Alpha Psi Omega, theatre fraternities.

**SARAH BETTY BLAKE****Laura McCord, Tahlequah, Oklahoma**

A sophomore at Northeastern Oklahoma State University at Tahlequah, Laura began as a member of TSA-LA-GI's technical staff and will be appearing on stage with the company for the first time this year. An outstanding actress, she was named Best Actress at NSU for her recent performance as Jean Brodie in "The Prime of Miss Jean Brodie." Planning a career in theatre, her recent roles have included appearances in "The Shadow Box," "When You Comin' Back, Red Ryder?," and "The Skin of Our Teeth."

**MARY ROGERS**  
**Betty Boyd, Tulsa, Oklahoma**

No stranger to audiences all over the Southwest, Betty's career as a television broadcaster has made her Oklahoma's spokeswoman. The last thirteen of her twenty-three years experience in television have been filled as Public Relations Director for KTUL-TV, Channel 8, in Tulsa. An excellent actress, she is best remembered for her portrait of Mrs. Gibbs in Theatre Tulsa's production of "Our Town." She occupies her few spare moments with woodcarving lessons from Willard Stone and in delighting in the growth of her grandchildren. Betty's remarkable career has introduced her to the famous and the infamous, allowed her to land on and be catapulted from an aircraft carrier, and taken her to tea in the White House. She is making her second appearance at TSA-LA-GI this season, having created the role of Mary Rogers during the 1979 Will Rogers Centennial Celebration.

**DENNIS BUSHYHEAD TOM McSPADEN****Kelly Ivie, Joplin, Missouri**

Returning for his third season at TSA-LA-GI, Kelly made his New York off-Broadway stage debut in April, appearing in the revival of the first Rogers-Hammerstein-Hart musical collaboration, "Fly With Me." He will also appear on the soon-to-be-released original cast album of the show's musical numbers. An MFA graduate of the School of the Arts at New York's Columbia University, he has worked on Broadway as a playwriting intern and an assistant director in the Circle-in-The-Square production of "Spokesong." His other theatre experiences have included a student assistantship at Joseph Papp's Public Theatre and the title role in "The Music Man." Kelly holds a BA in English and Creative Writing from SMU in Dallas, Texas where his writing talents were twice honored with university awards.

**JESSE BUSHYHEAD WILLIAM PENN ADAIR****Paul Grover, Tahlequah, Oklahoma**

Dr. Grover conducted the Northeastern Oklahoma Symphony Orchestra from 1960 until his retirement in 1974. He has studied in workshop and symposium with both George Szell and Eugene Ormandy at the Cleveland and Philadelphia Symphonies. He was one of 30 United States Conductors chosen to participate in the Szell Workshop. After his retirement from 23 years as a college professor, Paul returned to his first love, the theatre. He began with the original Provincetown Theatre School in New York City. Since his retirement, he has helped organize and develop the Tahlequah Community Players, and is active in the SPCA and the past president of the Tahlequah Area Arts and Humanities Council. This is his seventh season to play Jesse Bushyhead in "Trail of Tears" and to delight audiences as Col. Adair in "The Cherokee Kid."



# PLAYERS



**COL. MULHALL/BREWER  
SEQUOYAH/DANIEL WEBSTER**

Mark Holton, Okmulgee, Oklahoma

Nominated for the Irene Ryan Award in the Southwestern Theatre Conference for his performance in "The Shadow Box," Mark is a five year veteran at TSA-LA-GI. Beginning as a villager, he will play double roles in both of this year's productions. Planning a career in theatre, he is a senior at Northeastern State University in Tahlequah. His recent performances have included "When You Comin' Back, Red Ryder?," Tevye in "Fiddler on the Roof," and "5th of July." His hobbies include working with video tape and his membership in the Wright Brothers Fan Club. Mark is one-eighth Cherokee.



**BILL MARSHALL  
ELIAS BOUDINOT/POLK**

Stephen Horn, Lawton, Oklahoma

A regent's scholarship student, Stephen is a senior in the theatre program at NEOSU. He has appeared most recently in "The Prime of Miss Jean Brodie," "The Fantasticks," and "Harvey," as well as taking part in the annual "Boare's Heade Feaste" as the Lord of Misrule. In his third season with TSA-LA-GI, Steve, who is one-eighth Cherokee, has worked two season backstage and is making his first appearance this season with the acting company. His hobbies include photography, pottery making, and fishing, as well as taking care of his new baby daughter. Steve plans a career in the theatre.



**AUNT SUE/MISS LUCILLE  
AMY**

Donna Jestice, Chouteau, Oklahoma

Appearing for her sixth season with "Trail of Tears" and TSA-LA-GI, Donna's performances have been acclaimed in NSU's productions of "The Shadow Box" and Theatre Tulsa's award winning production of "Of Mice and Men." During the past year she has made numerous appearances with the professional Melodrama Theatre Company in Austin. A graduate of NSU with a double-major in theatre and elementary education, Donna was a Regent's Scholarship Student. Her acting awards include Amoco's Acting Award at the Oklahoma Theatre Conference and Best Supporting Actress for her performance in "Fiddler on the Roof."



**DANCER  
THE RAVENMOCKER**

James Gonzales, San Antonio, Texas

Planning a career in theatre education, James is making his first appearance at TSA-LA-GI this season. Active in all phases of theatre work he has acted most recently in "Child's Play," danced in "Indians," and placed first in the annual San Antonio talent show with a jitterbug routine. Listing fishing as his favorite hobby, James served as a bus driver this past year for the School for the Deaf.



**WILLIE ROGERS**

Matt Stags, Muskogee, Oklahoma

Returning for a second season as the ten-year old Will Rogers in "The Cherokee Kid," Matt is an eighth grader at Muskogee's Sadler Junior High School. No stranger to theatre, he made his first appearance in Muskogee High School's production of "Flowers for Algernon" and recently appeared in a community theatre production of "Gypsy." Interested in science, he won second in the Regional Science Fair, he also includes playing the trumpet, fishing, golfing, and riding his motorcycle among his hobbies. Matt plans a career in theatre. Three-sixteenths Cherokee, he was second place winner in the Optimist Speech Contest in Muskogee.



**SALLIE ROGERS**

Susan Reynolds, Tulsa, Oklahoma

President of NSU's Alpha Psi Omega, honorary dramatic fraternity, Susan is a junior in the University Theatre Program. Her most recent performances have included appearances in "The Fantasticks," "When You Comin' Back, Red Ryder?," and "Harvey." She served as Assistant Director for "The Prime of Miss Jean Brodie." One-sixteenth Cherokee, Susan is appearing at TSA-LA-GI for her first season this year. A member of the President's Leadership Class, she enjoys outdoor activities such as swimming and running and lists her favorite pastime as working with stained glass.



**MAUDE ROGERS**

Thryn Cornell, Tulsa, Oklahoma

One-eighth Cherokee, Thryn is particularly interested in the study and development of contemporary theatre styles and techniques. Her skills as a craftswoman have lead to creative positions in pottery making and design with several studios across the Southwest. Her recent appearances have been in productions of "Waiting for Godot," "Endgame," and "Julius Caesar" in Eureka Springs, Arkansas and Boulder, Colorado. She has studied at schools in Joplin and Springfield, Missouri and at the Naropa Institute in Boulder. Making her first appearance with TSA-LA-GI Company this season, Thryn is particularly interested in psychology, bicycling, and visiting flea markets and auctions.



**THE PHOTOGRAPHER  
THE RATIANS BOSS/SECRETARY MARCY**

James Smythe, Tahlequah, Oklahoma

An avid bridge player, Jim is working in "Trail of Tears" for his eleventh season. He began in 1970 as Jimmy Looney. This is the fifth year for him to appear as the Rations Boss. He has also served on the Technical Staff as Property Master for both TSA-LA-GI Productions. An accomplished artist and planner, Jim is currently involved in selecting and restoring furniture for a new home in Tahlequah. A skilled designer and creator of stained glass windows, he is working on the entryway window for the Ho-Chee-Nee Chapel at



**GENERAL MALE UNDERSTUDY  
SUPERINTENDENT PIKE**

Joe Sears, San Antonio, Texas

No stranger to Oklahoma or to TSA-LA-GI, Joe worked with the company for five seasons and returns this year in the most important position of General Male understudy to all the principal male roles in both productions. A native of Bartlesville and of Cherokee descent, he has been professional actor for 11 years working in companies in New York, Virginia, Texas and Oklahoma. He served as a host on a local San Antonio television show for one season and has appeared in numerous films, commercials and plays. He returns to TSA-LA-GI this season after an absence of seven years. For the past several years he has been working with a specially funded theatre program for minority youth in the San Antonio area.



**HANNAH WATIE**

Betty Smith, Hulbert, Oklahoma

Betty began in the "Trail of Tears" as a villager in the 1971 production and has appeared for the past nine seasons as Mrs. Watie. A full-blood Cherokee, she is one of the more active staff members at TSA-LA-GI. She manages the Ancient Village and is employed as a receptionist for the Cherokee National Museum. Her hobbies include needlepoint and handmade pottery. Betty was elected on "opening night" last season to the Cherokee National Council and also finds time to devote to her eleven children and twelve grandchildren. And, somewhere in between her several full-time jobs, she managed to travel for the first time by jet to California and make her first public speech of her political career.



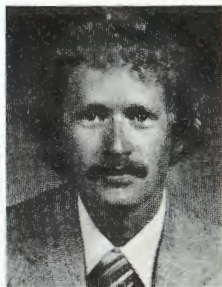
# PLAYERS



## AH-YOKA

Sandy Houston, Tahlequah, Oklahoma

A Secretary in the Appraisal Branch of the Bureau of Indian Affairs, Sandy returns to the Heritage Center for "Trail of Tears" after several years absence. In her first season as a principal player in the drama, she is a fifteen-sixteenths Cherokee, who was a Phi Theta Kappa Honor Society student at Bacone College. Sandy began as an usher at the Theatre and, while working days in the Ancient Village, met and married her husband. Her daughter, Kimberly, also in this year's production was one year old when she began with the drama.



## THE REVEREND REVEREND WORCESTER/MAYOR

John Hunter, Joplin, Missouri

John, of Cherokee descent, began his association with the theatre as Elwood Dowd in a high school production of "Harvey." In his first season with TSA-LA-GI, he plans a career involving either theatre or film. With work nearly completed on an M.A. from Cincinnati Christian Seminary, he enjoys listening to the stereo, reading and collecting old radio programs. His most recent performances have included work in "The Sunshine Boys" and "Dracula." After graduation from Ozark College in Joplin, Missouri, John spent a year working and traveling in Chile and Costa Rica.



## AUNT BABE

DaVette Thomas, Muskogee, Oklahoma

NSU's Miss Northeastern, 1980, DaVette is in her first season with the Cherokee Heritage Center acting company. Active in student affairs, she is vice-president of the NSU Student Senate. Currently a senior, she has appeared on the University stage in such productions as "Pippin" and "Tara!" and worked in technical capacities on "Harvey" and "The Fantasticks." DaVette, who would like to act professionally, is an avid puzzle fan and collects unusual glass objects and mirrors.



## MAY ROGERS

Melody Rader, Tahlequah, Oklahoma

No stranger to TSA-LA-GI, Melody appeared at the Theatre in a Tahlequah Children's Theatre production of "Alice in Wonderland" — as a blue tulip! This year she returns for her first season as a full-fledged member of the Acting Company. Interested in all the performing arts, she studies ballet, tap, and piano. A sixth grader at Sequoyah High School, she enjoys playing with her three brothers, keeping her most prized possessions in her everything drawer, and chocolate.



## MARY STAPLER ROSS

Rebecca Smythe, Tahlequah, Oklahoma

The only performer to have appeared onstage in all twelve seasons of "Trail of Tears" productions, Becky played Amy during the 1969 summer production. Part Cherokee, she is a graduate of Northeastern Oklahoma State University and has appeared in several area and college theatre productions including an award winning performance as Mistress Quickly in Shakespeare's "Merry Wives of Windsor." For the past several seasons she has served as General Female Understudy and, in that capacity, has played every female role in "Trail of Tears." Becky is currently working with the Cherokee Nation as a horticulture specialist and instructor.



## MAUDIE ROGERS TALARA

Charlotte Norris, Lawton, Oklahoma

Involved with TSA-LA-GI for her first season, Charlotte has also worked in the outdoor drama "Texas." A senior at Cameron University, she has appeared in such diverse productions as "The Hobbie," "The Prime of Miss Jean Brodie," and "Member of the Wedding." A scholarship student, Charlotte plans a theatre career after finishing graduate school. She enjoys water skiing, reading, and anything to do with the theatre. She was the recipient of the J. C. Hicks Award at Cameron in 1979.



## CORA MARSHALL PRODUCTION SECRETARY

Kathy Lowe, Cassville, Missouri

Back for her third summer at TSA-LA-GI, her second in the acting company, Kathy is a graduate, B.A., of NSU in Tahlequah and is planning a career in teaching speech and theatre. An AMCO Award Winning Actress in the Oklahoma Theatre Festival, she was named best actress at NSU in 1978. Her most recent appearances have included "The Shadow Box," "Tara!" and "The Fifth of July." Her hobbies include writing, reading, and macrame. In addition to performing, Kathy also serves as Production Secretary for both Theatre at TSA-LA-GI Productions.



## TOM MIX CEPH/CORNELIUS BOUDINOT

Roger Miller, Pawhuska, Oklahoma

Of Cherokee descent, Roger is making his first appearance at TSA-LA-GI. A scholarship theatre student at NSU, "Mugs" has appeared in productions of "Harvey," "The Good Doctor," "Fiddler on the Roof," and "Pippin." His hobbies include writing plays and making home movies and video tapes. He also enjoys building and driving dune-buggies and off-road race cars.



## SALADIN WATIE

Bobby Blossom, Tahlequah, Oklahoma

In his sixth season with TSA-LA-GI, Bobby is appearing this season for the first time in a featured role in "Trail of Tears." A full-blood Cherokee and an outstanding artist, his paintings and sketches have been honored in several showings. An outdoorsman, Bobby plans a career in Wildlife Game Management. His hobbies include masonry, hunting, archery and reading.



## JIMMY HENRY

Zander Brietzke, Joplin, Missouri

In his second season with "Trail of Tears" and "The Cherokee Kid," Zander is a student at Missouri Southern State College in Joplin, where he appeared in productions of "Robin Hood," "A Streetcar Named Desire," and "The Boy Friend," during the 1980 season. A Dean's List student and a member of MSSC's College Players organization, Zander is the son of widely respected theatre instructors. His theatre career began with an early performance as John Henry in "A Member of the Wedding" and has included "An American Dream" at Grinnell College in Iowa.



## SOLOIST

Camille V. Morton, Stilwell, Oklahoma

A B.S. in Business Administration and plans to teach vocal music have occupied much of Camille's time during the last several years. This is her first season with the Cherokee Heritage Center Company — although her singing voice has been delighting area audiences for years in NSU's productions of "1776" and "Fiddler on the Roof." Daughter of a member of the Cherokee Nation Council and presently employed by a local bank, she is working for certification as a music and speech teacher at NSU. An outstanding student she has been on both the President's and Dean's Honor Rolls, named to Who's Who; and a member of the President's Leadership Class. She was NSU's Best Supporting Actress in 1978.



## DANCER JIMMY LOONEY

Timothy Lawson, Oklahoma City, Oklahoma

One-sixteenth Cherokee, Tim would like to make a career out of the theatre. A sophomore at Central State University, he has both a theatre and a dance scholarship, he has appeared in productions of "Star Spangled Girl," "Bye-Bye Birdie," and "Wait Until Dark." He is also a member of the Kaleidoscope dancers. Interested in sports, particularly volleyball and football, he also enjoys playing the banjo and snow skiing. This is his first season to appear at TSA-LA-GI.



# PLAYERS



**DANCE CHANTER**  
Terry Mounce, Stilwell, Oklahoma

Three-quarters Cherokee, Terry is appearing for his fifth season at the Theatre at TSA-LA-GI. Knowledgeable in Cherokee history and lore, Terry served for two years as a guide at the Ancient Village. A student at Hartnell Junior College in Salinas, California, he plans to return there in the fall to continue his studies in radio/television technology. He enjoys travelling and listening to music. Terry arranged the dance chant used in the green corn dance in "Trail of Tears" and teaches it to the company each season.



**THE BABY PHOENIX**  
Jay Yahola, Tahlequah, Oklahoma

A full-blood Cherokee, Jay came to TSA-LA-GI two seasons ago to be backstage with his grandmother, Bessie Reese, who also appears in the productions. In no time he was a most valued company member and appears this season for the first time in a major role, that of the Baby Phoenix in the Phoenix Ballet, in "Trail of Tears." A 4th grade student at Briggs elementary school, Jay has also worked in the Cherokee Heritage Center's Ancient Village.

**ROBERT BREWER**  
Michael D. Gipson, Muskogee, Oklahoma

Of Cherokee descent, Michael is making his first appearance this season as the young Robert Brewer in "The Cherokee Kid." He also serves as understudy to the role of Willie in that production. Planning a career in science, his hobbies include model cars, tennis and baseball. His sports accomplishments include seven trophies in baseball, three sportsmanship trophies, and one bowling trophy. He was school champion speller for two years and in 1980 won the Muskogee County Champion Speller.



**JOHN BELL**  
Edd Summerfield, Eucha, Oklahoma

Retired after thirty-four years with the Bureau of Indian Affairs, Mr. Edd is one of TSA-LA-GI's most popular attractions. Appearing nightly at the Theatre at TSA-LA-GI, his days are occupied as a Medicine Man in the Ancient Village. Never idle, he spends his free time fishing and 'keeping up' with his four grandchildren, two of whom join him nightly in the Theatre. A full-blood Cherokee, Edd is also active in community and church work. This is his third season to appear as John Bell in "Trail of Tears." Mr. Edd also appeared in a recent film project sponsored by the American Film Institute.



**THE PHOENIX DANCER**  
Joe Medrano, Jr., Apache, Oklahoma

Dancing for his first season with the TSA-LA-GI Company, Joe is a senior at Central State University in Edmond, Oklahoma. A member of Orchesis Modern Dance Company and a three year member of the Kaleidoscope Dancers, he is vice-president of CSU's First American's Student Association. Planning a career as a special education teacher, Joe's hobbies include indoor gardening and meeting people.

**MISS EVELEEN**  
Glenda Heinicke, Tahlequah, Oklahoma

Making her eighth appearance as a TSA-LA-GI dancer, Glenda is an elementary school teacher and a graduate of Northeastern Oklahoma State University. Of Cherokee descent, she enjoys swimming, tennis, reading, and bowling. Her acting credits include an appearance in TSA-LA-GI's workshop production of "Tobacco Road." Still active with the College Players at NSU, Glenda choreographed their productions of "1776" and "The Fantasticks." This past year, in addition to her other duties, Glenda taught aerobic dancing and ballet and tap to young children. She is the Dance Captain and is wife of TSA-LA-GI's Stage Manager; they met during her first season with "Trail of Tears."



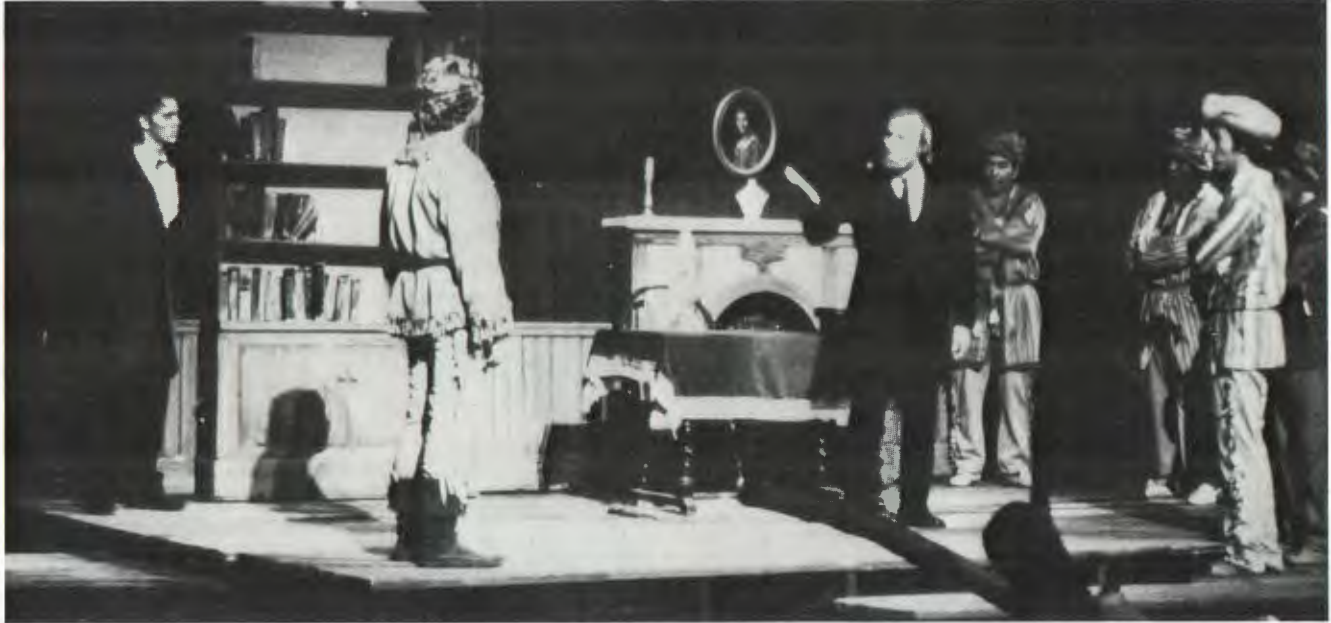
**JIMMY**  
Ethan C. Cloud, Tahlequah, Oklahoma

Standing tall for his four and a half years, Ethan is following in his father's footsteps. Making his first appearance this season on stage, he is the son of TSA-LA-GI's pyrotechnician, William. Active and standing forty-two inches tall, he cut his teeth backstage. Ethan particularly enjoys following his father to technical sessions and backstage assignments.



**DANCER**  
Beth Beavers, Tahlequah, Oklahoma

A dance teacher, Beth works with continuing education programs in both Tahlequah and Stilwell. In her third season with the Cherokee Heritage Center, she serves during the day as a guide at the Ancient Village. Beth, who is five-eighths Cherokee, plans to enter the University of Kansas in the fall with an eye toward an eventual medical degree. A graduate of Tahlequah High School, Beth plans to marry in August — she met her fiance while working at the Theatre at TSA-LA-GI last season.



# DANCERS



## DANCER

Warren L. Armstrong, Edmond, Oklahoma

Warren, who is a senior at Central State University, plans a career in musical theatre. Dancing with the Theatre at TSA-LA-GI Company for the first time this season, he is also an excellent pianist. His hobbies include modern dance, composing, and reading science fiction. His most recent theatre appearances have been in productions of "Stop The World" and "The Mikado." Warren performed as The Apostle Luke in the Cantata "Celebrate Life." In addition to his studies and avocations, he has served as an interpreter for the deaf for five years with the First Baptist Church of Edmond.



## DANCER

Rebecca Beard, Oklahoma City, Oklahoma

Dancing with the Theatre at TSA-LA-GI Company for her first season, Rebecca is a student at Oklahoma City University. An expert horsewoman, she enjoys show jumping and riding. Her theatre experience has included work at the Oklahoma Theatre Center and Schiller College. Rebecca's hobbies also include the piano, listening to good music, and painting. Her studies have included training in a private academy in London, England.



## DANCE UNDERSTUDY

Paul Deeming, Fort Gibson, Oklahoma

A Regent's Scholarship in Drama at NSU has enabled Paul to pursue his plans for a career in the performing arts. Currently a sophomore, his theatre experience has included performances in "Italian Straw Hat," "The Boare's Heade Feaste," and "Coffeyville." Active in volunteer work, he served for eight months at the Tahlequah City Hospital and is currently employed as a part-time security guard there. His hobbies include piano and collecting and reading plays.



## DANCER

Mike McElroy, Norman, Oklahoma

Planning to return to the University of Oklahoma School of Medicine in the fall, Mike will be a second year student with plans for eventual residency in anesthesiology. While a student at Southeastern Oklahoma State University, Mike was elected president of the Student Senate. He graduated from SOSU with honors and a chemistry major and was nominated to the Blue Key, a national honorary leadership fraternity. Mike is one-sixteenth Cherokee.



## DANCER

John Merrifield, Broken Arrow, Oklahoma

Dance will definitely be a part of John's career pursuits upon his graduation from the University of Oklahoma in 1981. Appearing at TSA-LA-GI in his second season with the dance company, his experience has included appearances in OU's production of "The Firebird," and the OU Sooner Scandals of 1980. John is president of the OU Dance Club and a member of the University Modern Dance Company and Ballet Company. His hobbies include singing and listening to music.



## DANCER

Renata Lene Opat, Nicoma Park, Oklahoma

A sophomore at Central State University, Renata had previously studied ballet at Oklahoma University at Norman. Planning to complete a degree in Health and Physical Education, she hopes to make a career in dance instruction. Her experience has included performances with the Orchesis Dance group at Central State. For the past four years she has taught ballet and gymnastics at a private academy. Her hobbies include water skiing and other water sports.



## DANCER

Jana Lynn Pokorny, Edmond, Oklahoma

Making her first appearance at TSA-LA-GI, Jana is a senior at Central State University, where she is a dance scholarship student. She is a member of the CSU gymnastics team, the Orchesis Modern Dance Group, and Sigma Alpha Iota. Jana has danced for the past four years with the Kaleidoscope Dancers and has been a director and choreographer with the CSU Flag Corp for two years. In Oklahoma City she was a member of the Jewel Box Theatre and served as assistant to the choreographer for the Weidry Youth Theatre. Jana was a candidate this year for CSU Outstanding Senior Woman.



## DANCE APPRENTICE

Samantha Sanders, Tahlequah, Oklahoma

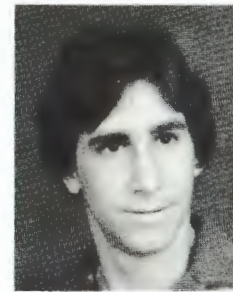
Seven-sixteenths Cherokee and Creek Indian, Samantha is making her third appearance at TSA-LA-GI. Last season she appeared as May in "The Cherokee Kid." This is her first year with the dance company. A tennis buff and pianist, she served as accompanist for the Tahlequah Junior High School Choir where she is a freshman. In 1978 Samantha was the recipient of the Mason Award. She is a member of the National Junior Honor Society.



## DANCER

Marissa Santino, Shawnee, Oklahoma

In her first season with the dance company, Marissa, who is one eighth Pottowatomie Indian, is a senior at the University of Oklahoma and a graduate of Seminole Junior College. Planning a career in business administration, she lists dancing, snow and water skiing, and sailing as her favorite pastimes. Her most recent theatre experience has included dancing with community theatre productions of "The Unsinkable Molly Brown," "A Midsummer Night's Dream," and "Pajama Game." She has also appeared in the Oklahoma University Theatre dance concert.



## DANCER

Dale Sledge, Choctaw, Oklahoma

Planning a career in forestry management, Dale is a student at Central State University in Edmond, attending on a dance scholarship. His hobbies include most sports with particular attention to gymnastics and horseback riding. Active in technical theatre, he served as electrician for productions of "Star Spangled Girl," "Sugar," and the "Miss Midwest City Pageant." He was a chorus member in "Funny Girl." Dale is a member of the Kaleidoscope Dancers at CSU.



## DANCER

Grace Carolyn Smith, Oklahoma City, Oklahoma

A freshman dance major at the University of Oklahoma, Grace one day hopes to join a modern dance company. She is appearing for her first season with the TSA-LA-GI dancers and is one-sixteenth Cherokee. Grace was a soloist in St. James Church's production of "Godspell" and a modern dance student at Oklahoma's Summer Arts Institute at Quartz Mountain. Hobbies and interests include backpacking, canoeing, and volunteer work with the Oklahoma City zoo.



## DANCER

Dianne Wood, Tulsa, Oklahoma

Holding a BA degree from Columbia College in Missouri, Dianne has danced with the Stephens College company and the Harriett Ann Gray Dance Company. A Dean's list student she attended college on a dance grant. In addition to dance, she spends her time enjoying music and playing both the piano and the flute. She taught dance at Young World and plans a career in modern dance.

# TECHNICAL STAFF



## ELECTRICIAN

Lorna Pattison, Bartlesville, Oklahoma

A senior at Central State University at Edmond, Oklahoma, Lorna is spending her third summer as a member of the TSA-LA-GI Technical Staff. Planning a career in business administration, she also finds time to devote to her favorite avocation, the theatre. Her credits include lighting on "Fiddler on the Roof" and "The Shadow Box," as well as acting in productions of "Prisoner of Second Avenue" and "You Know I Can't Hear You When the Water's Running."



## ELECTRICIAN

Theo Peshehonnoff, Rose, Oklahoma

In his first season at TSA-LA-GI, Theo is a junior at Northeastern State University in Tahlequah. An outdoorsman, he spends his spare time fishing and participating in sports. Theo plans a professional technical theatre career. His most recent credits include lighting design for "The Prime of Miss Jean Brodie" and "The Fantasticks," and stage manager for "When You Comin' Back, Red Ryder?" His acting credits include a recent appearance as Thomas Cromwell in "A Man For All Seasons."



## SOUND TECHNICIAN

John Hicks, Austin, Texas

A gifted musician, John applies his knowledge of composition and direction to the creation and operation of sound for the theatre. An excellent guitarist, he toured with the orchestra of the National Company of the Broadway musical "Grease." His other New York credits include music director for Theatre Genesis production of "Cell Block 162" and a production assistant on the movie "The Wiz." The musical "Aftermyth," for which John was composer/lyricist, has been scheduled for production at Emerson College. This is his first season with TSA-LA-GI.



## PROPERTY MASTER/ASSISTANT STAGE MANAGER

Larry Ash, Tahlequah, Oklahoma

Of Choctaw descent, Larry is twice winner of NSU's outstanding technician award. His work in costume and property design and construction has included experience at NSU; TSA-LA-GI; Atlanta, Georgia's outdoor drama "The McIntosh Trail;" the University of Virginia, and two Broadway productions. Currently a student at NSU, he directed the College Theatre productions of "5th of July" and "When You Comin' Back, Red Ryder?" His most recent designs have included "Harvey" and "The Prime of Miss Jean Brodie." This is Larry's 5th season at TSA-LA-GI.



## ASSISTANT TO THE CUSTOMER

Marion Hagerstrand, Tahlequah, Oklahoma

Mrs. Hagerstrand has acted in productions at Northeastern Oklahoma State University and at the University of Arkansas, where she majored in home economics and radio speech. She brings a broad experience in all areas of sewing and tailoring to the costuming staff. Mrs. Hagerstrand has been with the "Trail of Tears" since its beginning in 1969. She is a descendent of prominent families in both the Cherokee and Choctaw Nation.



## HAIR STYLIST AND COSTUME ASSISTANT

David Basler, Bartlesville, Oklahoma

In his sixth season with TSA-LA-GI, David has served in both the performing and technical aspects of the productions. His outdoor theatre experience has included seasons with "The McIntosh Trail" in Atlanta and "Dust on her Petticoats" in Tulsa. David has studied at both NSU in Tahlequah and Oklahoma University. One quarter Cherokee and Chickasaw, David's hobbies include gardening, biking, reading and raising cats and dogs. In previous seasons he has performed in "Trail of Tears" as both a dancer and an actor.



## COSTUME ASSISTANT

Lisa Blaylock, Tahlequah, Oklahoma

Of Cherokee descent, Lisa is currently a student at NEO in Miami, Oklahoma where she is an academic scholarship recipient. An outstanding student, she was a finalist in the National Merit Scholarship program. Her recent theatre experience has included costume work on "Teahouse of the August Moon," "Thunder's Carnival," and "Camelot." Planning a career in costume design, Lisa is a student at TSA-LA-GI's costumer, Maria Nichols, and is working her first season with the TSA-LA-GI company.



## ASSISTANT PROPERTY MASTER

Jim Prodger, Pryor, Oklahoma

Winner of a Regent's Scholarship, Jim is a junior at Northeastern State University in Tahlequah. A gifted performer as well as technician, he has recently appeared in NSU's productions of "The Fantasticks," "When You Comin' Back, Red Ryder?," and "The Prime of Miss Jean Brodie." When not involved in studies or theatre productions, Jim is fond of water-coloring, tennis and reading.



## PYROTECHNICIAN/GRIP

William C. Cloud, Tahlequah, Oklahoma

A member of NSU's Alpha Psi Omega dramatic fraternity, Bill is a sophomore in the University Theatre program. This is his third season to be associated with TSA-LA-GI. Interested in a career in Technical Theatre, Bill has served in all areas of backstage work at NSU and as property master for a recent performance by William Windom. Last summer he was assistant to the technical director for the NSU-TSA-LA-GI Workshop production. His young son, Ethan, is this year's Baby Phoenix in "Trail of Tears."



## FIRST AID TECHNICIAN

Roberta Worthman, Stilwell, Oklahoma

Spending her seventh summer with the Theatre at TSA-LA-GI, Roberta divides her time between onstage work as a Villager in "Trail of Tears" and "The Cherokee Kid" and backstage work as the company first aid technician. When not working at the Theatre, she serves as a nurse's aid at the Go-Ye Mission Medical Center in Tahlequah and tends to her ever growing collection of animals. The latest addition to her remarkable 'family' is a young kitten, 'Saw Dust.' Roberta is also a skilled craftswoman and has worked in the Ancient Village. She is a full-blood Cherokee.



## ASSISTANT SOUND TECHNICIAN

Walter Deed, Tahlequah, Oklahoma

Returning to the University of Arkansas in the fall as a junior, Walter is planning a career in broadcasting. His experience has included positions with two radio stations, KTLQ in Tahlequah, and KUAF in Fayetteville. His musical talents have resulted in an European Tour with "America's Youth in Concert" and participation in several area bands. When not 'on the air,' Walter enjoys mountain climbing and camping. This is his first season with TSA-LA-GI.

# VILLAGERS & TOWNSPEOPLE



## GRIP

Patricia Miles, Oklahoma City, Oklahoma  
NSU's Best Supporting Actress for her performance in "The Prime of Miss Jean Brodie," Pat is working with the TSA-LA-GI company for the first time this season. One-sixteenth Cherokee, she is a junior at the University and both a music and drama scholarship recipient. A member of the Northeastern Singers, Pat plans a career utilizing both her singing and acting abilities. Her most recent experience includes performances in "No Exit," "Harvey," and technical work on "The Fantasticks," and "When You Comin' Back, Red Ryder?"



## GRIP

Eldon St. Clair, Tahlequah, Oklahoma  
A full-blood Indian with plans to work in Wildlife Conservation and Construction Engineering, Eldon divides his time equally between the Theatre and serving as a guide in the Ancient Village at TSA-LA-GI. This is his second season with TSA-LA-GI Theatre Company. When not occupied with studies at Haskell in Lawrence, Kansas, he enjoys painting in the traditional Indian technique and beadwork.



## FOLLOWSPOT OPERATOR

Stanley Smith, Tahlequah, Oklahoma  
A long-term veteran at TSA-LA-GI, Stanley is operating the followspot for the seventh season. His association with the Cherokee Heritage Center began in the Ancient Village where he demonstrated the demanding skills of arrowhead and weapon making. He, his wife, Anita, and their children have all worked at TSA-LA-GI at various times. His mother, Betty Smith, appears in the "Trail of Tears" as Hannah Watie and is a member of the Cherokee National Council. Stan spends his workdays as a construction engineer and carpenter. He is a full-blood Cherokee.



## GROUNDS FOREMAN

Sam Nofire, Tahlequah, Oklahoma  
A full-blood Cherokee, Sam has worked with the grounds and maintenance staff of TSA-LA-GI for several years, and has served as grounds foreman for the past two seasons. In addition to caring for his own cattle and property, Sam must remember which pipes freeze in the winter, how much to feed a buffalo, and when and where the gravel goes when planting water lilies. Sam and his crew handle nearly all the maintenance duties at the Heritage Center.



Mike Garner



Andrew Dreadfulwater



Kimberly Houston



Aaron Houston



Crystal Masters

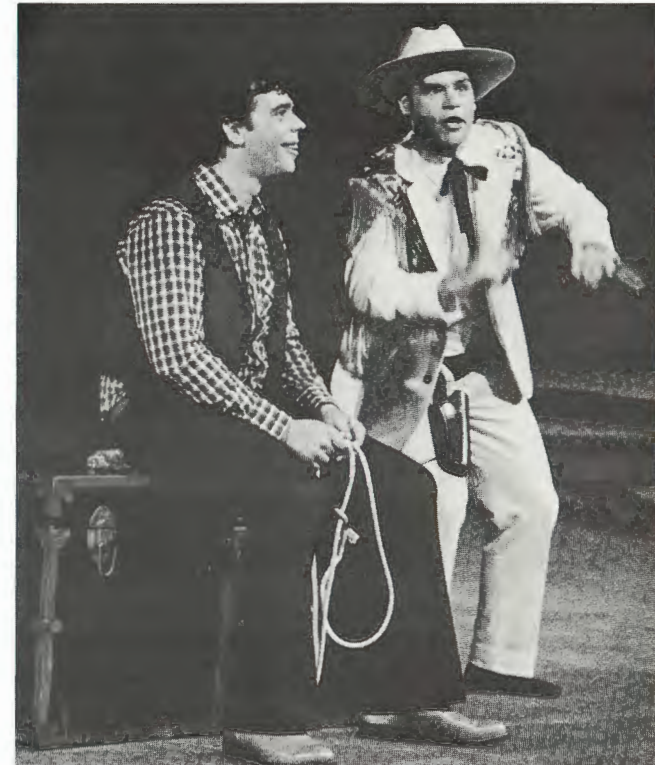


Joe Haynes

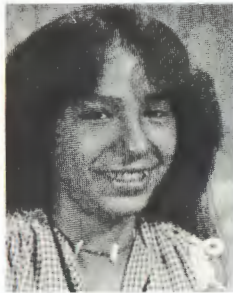


Wyanette Masters

**ANDREW DREADFULWATER, JR.** Tahlequah, Oklahoma. A musician, Andrew plays guitar with a local band and sang while in the US Army. He attended NSU in Tahlequah and had worked with a Tulsa pipeline construction firm. **MIKE GARNER**, Tahlequah, Oklahoma. In his second year with TSA-LA-GI, Michael will be a senior next year at Tahlequah High School. His hobbies include roller skating, dance marathons, water sports, and his Kawasaki 100. He is one quarter Cherokee, **AARON HOUSTON**, Tahlequah, Oklahoma. Son of parents who met in TSA-LA-GI's Ancient Village, Aaron, who is two and 1/2 years old, enjoys watching cartoons and likes to go fishing with his dad. Aaron's mother appears as Ah-Yoka in "Trail of Tears." He is 15/16ths Cherokee. **KIMBERLY HOUSTON**, Tahlequah, Oklahoma. Big sister of Aaron, Kim is making her second appearance at TSA-LA-GI this season. An excellent student she won the 'Wise Worker' Award in 1979 at Woodall Elementary School where she will enter the 2nd grade next year. **JOE HAYNES**, Tulsa, Oklahoma. Returning after several year's absence, 1980 marks Joe's third season to appear with the TSA-LA-GI Company. His theatre experience includes work off-Broadway at the Village Gate and several productions in New Orleans. Joe, who is one quarter Cherokee, plans a career in touristry. He enjoys travelling in Mexico and Guatemala and serves as a guide in the Ancient Village. **CRYSTAL MASTERS**, Tahlequah, Oklahoma. Making her first appearance at TSA-LA-GI at the age of five, Crystal is a full-blood Cherokee who enjoys playing and trailing behind her mother. **WYANETTA MATERS**, Tahlequah, Oklahoma. No stranger to TSA-LA-GI, Wyanetta, who served as a Theatre usher for three seasons, is making her first appearance on stage this season. Employed by the Bureau of Indian Affairs for three years, Wyanetta plans to continue her work in Cherokee administration. She is a full-blood Cherokee.



# VILLAGERS



Diane Pratt



Debbie Pratt



William Pratt



Debby Rader



Bessie Reese



Earl Scrapper



Adrienne Smith



Anita Smith



Brian Smith



Cletis Smith



Randy Smith

**DIANE PRATT**, Tahlequah, Oklahoma. A full-blood Cheyenne-Arapaho, Debbie is a student at Tahlequah Junior High School. Her hobbies include rollerskating, swimming and her favorite sport, basketball. **CHAUNCINA "DEBBIE" PRATT**, Tahlequah, Oklahoma. Sister of Diane, Debbie enjoys collecting stuffed animals and is also a student at Tahlequah Junior High. Her favorite pastimes include dancing, swimming, ice-skating and her favorite sports are softball and tennis. **WILLIAM PRATT**, Tahlequah, Oklahoma. A student at Tahlequah Junior High, William is a collector of model cars and an amateur artist with one second place to his credit. He is a full-blood Cheyenne-Arapaho appearing for his first season with TSA-LA-GI. **DEBORAH RADER**, Tahlequah, Oklahoma. Making her first appearance at TSA-LA-GI, Debby is the mother of Melody, May, in "The Cherokee Kid." A ninth grade English teacher at Tahlequah Junior High, she received her MA from NSU in the spring of 1980. Debbie has had considerable experience in productions ranging from "Poole's Paradise" to "Othello." **BESSIE REESE**, Tahlequah, Oklahoma. Delighting all her co-workers with her sense of humor, Bessie has been with TSA-LA-GI in both the drama and the Ancient Village for five seasons. A gifted craftswoman, she has demonstrated everything from doll making to pottery work in the Ancient Village. Bessie is a full-blood Cherokee. **EARL SCRAPER**, Tahlequah, Oklahoma. A student at Flaming Rainbow University, Earl has studied horticulture with the Cherokee Nation program for a year and a half. He enjoys playing guitar and writing music. His favorite sports include basketball and softball. He is a full-blood Cherokee. **ADRIENNE SMITH**, Tahlequah, Oklahoma. Adrienne is making her first appearance in the drama at age 21 months — only four months short of the record set by her big brother, Brian, who first appeared at 17 months. Loving the outdoors, she frequently trails behind her father and brother. She loves the family dog. **ANITA SMITH**, Tahlequah, Oklahoma. Holding a BS and an MS in Education from NSU in Tahlequah, Anita is presently working as a DATA technician and teacher with Flaming Rainbow University. Loving the outdoors, hunting and fishing, she would like to continue working as a teacher or counselor with Indian people. **BRIAN SMITH**, Tahlequah, Oklahoma. Making his fifth appearance with "Trail of Tears" Brian is a second-grade student at Tahlequah's Greenwood Elementary School. Already a champion wrestler, he was named to Tahlequah's top ten list, his primary goal at this time is to reach the state championships. Brian enjoys working at TSA-LA-GI, particularly since both parents, his little sister, and two grandparents are also in the Theatre. He is the grandson of Betty Smith and Edd Summerfield. **CLETIS SMITH**, Hulbert, Oklahoma. Cletis has lost count of the number of years he has been associated with TSA-LA-GI. An arrowhead maker in the Ancient Village, he appears nightly in the drama. In his first season he appeared as the Baby Phoenix, a role he inherited from his big brother. He loves the outdoors and horseback riding. **RANDY SMITH**, Hulbert, Oklahoma. Back for season number nine with "Trail of Tears," Randy is an outdoorsman who enjoys hunting and fishing. A full-blood Cherokee, he is particularly fond of 'looking-out' for his nearly dozen nieces and nephews, several of whom are also in the Theatre company.





Each year the members of the TSA-LA-GI acting company visit an historical attraction in the old Cherokee Nation. In 1978 it was the historical old Murrell Mansion at Park Hill, in 1979, the Rogers Ranch at Oologah. For us it is an opportunity to briefly walk in historic footprints — to re-live a few of those moments depicted on the stage at TSA-LA-GI in their natural setting. Out comes a deeper understanding and appreciation of what is portrayed. Perhaps these photographs of our past two visits will enable you to share these moments with us.



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## HISTORY OF CHEROKEE HERITAGE CENTER

Three brick columns remain of the original Cherokee Female Seminary — a graceful reminder of the unique cultural heritage of the Cherokee people. Completed in 1851, the seminary was the capstone of a program of social and cultural development undertaken by the Cherokee Nation. Until fire destroyed the building in 1887, the Female Seminary offered a glowing tribute to the singular enthusiasm for the future of this great Indian Nation.

Appropriately, the site of this once magnificent structure was selected for the construction of TSA-LA-GI, the Cherokee Heritage Center, and the three brick columns became its hallmark. In 1963, with the organization of the Cherokee National Historical Society, the TSA-LA-GI story begins . . .

In late 1963 the Society considered a feasibility study covering a proposed outdoor historical drama as part of the center and were encouraged by the results. Out of the many ideas discussed in this early development period, a multi-phase program for the Cherokee Heritage Center Development was approved in August 1964. The program provided for an authentic re-creation of an ancient Cherokee village; an outdoor theatre for presentation of a historical drama about the Cherokee; a professional museum; and a professional archives and library.

Under the direction and guidance of Col. M. A. Hagerstrand, who joined the project as general manager, actual construction began on February 23, 1966. Clearing the decades old thicket which had protected the three columns through the first half of the twentieth century, a crew of Cherokee craftsmen and laborers began the painstaking process of completing the first phase: the development of the Ancient Village. Using hand labor, native materials, and ancient methods, the Village was completed and opened to the public on June 27, 1967. Since that time nearly a half-million people have toured TSA-LA-GI's Ancient Cherokee Village.

With groundbreaking ceremonies on August 6, 1968, the second phase, the development of the Theatre at TSA-LA-GI, began. Almost a year later the first performance of the "Trail of Tears" was presented in the beautiful 1,800 seat Theatre at TSA-LA-GI. Over a third of a million persons have now witnessed the play which Dr. Hunter was contracted to write in 1965.

In 1975 the beautiful new Cherokee National Museum, the third phase in the development of TSA-LA-GI, opened on a year 'round

schedule. Using native stone and concrete, the unique structure incorporates the three brick columns in its design. Housing historically and culturally significant artifacts and art work, the Museum educates and enlightens its many thousands of visitors throughout the year.

During the development of each of the first three phases and the constant planning and preparation necessary for the fourth, the Archives and Library, TSA-LA-GI continued to grow, to expand its horizons.

A Cherokee Hall of Fame was established along the patio at the Museum's entrance, where monuments are dedicated to those Cherokees who have distinguished themselves in the service of their country; an Arboretum and Herb Garden began as a part of the American Bicentennial in 1976 and now its walkways and paths are lined with markers identifying the multitude of plant life traditionally used by the Cherokees of earlier days as food, fiber and medicine; TSA-LA-GI became a State Wildlife Refuge and animal shelters were established including buffalo and deer and many of the smaller animals and birds which once thrived in the hills of eastern Oklahoma; a new Rural Museum Village is now open, a life-sized community as it would have existed in the late nineteenth century; and, in 1978, the completion of the Ho-Chee-Nee Trail of Tears Memorial Prayer Chapel provided a place of spiritual renewal dedicated to the many thousands of Cherokees who did not complete the "trail where they cried."

TSA-LA-GI has become a reality, partially because of grants by the Economic Development Administration of the US Government and the financial support of the Cherokee Nation of Oklahoma, the State of Oklahoma, the Cherokee National Historical Society, the Cherokee Foundation, and many hundreds of individuals. In the one and a half decades of its existence, the economic impact of TSA-LA-GI on northeastern Oklahoma and Oklahoma tourism as a whole is measured in terms of many millions of dollars. It provides a number of jobs for Cherokee County people, almost all of them Cherokees.

As TSA-LA-GI continues to grow and develop around those remaining three columns, as new programs begin and life-long dreams are completed, it can be said that the site of the Old Female Seminary is once again a capstone, a singular reminder to posterity of the heritage of the Cherokee people.

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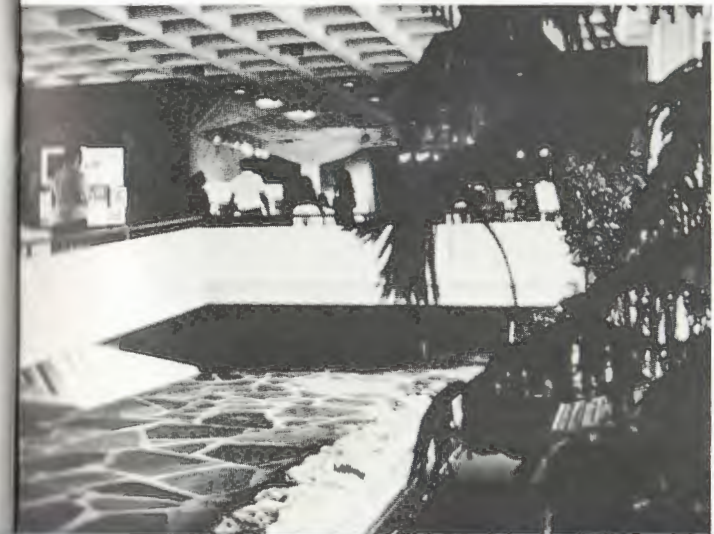
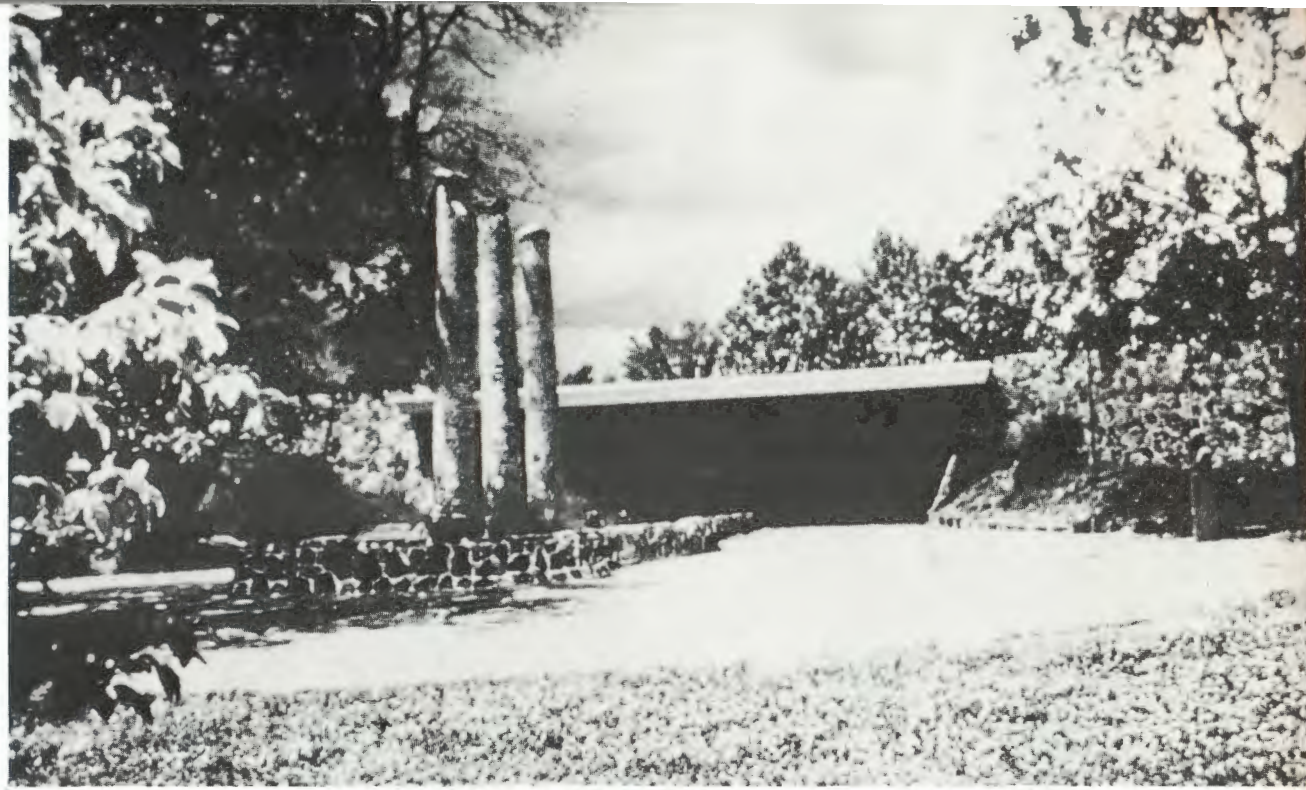
## CHEROKEE NATIONAL MUSEUM

The Cherokee National Museum is a unique structure of concrete and steel faced with native sandstone. Its architectural design based on the ancient Cherokee longhouse, the main entrance features a reflecting pool which extends into the lobby of the structure. Surrounded by the reflecting pool are three remaining columns from the old Cherokee Female Seminary constructed on this site in 1851 and which burned in 1887.

Around the edge of the reflecting pool are monuments composing the Cherokee National Hall of Fame to commemorate persons of Cherokee descent who have made significant contributions to the United States as a whole.

The 24,000 square foot building is fully climate controlled and as displays are completed will house exhibits depicting the life and history of the Cherokee Tribe of Indians and the Cherokee Nation from the earliest record to contemporary times.

Currently on exhibit in the Cherokee National Museum are collections of Cherokee materials, artifacts, sculpture, crafts and the Museum's collection of original artwork depicting the "Trail of Tears" as interpreted by noted Native American painters.





## CHEROKEE NATIONAL ARCHIVES

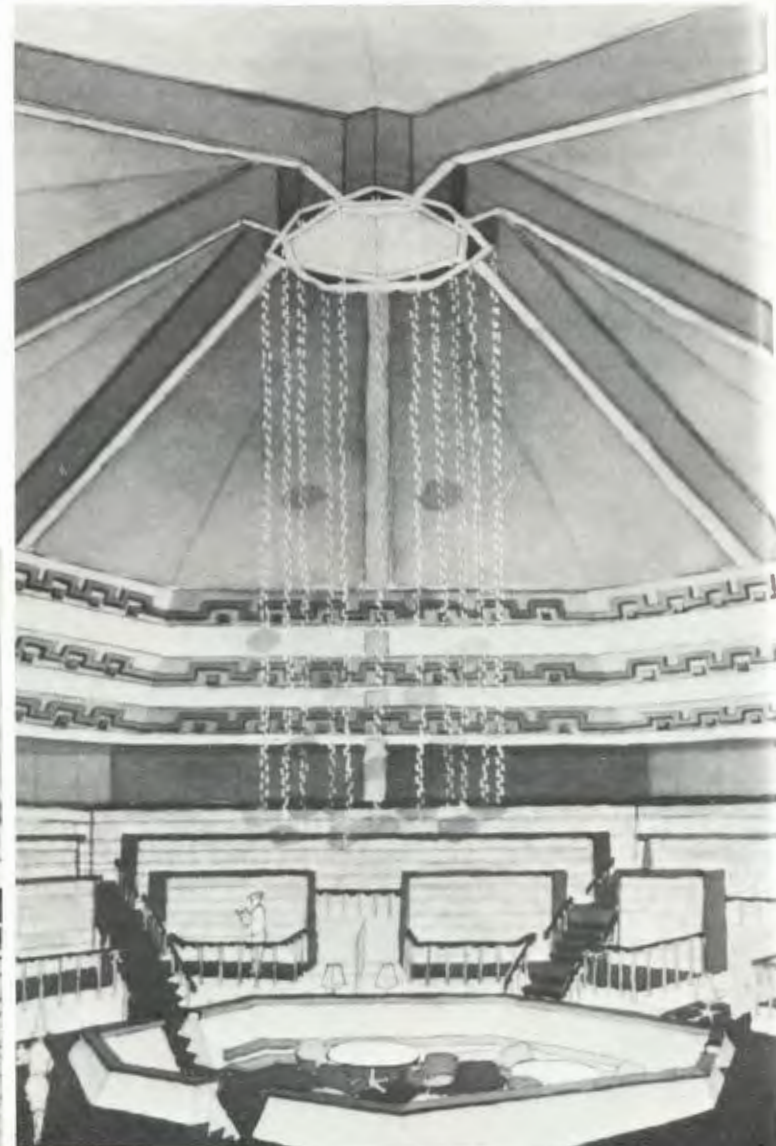
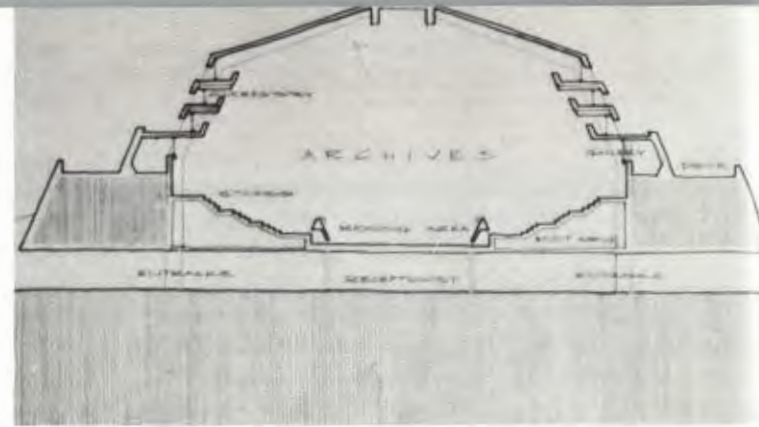
The major remaining structure of the original Cherokee Heritage Center plan to be built is the National Archives and Library.

It has been said that more has been written by, about, and for the Cherokees than any other Native American Tribe. The heritage of the Cherokees provides a rich and intriguing source of material for writers and researchers in tribal history and social development. The voluminous written evidences of this heritage are found in repositories across the Nation as well as in other countries. No single depository contains more than a small fraction of the story. The continuing story of the Cherokee people in the 20th Century and beyond is creating a new volume of records as history is being created today.

It is this rich treasure trove of material the Society proposes to bring together so that researchers, casual readers, historians and genealogists can come to get the complete story, to put all known pieces of the puzzle together. Modern technology — microfilm, facsimile printing, computers, make all this possible.

The strikingly beautiful structure planned for this enterprise is a contemporary version of the ancient Cherokee Council House, a village center of cultural influence in the Tribe's ancient years. The history this structure will house will become the collected memory of mankind relating to the Cherokees. Designed to provide carefully controlled environment for these valuable materials for the centuries ahead, every known safeguard will be used to preserve the written page as well as the visual and electronically recorded evidence.

Initially a costly enterprise — when spread over the centuries, cost will be infinitesimal. Should you wish to participate in this unique and challenging purpose, you are invited to get in touch with the Society for information.

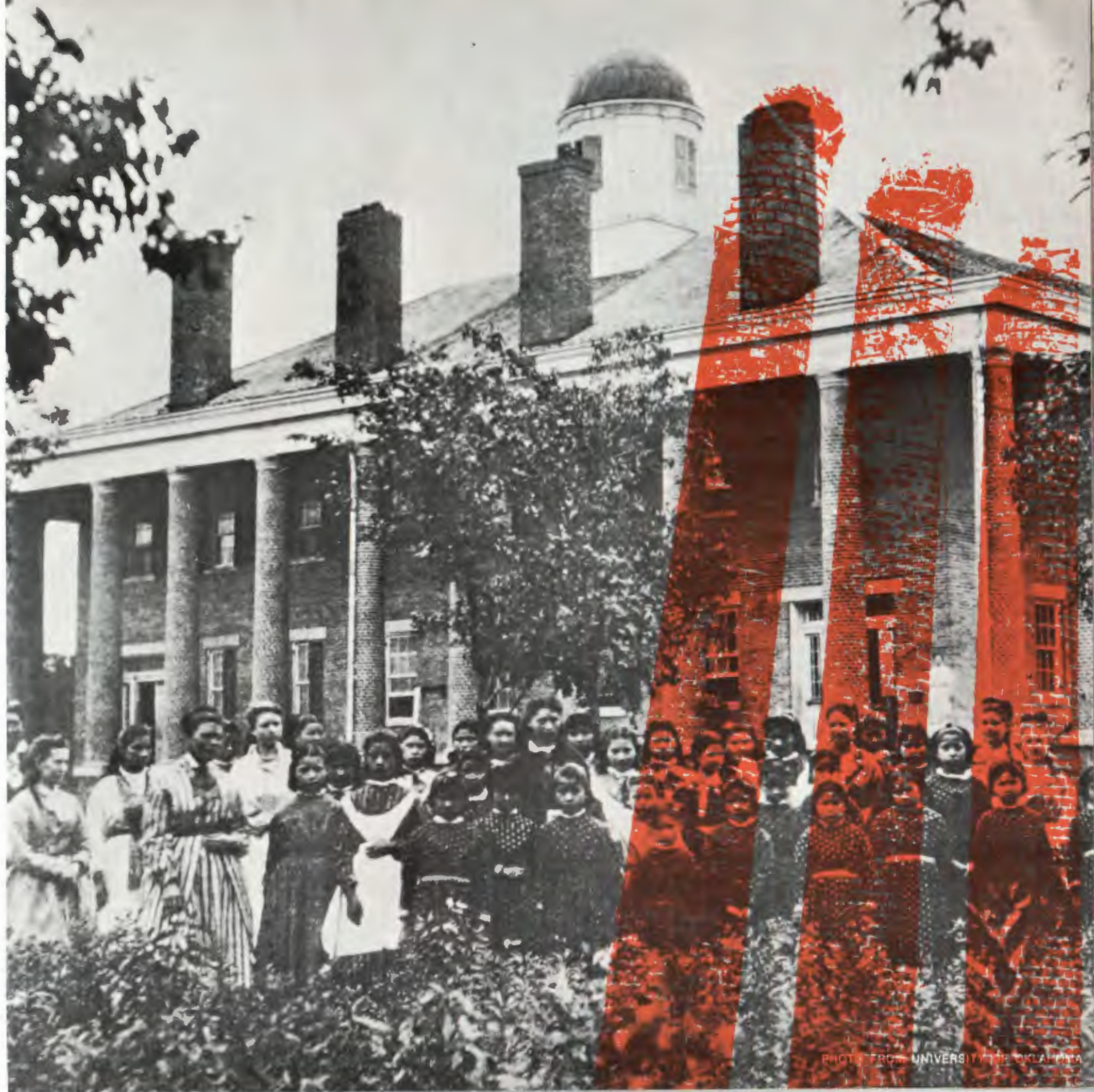


On this 44 acre site, a tradition of learning and the arts sent its taproot down on May 7, 1851 when the doors of the Cherokee Female Seminary opened to offer instruction in Latin, algebra, botany, vocal music, geography, grammar and other subjects. A similar school for boys opened the preceding day three miles northwest of here.

By establishing these seminaries for their young men and women the people of the Cherokee Nation affirmed their decision to spend a large portion of their sparse treasury upon an investment for the future . . . the culture and education of their youth.

A disastrous fire in 1887 left only columns from the original girl's school standing today. They serve to remind us that The Theatre at Tsa-la-gi is placed on grounds steeped in a tradition of culture and knowledge. Land that once heard the quick clash of shod horse hooves on gravel drives and soft voices in the still night.

Sometimes, it is said, you can hear them now. Listen.



## To Catch a Girl

One of The Little People is reputed to have given this method to a young Cherokee. It may work.

“Say this when there is a young woman who ignores you. Sing this song and think of the young woman’s name. When the sun comes up, early in the morning and is very large and red, face the sun and sing this song. You can’t fail.”

Yú- wu- sti- i	nú- dó- gú- hnó
i- ya nú- da- qua-	du-yú-hnú- hi
tsi- ne- gó si-	yu a- yú
ga- gó- ke- hnó	na- squó na- sgi
i- ni- ga- yó- hi	ya- qua- le- hne-hó
a- yú di- nó-	si di- na- ga- li-
sgú-quó wa-gi -gi- sú	a- qua- tsa- nú- gi
u- hi- só- ti <sup>30</sup> ní-	ge- sú- na. Di- gi- di- di- di. <sup>31</sup>



*Like the folk lore of many imaginative people, Cherokee stories tell the adventures of “The Little People” whom they often encounter. Here is a Cherokee story told by an elderly man that is being acted out here tonight in this excavated amphitheater.*

### THE LITTLE PEOPLE

“In the valley near my home there was a deep hole, and that is where these little people with magic powers lived. I sometimes went there and got together with them. They had a beautiful place to live. They used to have dances with music. Sometimes I would pass there at night and they were dancing and I could hear beautiful music. Sometimes I would just pass by, and at other times I would join them.”

What would the old man say if he passed by here tonight? Would he join us?

# Medicine

Cherokee medical practices in the pre-colonial days were drastic. There is no comment on their efficiency. We have this description by William Ffye in a letter to his brother dated 1761. "The conjurors also act as their physicians using charms and conjurations 'tho they have a universal remedy which they use for all disorders which is to place the sick in (a Cherokee hothouse) in which is placed a large stone. This is made very hot and water thrown on it until by the steam and his own sweat the patient is well soaked and then they hurry him to the nearest river and throw him in."

There are conjurations that you can use today. Here's one for healing a burn. "Sprinkle cold water on it and say: Ice has been brought by the Anidawehi.

Snow has been brought by the Anidawehi.

They quickly make it feel cool.

Let the heat disappear into a very old tree."

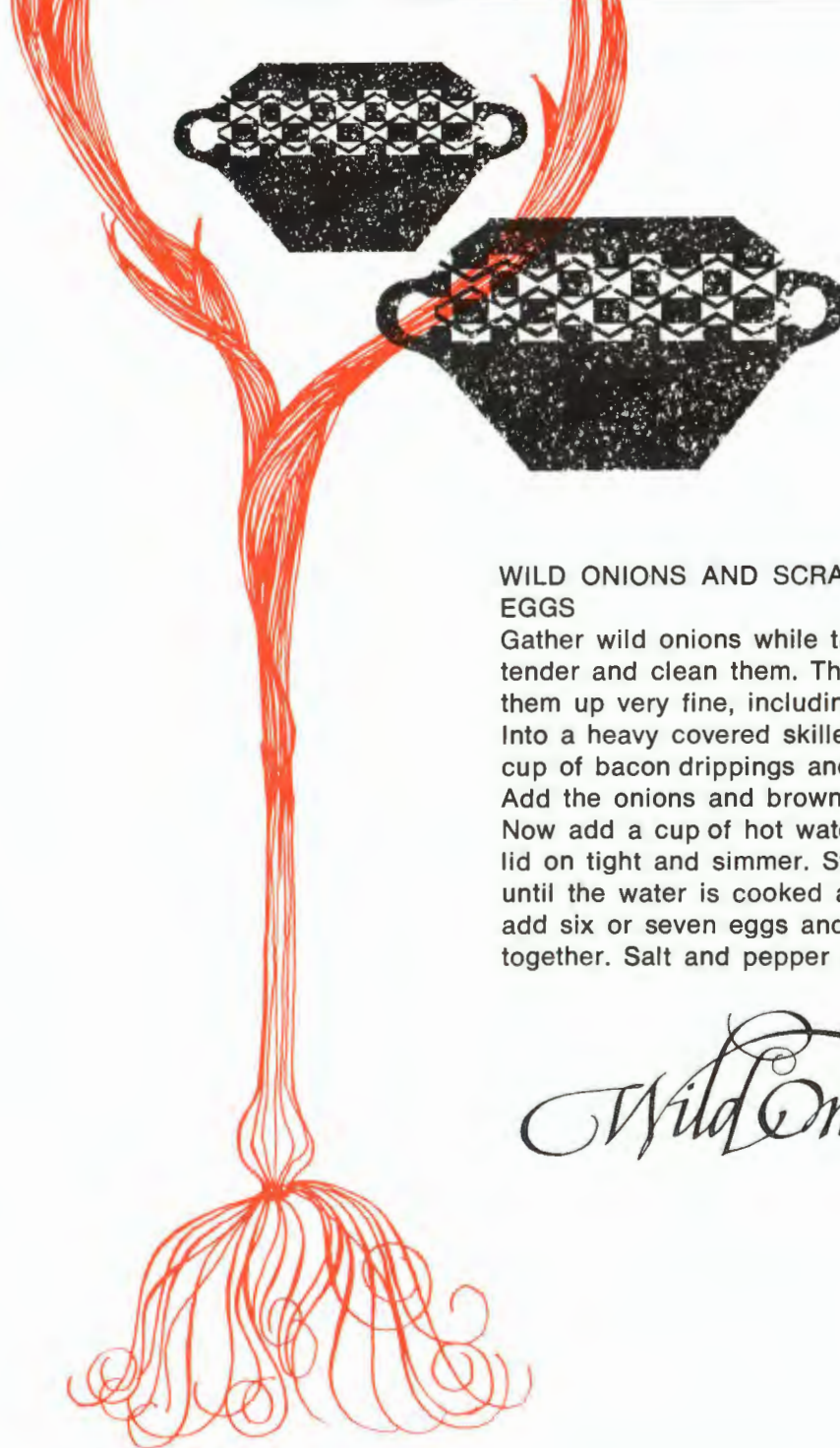
# Good Things To Eat

Indian food is plain fare, simply prepared. Some is declared delicious by everyone who samples it. A taste for others may need cultivation. You may wish to try these examples:

## SQUAW BREAD

- one pint sour milk
- one tablespoon shortening
- one-half teaspoon soda
- three heaping teaspoons baking powder
- one teaspoon salt

Add enough flour to make the dough easy to handle. Knead it smooth and roll out until your dough is about one-half inch thick. Cut this into portions about the size of a quart jar lid and make some slits in it. Now cook in deep fat, just like doughnuts.



## WILD ONIONS AND SCRAMBLED EGGS

Gather wild onions while they are tender and clean them. Then chop them up very fine, including the tops. Into a heavy covered skillet put a cup of bacon drippings and heat this. Add the onions and brown lightly. Now add a cup of hot water, put the lid on tight and simmer. Stir frequently until the water is cooked away. Now add six or seven eggs and scramble together. Salt and pepper and serve.

*Wild Onions*

# The Crane and the Hummingbird



■ The Crane has always been very clever. He was a fisherman and always rolled his pants-legs up to his knees while he was searching for crawdads and fish.

■ The Hummingbird was also living, even in those old times. He was very youthful and always wore a suit and a shiny necktie. His clothes were blue-black and also very shiny.

■ The young women all loved the Hummingbird. When they would see him coming they would begin to cheer and yell. These young women loved him very much because he was so good looking.

■ Their parents told them not to pay so much attention to the Hummingbird because it was only his good looks that were attracting them. He didn't work and wouldn't provide any food if they married him.

■ But the young women paid no attention to their parents. They didn't like the crane who worked and fished every day. The parents liked him because he always gave them some fish.

■ The Hummingbird married the prettiest of the young women. After they were married they had a good time all the time.

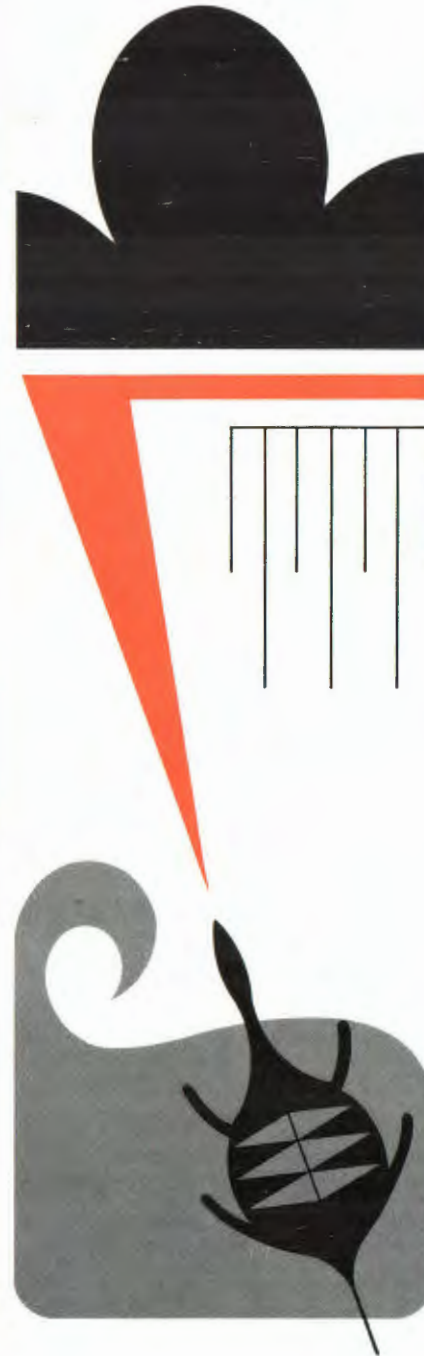
■ The Crane also asked for the hand of one of the young women, but was refused. He was told, "You are so ugly. You are not a good prospect," by the young woman. Now this was the same young woman who later married the Hummingbird.

■ After a while, the beautiful young woman became hungry but the Hummingbird had never thought of any way to get food. She told him, "You don't think about anything but your looks. I'm going to leave this hungry house."

■ She left and went to the Crane's house. There she said to the Crane, "Let's get married and we can eat together then because you know how to get food. I see you carrying some every day."

■ The Crane replied, "I tried to marry you once and you rejected me. Now you can just stay with the Hummingbird." His feelings had been hurt.

■ Now the Hummingbird and Crane are not friends. They do not fly together and the Hummingbird pecks at the Crane when he finds him around the Hummingbird's nesting place. They always fight.



# Thunder and the Turtle

Thunder and the Turtle were friends. One time they were talking to each other and the Turtle asked Thunder to be his fighting partner. Thunder asked the Turtle, "What can you do?"

The Turtle quickly ran and jumped over a small stick of wood and broke off a piece of the stick.

"This is what I can do," he said proudly as he walked back to the side of Thunder, "What can you do?"

Thunder said, "I can do this," and caused lightning to strike a nearby tree and shatter it into slivers.

Turtle was frightened and ran to a stream and jumped into the water. That's when the Turtle began making his home in the water. The reason is because he's afraid of Thunder and when it thunders and rains, he doesn't come out of the water.

Thunder frightened him forever so they never became fighting partners.

# The Rabbit= The Bear and the Buzzard



The Rabbit and the Bear lived many years ago. The Bear was fat and the Rabbit was lean. One day they cooked beans. They decided that they needed some seasoning for the beans. Since the Bear was fat, he cut himself in the side and used some of his fat as a seasoning for the beans.

Later on, when the Bear was visiting the Rabbit, the Rabbit decided that he would try to get some fat off himself for his seasoning, but he nearly killed himself because he was so lean.

The Rabbit decided that he needed a doctor, so the Bear went for one. He met the Crow first. "I'm not a doctor," said the Crow, "because I have black legs."

Later the Bear met the Terrapin. The Bear asked him if he could doctor. The Terrapin said, "No, because I have red eyes."

Still later, the Bear met the Buzzard and asked if he could doctor.

"Yes, I'm a doctor," said the Buzzard.

Then the Bear said, "All right, come with me."

They went to the Rabbit's house and the Buzzard said, "When I doctor, all the doors must be closed."

When the Buzzard closed the door, he grabbed the Rabbit and began to eat him. While this was happening, the Rabbit of course, cried out in pain.

The Bear said, "Why is the Rabbit making all those noises?"

"He is making those noises because every time I rub him it hurts him," said the Buzzard.

That's all.

# The Way It Was

An old man speaks of the changing land.  
"We talk about how the woods used to be long ago. Acorns used to cover the ground. There were tall oak trees and acorns were thick out in the woods. People don't believe you now when you tell them, but that's the way it was. The trees were large, and the ground in wintertime was covered with acorns. That was mast in the woods many years ago. When you tell this to the white people, they won't believe it. When the people wanted to fatten their hogs, they just let them live in the woods and they would return home as fat as could be.

Some people look back and say that those were the good old days. I look back too; I look back to those good times. It was good times in those days. People had an easy living. The Indians were left alone in the woods where they had all these things.

And when the sawmills came, well they done away with all that timber, you see, and we don't have the mast.

The sawmills did that."



## a twentieth century tribe

Throughout history the Cherokee people have distinguished themselves as leaders. When European explorers encountered the Cherokee in what is now the southeastern United States, they found a highly developed culture living in harmony with its environment. During the centuries which followed, the tribe continued its evolution as an agriculturally-based people, strong in its independent spirit. This spirit is alive today as the tribe works for the betterment of its people and looks to the future with determination and pride.

As depicted in the "Trail of Tears" drama, a treaty between certain tribal leaders and the federal government resulted in the removal of the Cherokees from their ancestral homeland to Indian Territory. The survivors of this heartbreaking journey began life anew in the virgin territory that is now Oklahoma, well armed with their native wisdom and a love for government and education. They brought with them the only written Native American language, the syllabary invented by the Cherokee genius Sequoyah in the early 19th century.

Establishing themselves as progressive ranchers and farmers, the Cherokee entered a 'golden age' of development in their new home. Commerce flourished at Park Hill and Tahlequah as the Cherokees started a bilingual newspaper, wrote a constitution and established a modern system of local government with courts and peace officers operating throughout the Nation's districts. Education was of prime importance for this tribe which established the first Female Seminary west of the Mississippi River and at the time of Oklahoma Statehood in 1907 was operating more than 120 primary and secondary schools.

The 'golden age' of the Cherokee ended with the outbreak of the Civil War. The tribe, now divided on the issue of slavery and

allegiance, saw its western homeland become a battleground for this country's bloodiest civil strife. In the years following the war, the Cherokee were weakened by internal division and economic loss. They were unable to present a united front against renewed attempts to take lands from them. In the late 1890's the Cherokee forfeited tribal title to their new land and soon most of the functions of their own government were dissolved to make way for the creation of the new State of Oklahoma.

Dormant for many years thereafter, the Cherokee government was revitalized in 1946 when Congress passed the Indian Claims Commission Act which authorized suits to be brought against the United States for wrongs committed against Indians by the government. Following successful litigation, judgement funds were awarded to the Nation, paving the way for a revitalization of the tribal government. Under the leadership of Principal Chief W. W. Keeler, the Cherokee Nation was reorganized and the tribe set about to improve life for the Cherokee people.

Today, led by Principal Chief Ross Swimmer, Deputy Chief Perry Wheeler, and a fifteen member Tribal Council, all elected by the Cherokee, the Cherokee Nation is working toward establishing goals which will assist its people to again attain that measure of living which had been theirs before.

During the Twenty Seventh Cherokee National Holiday in 1979 Chief Swimmer outlined five goals that his administration is working toward: (1) every Cherokee have the equivalent of a twelfth grade education; (2) every Cherokee have access to proper medical care and the means to use it; (3) enough jobs brought into the area to assure Cherokees productive and meaningful work; (4) continued development of tribal resources leading to independence from

federal support; and (5) development of programs for elderly and non-English speaking Cherokees to help them better understand and live in today's world.

Built around the framework of a modern, computerized business, the tribal government is charged with the responsibility of making these goals a reality.

Among the programs aimed toward a brighter future is the acquisition of property within the old Cherokee Nation boundaries whenever possible. The tribe now controls either through ownership or a long-term lease, in excess of 40,000 acres in Oklahoma. A cattle ranch in Delaware County is soon expanding to accommodate a swine confinement operation while in that immediate area Cherokees earn a living cutting timber which is used for pallets and 'Cherokee' brand charcoal. In Adair County a producing orchard is operated by the tribe and in Tahlequah a horticulture program is blossoming into full development with plans for ten additional greenhouses. Stilwell has the Cherokee Nation Industries, Inc. which employs tribal members to assemble intricate electronic cable assemblies. The tribe now owns an expensive pottery plant adjacent to the beautiful Tsa-La-Gi Motor Inn, the tribally-owned facility known as the finest of its kind in this area. On the same grounds, the business operations and programs of the tribe are administered out of a new 54,000 square foot modern office building.

With education a high priority, several new programs have been implemented: during the last five years some 10,000 persons have been provided with training or employment through the Cherokee Nation Comprehensive Employment and Training Act (CETA) program. CETA classes operated by the tribe include a Licensed Practical Nursing program, a one-year secretarial class, a horticultural enterprise training program and others. Arts and Crafts classes, in addition to Adult Education courses, are brought to the Cherokees in their home communities.

Tribal employees play an important role as staff of the unique Talking Leaves Job Corps Center on Tahlequah's Northeastern State University campus, one of three Indian-emphasis Centers in the United States. For the benefit of young people encountering problems with conventional education, the Stilwell Academy offers alternative opportunities and in the same facility troubled youth are housed in a tribal Youth Shelter. As an incentive to young Cherokee men and women, the Council awards twenty \$1,000 college scholarships each year. Clearly, the Cherokee are serious in their efforts to better their quality of life.

It was in 1918 that a great Cherokee elder said, "We must now get together as a race and render our contribution to mankind." These words of Redbird Smith have been cast in bronze and are displayed today in the Nation's administrative headquarters in Tahlequah. It is toward this end that the Cherokee Nation labors — toward the 1980's and a new 'Golden Age' of the Cherokee.



1. The tribal Accounting Department utilizes computers and the most modern business practices to insure the best use of available resources for the betterment of Cherokees.
2. Although tribal administration operates within the confines of the computer age, the elders and their contributions to today's success are never forgotten.
3. Headquarters of the Cherokee Nation of Oklahoma is this new 54,000 square foot office building south of Tahlequah. Within this facility tribal programs and an ever-growing number of business enterprises are administered daily.

*"We must now get together as a race and render our contributions to mankind." — Redbird Smith, Cherokee Elder, 1918*





# TAHLEQUAH

A WILDERNESS CAPITAL

... **two is enough** ... A traditional story says that three commissioners were appointed to select a site for the Cherokee Nation's capital. They journeyed up the Town Branch from the Illinois River Camp Ground and in their search, one of them wandered away. When the other two came to the mound (at the foot of the present Northeastern Oklahoma State University campus) and found the beautiful springs gushing out from its base they were impressed with the location. After waiting some time for the third commissioner to arrive, one of the two said: "Tah-le", meaning two, and "e-quah", meaning enough. Hence, they named the place Tah-le-quah or "two is enough."

Since the Tahlequah region was the center of activity upon the arrival of the Cherokees in the Indian Territory, there are more points of historic interest in and around this immediate vicinity than are ordinarily found in Oklahoma towns. An educational and recreational center today, Tahlequah is a thriving small city of 12,000, energetically entering a new period of industrial development, while maintaining its historical and agricultural heritage.

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1. Old Seminary Hall — Completed in 1889 to replace the burned Cherokee Female Seminary, Old Seminary Hall was purchased, at statehood, by the State of Oklahoma and is in use today as a part of the Northeastern Oklahoma State University Campus.

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2. The Murrell Home — A typical southern home constructed in 1844 by George M. Murrell, a wealthy local merchant and son-in-law of Lewis Ross, the Murrell Home, its grounds, and out-buildings have been restored and maintained by the State.

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3. The Cherokee National Capitol — Built to replace a structure burned during the Civil War, the National Capitol Building served for many years after statehood as the Cherokee County Courthouse. Today, once again owned by the Cherokee Nation, plans are being developed to restore it as a monument to the life style which it represents.





**a wilderness oasis . . .** Nature was at the center of all Cherokee beliefs and the new land in Oklahoma was an abundant source of natural beauty. Prayers were addressed to beings located in the four directions; first to the east, then north, then west, then south. Spirits were found in nature. The Na-ne-hi lived under the water, under the ground, and in the rocks on the mountains; another class of spirits lived inside of mountains; and the U-nu-tsi-lu-ne-hi were spirits of the dead.

In ancient times when the Cherokees went to bed at night, they sang a prayer that began: "Let my soul be in the first heaven, let my soul be in the second heaven," and so on to the seventh heaven. The first heaven was supposed to be as high as the tops of the trees, the second as high as the clouds, until the seventh heaven, which was supposed to be the place where the Supreme Being resided.

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1. The beginning of the trail through the Cherokee Bicentennial Arboreum and Herb Garden which winds its way through the Tsa-La-Gi Complex. Many of the various species of plant life indigenous to this area are marked with common and scientific names as well as a description of their function to the early Cherokee settlers.

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2. The buffalo was a natural provider of food, shelter, clothing, and weapons for the Indian. This particular buffalo is one of a pair here on the Complex.

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3. The Wildlife Refuge at Tsa-La-Gi makes an ideal home for this pair of deer.

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4. Park Hill Mountain provides a splendid backdrop for a meadow at the edge of Tsa-La-Gi.

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5. The Illinois River is one of many beautiful streams and rivers which help make Eastern Oklahoma a wilderness oasis.

## CONTRIBUTORS TO THE CHEROKEE NATIONAL HISTORICAL SOCIETY ENDOWMENT FUND

*The number 'seven' is at once a sacred number to the Cherokee and a symbol of tribal unity. Incorporated in both the Seals of the Cherokee Nation and the Cherokee National Historical Society through the figure of a seven-pointed star with each of the seven points representing one of the ancient Cherokee clans or families — the star becomes the symbol of the unity of the seven tribal branches. In the ancient Cherokee religion a prayer was sung that began "let my soul be in the first heaven, let my soul be in the second heaven," and so on to the seventh. The first heaven was supposed to be as high as the tops of trees, the second as high as the clouds, until the seventh heaven which was the place where the Supreme Being resided — hence, a sacred number.*

*The Cherokee National Historical Society has recently established an Endowment Fund as a means of insuring the perpetual operation of the Society in its endeavors to maintain and preserve the cultural and historical heritage of the Cherokee people. A revenue generating fund, the Endowment will guarantee continued maintenance of the Cherokee Heritage Center at TSA-LA-GI and the Society's regular service programs, thus enabling membership dues, contributions and operational revenues to be used for continued progress toward fulfillment of the Society's basic purposes. The GUILD OF SEVEN was created to honor those who have contributed to this newly established fund. Using the Cherokee words for the cardinal number one through seven, the Fund pays tribute to each of seven levels of contribution: SA-GWU (one), for those contributing under \$25.00; TA-LI (two), for contributions of \$25 to \$100.00; JO-I (three), \$100 to \$500.00; NVH-GI (four), \$500 to \$1,000.00; HI-SGI (five), \$1,000 to \$5,000.00; SU-DA-LI (six), \$5,000 to \$10,000.00; GAHL-GWY-GI (seven), for contributions of \$10,000 or more.*

For further information regarding contributions to the Cherokee National Historical Society Endowment Fund contact the Society Office at P. O. Box 515, Tahlequah, Oklahoma 74464 or telephone: area code 918, 456-6007 or 456-6195.



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## THE HO-CHEE-NEE TRAIL OF TEARS MEMORIAL PRAYER CHAPEL



Nestled in a secluded corner near the northernmost point of TSA-LA-GI, the singularly beautiful Ho-Chee-Nee Trail of Tears Memorial Prayer Chapel offers the visitor a place for private meditation and spiritual renewal. Combining the unique architectural style of the Ancient Cherokee Council House and striking modern religious symbolism, it is a truly fitting tribute to the thousands who died along the 'trail where they cried.' Three massive wooden poles representing the Trinity support a roof of seven beams illustrative of the seven clans of the Ancient Cherokee Nation. Frequently used as a place for small weddings and memorial services, the Chapel offers visitors to TSA-LA-GI an opportunity to pause and reflect — to seek spiritual renewal — to bring into focus the unique experience that is TSA-LA-GI.

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## THE CHEROKEE NATIONAL HISTORICAL SOCIETY

TSA-LA-GI is more than just a place, an attraction — in its mission of presenting the history and culture of the Cherokees, TSA-LA-GI is an educational and cultural institution. During its short life, well over 1,500,000 visitors have become aware of Cherokee life in the past. From the authentic full-scale recreation of a 17th century village, progressing thru the 19th century story presented at the Theatre at TSA-LA-GI to the sophisticated structure of the Cherokee National Museum with its associated late 1880s Rural Cherokee Village, each element of TSA-LA-GI is designed to present some of the fascinating story of the Cherokee past. But history is also 'now.' However fascinating the past may have been, today's continually unvelving story of the Cherokee will be the 'history' of tomorrow and TSA-LA-GI is actively committed to documenting and preserving that story.

A major phase of the development TSA-LA-GI yet to be started could well be its most important. The Cherokee National Archives and Library not only contains the story of the past through its collections of letters, documents, manuscripts, books, microfilms, but also provides a secure depository for things that document today's history of the future.

The Cherokee National Historical Society is committed to this educational and cultural responsibility. A membership Society, it is open to all who are interested. Membership begins at \$10 annually, without top limit. The Society's Endowment Fund provides another opportunity to assist in assuring the mission of the Society. Endowment income will provide the stable financial base necessary to insure TSA-LA-GI will be continued for future generations and that those generations will find at TSA-LA-GI a place where the full story of the Cherokee is recorded.

Everyone has an opportunity to participate. Just write: The Cherokee National Historical Society, Box 515, Tahlequah, Oklahoma 74464.

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During the winter season TSA-LA-GI takes on a very haunting beauty — stark outlines of trees against an icy white — crystal clusters of ice turning stone to glass and glass to sparkling jewels. Many hundreds of visitors choose those most serene winter moments to return to TSA-LA-GI, to stroll through the Cheorkee National Museum at a more leisurely pace — to research in the Society's growing Archives and Library — to spend a few personal moments, away from summer's rush, experiencing the Cherokee heritage at TSA-LA-GI.

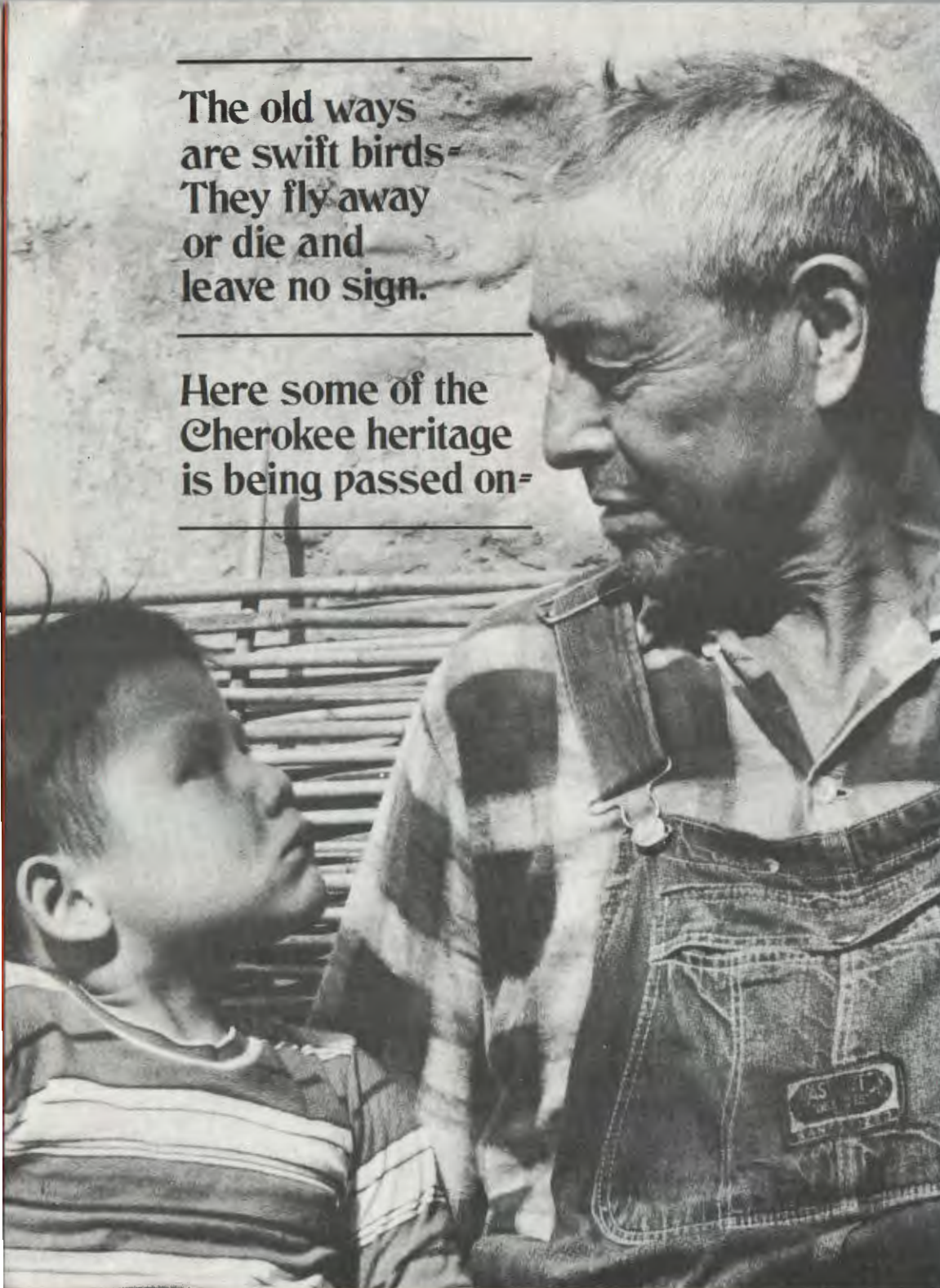
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The old ways  
are swift birds-  
They fly away  
or die and  
leave no sign.

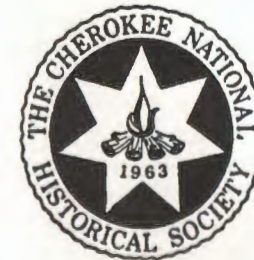
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Here some of the  
Cherokee heritage  
is being passed on-

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# Other Noteworthy Outdoor Dramas

**BEYOND THE SUNDOWN** — Kermit Hunter's story of the Alabama-Coushatta Indians struggle to remain neutral during the Texas fight for independence. June 20 - August 30, nightly except Sunday, 8:30 pm.; Rt. 3, Box 640, Livingston TX 77351; 713-563-4777.

**TECUMSEH!** — Tecumseh tries to unite all Indians to save their land from the whites, June 13 - August 30; nightly except Sundays;  
**WENANDOAH** — Civil War musical comes outdoors; June 22 - August 31; Sundays only, Sept. 2 - August 14, nightly, except Mondays; PO Box 73, Chillicothe, Ohio 45601; 614-776-4100.

**THE ARKANSAW TRAVELLER FOLK THEATRE** — Authentic folk theatre depicting a humorous incident in the 1840 Ozarks.; Tue/Thu/Fri/Sat, Memorial Day - Labor Day, 8:30 pm; Box 2053, Batesville, AK 72501; 601-856-2256.

**THE SHEPHERD OF THE HILLS** — folk play about Ozark life; May 24 - August 31, nightly; Sept. 2 - Oct. 18, nightly, except Sundays; Oct. 21 - Nov. 1, Tue/Thu/Sat; no show Labor Day; Rt. 1, Box 377, Branson, MO 65616, 417-334-4191.

**THE GREAT PASSION PLAY** — nightly, except Mondays and Thursdays, May 2 - October 25; Box 471, Eureka Springs, AK 72632, 501-253-8559.

**TRUMPET IN THE LAND** — Paul Green's drama about Revolutionary War in frontier Ohio. Tuesday - Sunday, June 24 - August 31, 8:30; Schoenbrunn Amphitheatre, Box 876-B, Dover, Ohio 44622; 216-339-1132.

**THE LONE STAR** — Paul Green's story of establishment of the Republic of Texas, opens May 30; Irving Berlin's "ANNIE GET YOUR GUN," performed in repertory with Lone Star, June 20 - August 31, nightly except Monday, 8:30 pm; Box 5253, Galveston, TX 77551; 713-737-3442.

**TEXAS** — Paul Green's musical romance of Texas Panhandle History, June 18 - August 23, Monday - Saturday; 8:30 pm; Palo Duro Canyon State Park; Box 268, Canyon, TX 79015, 806-655-2181.

**VIVA EL PASO!** — musical blending of Indian, Spanish, Mexican and Western cultures; Wed. - Sat., July 9 - August 30; McKelligon Canyon Amphitheatre, 1301 Texas Ave., El Paso, TX 79901, 915-533-1571.

**WILDERNESS ROAD** — Kentucky's first outdoor musical drama, Paul Green's story of a mountain community torn by Civil War; Nightly, except Sunday, 8:30 pm; June 21 - August 31; CPO 2355, Berea, KY 40404, 606-986-9331.

**THE STEPHEN FOSTER STORY** — Paul Green's musical, nightly, except Mondays, June 7 - August 31, 8:30 pm; with 3 pm Saturday matinee; PO Box D, Bardstown, KY 40004, 502-348-5971.

**LITTLE SHEPHERD OF KINGDOM COME** — John Fox's story of orphan boy reared in mountains with divided loyalties in Civil War; Thu/Fri/Sat, 8:30 pm, June 26 - August 30; Box 7, Carcassonne, KY 41806, 606-633-7962.

**LOUISIANA CAVALIER** — musical drama of French colonial soldier Louis St. Denis; July 4 - August 16, Box 1714, Natchitoches, LA 71457; 318-357-1714.

**THE LONG WAY HOME** — true story of Mary Draper Ingles on the Virginia frontier; 8:30 pm; Thu-Sun; June 21 - August 17; August 21 - 30, nightly; Box 711, Radford, VA 24141.

**THE LOST COLONY** — Paul Green's classic portrayal of first English settlement in the new world; nightly, except Sundays, June 13 - August 30, Waterside Theatre, PO Box 40, Manteo, NC 27954, 919-473-3414.

**THE LIBERTY CART** — exciting outdoor drama of the development of Eastern North Carolina, 1755-1865; July 18 - August 24, Thu/Sun; 8:30 pm, Box 470, Kenansville, NC 28349, 919-296-0721.

**THE LEGEND OF TOM DOOLEY** — drama about the Civil War hero who returns to North Carolina; Tue - Sat, 8:45 pm; June 21 - August 30, Lakeside Amphitheatre, Box 24, Wilkesboro, NC 28697, 919-973-4506.

**STRIKE AT THE WIND** — true story of Lumbee Indian outlaw-hero Henry B. Lowrie in the Civil War, July 5 - August 30; Thu/Fri/Sat; 8:30 pm; Box 1059, Pembroke, NC 28372, 919-521-3112.

**HATFIELDS AND McCOYS** — legendary feud comes alive on stage, Tue/Wed/Thu/Sat; 8:30 pm; June 21 - August 30; **HONEY IN THE ROCK** - Depicts formation of the 35th State; June 22 - August 31; Closed Mondays; Box 1205, Beckley, WV 25801, 304-253-8313.

**OBERAMMERGAU PASSION PLAY** — Bal-four's original American version; nightly, except Monday and Thursday; 8:30 pm, Garden Theatre, Strasburg, VA 22657, 703-465-3688.

**THE SWORD OF PEACE SUMMER CELEBRATION** — "SWORD OF PEACE" portrays Quakers during Revolutionary War, Thu/Fri/Sat, July 4 - August 30; "CANE CREEK CALAMITIES" portrays a collection of North Carolina folktales, Wednesdays, July 16 - August 27; 8:30; Box 535, Snow Camp, NC 27349, 919-376-6948.

**THE REFLECTIONS OF MARK TWAIN** — famous storybook characters of Hannibal's yesteryear; May 30 - September 1, 8:30 pm; nightly except Sunday; 8:30 pm; Box 285, Hannibal, MO 63401, 314-221-2945.

**YOUNG WASHINGTON** — early career of George Washington; June 20 - August 30, 8:30 pm; nightly, except Mondays; Great Meadows Amphitheatre, Rt. 2, Box 592, Farmington, PA 15437, 412-329-8562.

**SMOKY MOUNTAIN PASSION PLAY** — June 13 - August 22, Mon/Wed/Fri; also Sunday, August 24; **DAMASCUS ROAD**, the story of Paul, June 14 - August 23, Tue/Thu/Sat. 8:45 pm; Box 3, Townsend, TN 37882; 615-448-2244

**SONG OF THE CUMBERLAND GAP** — history of Daniel Boone and opening of Kentucky; July 1 - September 6; 8:30 pm; nightly except Sunday; Box 934, Pineville, KY 40977; 616-337-3800.

**LEGEND OF DANIEL BOONE** — story of Boone's blazing of the westward trail; Box 365, Karrodsburg, KY 40330, 606-734-3346.

**CROSS AND SWORD** — Paul Green's musical drama of founding of the nation's oldest city June 16 - August 30; 8:30 pm; nightly except Sunday; St. Augustine Amphitheatre, Box 1965, St. Augustine, FL 32084, 904-824-1965.





**COVER PAINTING: "Trail of Tears" by Solomon McCombs — from the collection of the Cherokee National Museum at TSA-LA-GI.**

AFGHANISTAN ALGERIA ANTARTICA ARGENTINA AUSTRALIA  
 AUSTRIA BAHAMAS BANGLADESH BARBADOS BELGIUM  
 BERMUDA BHARAIN BOLIVIA BOTSWANA BRAZIL BULGARI  
 A BURMA CAMEROON CANADA CANAL ZONE CEYLON CHI  
 LE CHINA COLOMBIA CONGO COSTA RICA CUBA CZECH  
 OSLOVAKIA DENMARK EAST GERMANY EUCADOR EGYPT EL  
 SALVADOR ENGLAND ETHIOPIA FINLAND FRANCE GABON  
 GUAM GREECE GUINEA HONDURAS HONG KONG HUNGARY  
 ICELAND INDIA INDONESIA IRAN IRAQ IRELAND  
 ISRAEL ITALY JAMAICA JAPAN JORDAN JAVA KENYA  
 KOREA KUWAIT LEBANON LIBERIA LIBYA LIECHTENST  
 EIN LUXEMBOURG MALAYSIA MAURITANIA MEXICO MONAC  
 O MOROCCO NEPAL NETHERLANDS NEW ZEALAND NICARAU  
 GUA NIGER NIGERIA NORTH YEMEN NORWAY PAKISTAN  
 PANAMA PALESTINE PARAGUAY PUERTO RICO PERU PHI  
 LIPPINES POLAND PORTUGAL QUATAR RHODESIA RUSSIA  
 SAUDIA ARABIA SCOTLAND SICILY SINGAPORE SOUTH AFR  
 ICA SOUTH VIETNAM SPAIN SULTINATE OF OMAN SWEDEN  
 SWITZERLAND SYRIA TAIWAN TANZANIA THAILAND TR  
 INIDAD TUNISIA TURKEY UGANDA UNITED ARAB EMIRATE  
 VENEZUELA WALES WEST GERMANY YUGOSLAVIA ZAMBIA

SINCE ITS OPENING  
 IN  
 1967  
 VISITORS FROM  
 114  
 COUNTRIES HAVE  
 TOURED TSA-LA-GI

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## 1981 THEATRE AT TSA-LA-GI

**OPERATING SCHEDULE:** The Theatre at TSA-LA-GI is open from June 20 thru August 22, 1981, with performances nightly [except Sunday] at 8:30pm CDST. The Theatre presents "Trail of Tears" - an epic drama dealing with the story of the Cherokee Nation in what is now Oklahoma.

Tickets for the performances may be obtained by writing: THEATRE BOX OFFICE, Box 515, Tahlequah, OK 74464 or by telephoning the Box Office at [918] 456-6007. Center Section Reserved Seats are \$6 for adults; children [under 16], half price. Side Section Reserved Seats are \$5.50 for adults; children, half price.

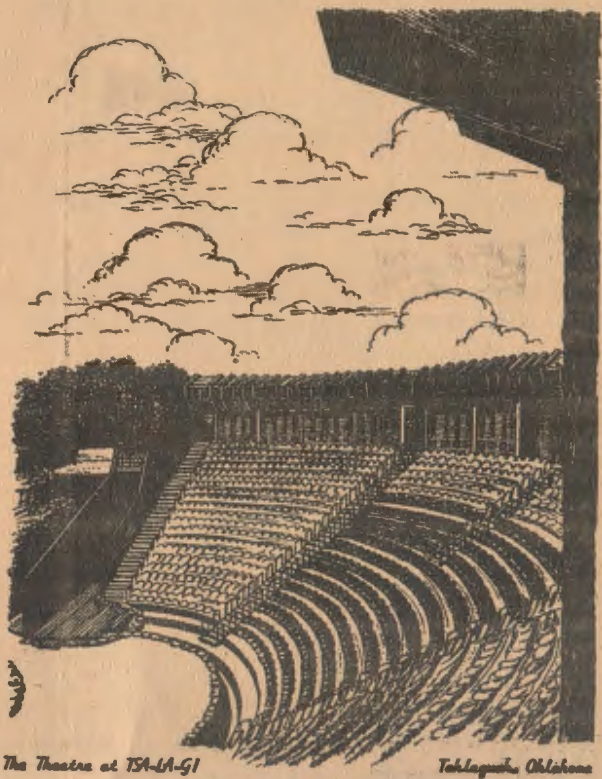
**THEATRE FACTS:** The amphitheatre seats 1,800 people. It opened in 1969. It has three stage areas: a main stage which is 40' by 150' and two side stages which are 20' by 25'. The construction and equipment cost was \$550,000.

The major production of the Theatre at TSA-LA-GI for the 1981 Season is Dr. Kermit Hunter's "Trail of Tears." The Theatre employs a cast and technical staff of eighty to ninety persons and a house staff of fifteen to twenty persons. Auditions for the drama are held in late January and rehearsals begin three weeks prior to opening. The Regular Season extends from the third Saturday in June through the third Saturday in August.

**HISTORY OF THE THEATRE:** The "Trail of Tears" opened in June, 1969. Since that time it has been seen by more than 340,000 people. In accordance with the Society's aims, an attempt is made, without sacrificing the quality of the production, to choose participants who are Cherokee or of Indian descent.

The "Trail of Tears" and the Village at TSA-LA-GI were the subjects of a thirty minute network television program, "Discovery." The play also received national coverage when five minutes of the drama were presented over a four hundred television station network special. TSA-LA-GI was listed by Newsweek Magazine as one of the 'ten best off the beaten track places' to visit in the United States. In 1972, when the Quadrennial World Parachuting Championships were held in Tahlequah, the "Trail of Tears" was translated into five different languages during the run of the show for the championship participants.

**STORY OF THE PLAY:** The "Trail of Tears" is the story of the struggle of the Cherokee in Indian Territory and their long, bloody attempt to make that land their home. In 1839, under the leadership of John Ross, the last of the Cherokee reached Indian Territory. Four years before a smaller group of Cherokees had come west led by Stand Watie, Elias Boudinot, and Major Ridge. They broke with the Eastern Cherokee by establishing their own government. The Ross group feel the Western leaders sold out the Cherokee to the white man.



The Theatre at TSA-LA-GI

Tahlequah, Oklahoma

The disagreement does not prevent the growth of love between two young people: Dennis, a lawyer and friend of Ross, and Sarah, Watie's niece.

A Constitution is adopted in 1839. Ridge and Boudinot are assassinated and the murders touch off five years of vengeance-seeking. Finally, in 1846, Ross and Watie go to Washington. President Polk tries to convince Watie and Ross to make peace with each other. But the Cherokees are not ready for peace. The old grievances are not forgotten.

Despite the violence, the Cherokee Nation builds the first Female Seminary west of the Mississippi River. Dennis and Sarah marry and begin raising a family.

Watie interrupts a Seminary Celebration with news of the Southern States secession from the Union. He asks the Cherokee to join with the Confederacy. Ross and Dennis plead for neutrality. The Council votes to join with the Confederacy. The war brings overwhelming destruction to the tribe.

Ross goes to Washington to fight for Cherokee rights; he charges Dennis with guiding the Nation. But Dennis is killed by unknown assassins. Sarah goes to the home of her uncle, Stand Watie to tell him of her hus-

bands murder. She taunts him with the words he used to encourage the Cherokee to join the fighting. Watie, stricken, promises Sarah he will rebuild the Cherokee Nation.

Years pass. The old leaders are dead. Only Sarah, alone, is left with her memories. A new age has come to the Cherokee Nation; in 1907 Oklahoma Territory and Indian Territory are declared the State of Oklahoma. Sarah sees in the statehood, among other things, re-birth for the Cherokee, an end to the great struggle, and a promising future for the Cherokee people.

*The Theatre at TSA-LA-GI welcomes groups, conventions, theatre parties, and family reunions. Special rates are available for groups of 16 or more people. For information WRITE: GROUPS, Box 515, Tahlequah, OK 74464 or PHONE 918-456-6007.*

## 1981 ANCIENT VILLAGE AT TSA-LA-GI

The Village at TSA-LA-GI is as accurate a reproduction as possible of a Cherokee village from the central Cherokee Nation in the late 1600s in the southern Appalachians. It is designed to look as though it had always existed here. The Village is as large as an average village of the time - for about 200 persons. In its original setting it might have covered a slightly larger area with the houses a little further apart.

During this period in their development, the Cherokees were woodland warriors. Their primary interests were hunting and fishing. The stockade which surrounds the village was designed as a means of providing protection from enemy war parties.

Access to the village was through a narrow passageway, wide enough for one man with a weapon to enter at a time. The village always contained adequate stores of food and a natural source of water in case of a siege. Generally, gardens were planted outside the walls, but food was stored inside, in communal buildings.

Law was based on the 'clan' system. There were seven large clans within the tribe: Wolf, Deer, Bird, Paint, Blue, Wild Potato, and Twister. A Cherokee's clan was inherited from his mother and he was forbidden to marry into the clan to which he belonged. Marriages outside the tribe were also forbidden without tribal permission.

Most historians believe the original home of the Cherokees was in what is now Ohio, West Virginia, New York and Pennsylvania. Indian legends state that centuries ago the Cherokees fought with the Iroquois Confederacy, particularly the Delawares, and were forced south into the Appalachian highlands.

The first European mention of Cherokees was by the Jesuit historians of the Desoto Expedition in 1540, who wrote about the Indians of the 'Province of Chelaque.' No further mention is made specifically of the "Cherokees" until the late 1600s. Nor is there any reference to these foreign visitors in Cherokee legends. Originally they were called TSA-LA-GI's - the Ancient name for Cherokees.

By the mid-1700s, the Cherokees were well known to early colonists. All of the Colonial forces sought the help of the warlike Cherokee in the fighting for new territory that occurred in the 1700s. During the American Colonial period, in the late 1700s and early 1800s, and after the birth of the United States, by a series of land cessions [some apparently voluntary, some forced], the Cherokees were squeezed into the Southern Appalachians, the highlands now primarily parts of western North and South Carolina, northern Georgia and Alabama and eastern Tennessee.



## CREATION OF THE ANCIENT VILLAGE



*The Village at TSA-LA-GI  
circa 1650-1700 AD*

*Tahlequah, Oklahoma*

Actual work commenced on the site of the future Heritage Center on February 23, 1966. Starting with a work crew of twelve full-blood Cherokees, the initial effort involved selective clearing of the jungle of vines, bushes and trees which covered the entire site, and filling the sink holes that had a century before been a small basement under the Seminary building, as well as excavating and salvaging foundation rock from the old Seminary for later use. The force soon grew to four crews with up to 52 Cherokees employed. Village construction actually started in May, 1966 and continued for over a year. Hand labor, native materials and ancient methods were used in order to create the most

authentic atmosphere possible.

A three month village training program, conducted in cooperation with the Bureau of Indian Affairs, Northeastern Oklahoma State College, was instituted in the late Spring of '67 using Sequoyah High School facilities. Fifty to sixty Cherokees were trained for the Village cast and as guides. Several of that number are still employed each season.

The Ancient Village at TSA-LA-GI was dedicated and opened to the public on June 27, 1967, by Society President W. W. Keeler before an audience of over 5,000 people. He was assisted by a number of State dignitaries including Oklahoma Governor Dewey Bartlett, Senator A. S. Monroney, Congressman Ed Edmondson, and Page Belcher, and others. State Senate President Pro-Tem Clem McSpadden, of Cherokee descent, participated as Master of Ceremonies. The Village cast and guides showed the results of their training in the practices and history of the 17th Century culture which they depicted. In the summer season since its opening, approximately forty Cherokees have been employed annually in the Village at TSA-LA-GI. Over 450,000 persons have visited the Village to date.

1981 Schedule: May 5 - August 23, 1981, Tues-Sat, 10-5, Sunday, 1-5; & weekends thru Labor Day

## 1981 THE CHEROKEE NATIONAL MUSEUM

**BUILDING DATA:** The Cherokee National Museum is 250' by 50'. It was designed by Charles Chief Boyd, Tulsa, Oklahoma. The contract cost of the Museum's construction was \$535,000, including preservation work on three historic columns from the Old Cherokee Female Seminary which have been architecturally made a part of the Museum. Construction is of reinforced concrete overlaid with native sandstone. Some of the stones were salvaged from the foundations of the Seminary which burned in 1887. The building is fire and moisture proof.

**UTILITIES:** Automatic and constant temperature heating and air-conditioning with controlled humidity; building is divided into four zones for temperature and humidity control. Lighting is flexible, permitting spot or flood lighting in any portion of the galleries.

**ACQUISITIONS AND GIFTS:** Items contributed are listed on inventory cards with a contract of gift prepared for donor's signature. Objects and documents not used for current displays will be kept for special exhibitions, showings, research or used for other museum purposes.

**FIRST FLOOR:** The first floor contains the main exhibit gallery [125' x 48']; the Keeler Gallery [a flexible multipurpose gallery, 30' x 48'] for special exhibits, art shows, lectures; lobby; public restrooms; janitor storage. Ramps and special facilities are provided for wheelchair visitors. Steel gates close off the main gallery to permit use of the rest of the building during off hours. All exterior doors and gallery gates are covered by alarms.

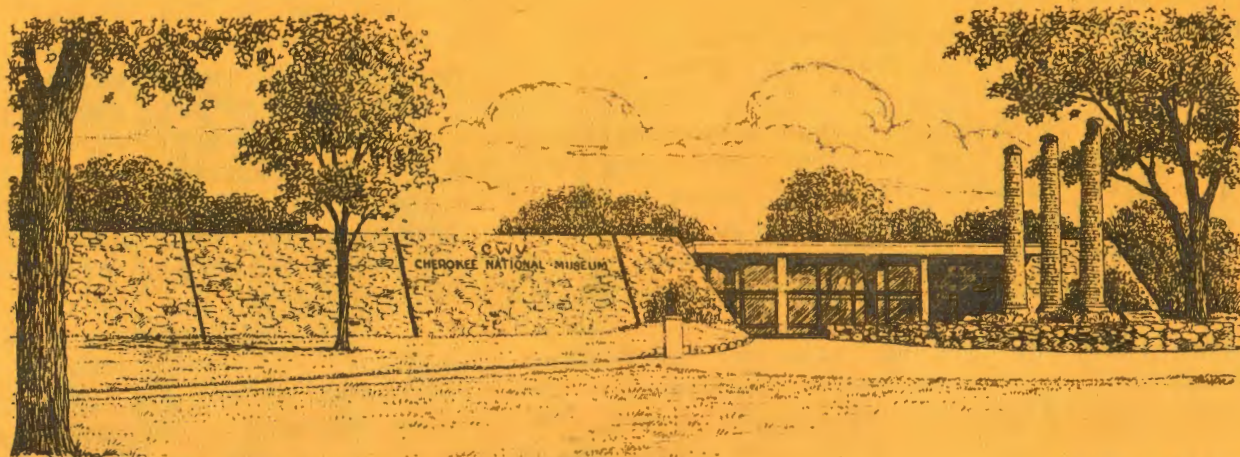
**BASEMENT:** The basement [48' x 160'] contains the Archives, Library, storage areas, work shops, heating and air-conditioning units, and Museum and Society offices.

**MUSEUM CONSULTATIONS:** Consultants on exhibit design and museum programs have included: Frederic Schmid, Asst-Dir of Museum Programs, Smithsonian; Helmut Naumer, Dir. of Ft. Worth Museum of Science & History; Dennis Bartz, designer, Ft. Worth Museum; and David Ross, designer, Stovall Museum.

**PLANNED PROGRAMS:** The basic philosophy is that of an educational institution. When funds become available, the main exhibit gallery will cover Cherokee history over several centuries, using conventional and unconventional displays, models, dioramas, graphics. Cherokee history is to be told in the context of the times in which events happened, rather than in isolation. Current exhibits are basically of collections donated to the Museum by Cherokees and are not necessarily related completely to Cherokee history. Display of these collections will be modified as progress is made toward the basic goal of the Museum. A sizeable collection of Indian art is also on display when space is not being used for special shows.

Special temporary exhibits on selected phases of Cherokee history, such as medicine, law, government, education, ancient handicrafts, etc., will be presented in the Keeler Gallery.

Professional restoration, preservation and secure storage of historic artifacts, objects and documents for exhibits, research and training, or other museum purposes, are provided.



*The Cherokee National Museum at TSA-LA-GI*

*Tahlequah, Oklahoma*

[A repair shop is available for expert repair and rebuilding of historic objects as well as models and graphics and for exhibit construction.] Pending completion of the 4th Phase of the Society program for TSA-LA-GI, The Cherokee National Archives and Library are housed in the Museum. Educational outreach programs [on Cherokee history and culture] are conducted for area schools, as well as special programs for civic clubs, 'in-house' lectures and tours.

PERSONNEL: Required are trained curator and conservator; skilled exhibit designer and builder; general administrative clerk and bookkeeper; receptionist and gift shop clerk; part-time librarian, docents; part-time janitor. It is likely that several of these will be combined in the early stages of our development. Current funds do not permit employment of staff; however, collection identification and cataloguing, some repair, and storage activities are being conducted by the current staff. Hopefully, an active docent [trained museum volunteer service] program will be established to provide for volunteer service for museum programs and tasks.

#### 1981 SCHEDULE

January 1, 1981 thru June 19, 1981: Open Tuesday thru Saturday, 10-5, on Sunday, 1-5  
June 20, 1981 thru August 23, 1981: Open daily from 10 to 8; Sunday from 1 to 6  
August 24, 1981 thru December 31, 1981: Tuesday thru Saturday, 10-5, Sunday, 1-5

[Closed New Year's Day, Thanksgiving, Christmas Eve and Christmas Day.]

Admission is \$1.00 for adults and .50¢ for children [under 16]. The admission includes entrance to the new Rural Museum Village.



Between the first two major contacts with European civilization [May 25, 1540 when Desoto's expedition entered the Cherokee lands in what is now North Carolina and July 15, 1673, when James Needham and Gabriel Arthur arrived to establish a trading post on the Little Tennessee River], and the beginnings of the 19th Century, the Cherokee Tribe lifted itself directly into the mainstream of civilization. With Sequoyah's invention of the Cherokee Syllabary in 1821 a capstone was set on the first centuries of progress as a modern society. The rapid development of the Cherokees into a major force in the southeast was unparalleled in world history.

This phenomenal development seemed doomed when, in 1838, the entire Cherokee Nation was forced out of its homeland in Georgia and over the Trail of Tears to Indian Territory, to join some of their tribesmen who had migrated to the area twenty to thirty years before. But a people who chose the name Phoenix for their first published newspaper could not be destroyed so easily. They rebuilt the Cherokee Nation into a society envied by its neighbors for its financial and cultural successes.

In a graphic picturization, the Rural Museum Village clearly establishes the sophistication and advancement of the Cherokee at the end of the 19th Century. They were a people equal to their environment, capable of assimilating and utilizing the products of an ever changing world, and existing much as did all the settlements, both territories and states, which surrounded them. The Rural Museum Village is an attempt to demonstrate and personify this portion of their heritage.

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*Although several structures are currently being sought for addition to the Museum Village, the five completed structures have a varied history. Two of the structures [the General Store and the Schoolhouse] were constructed from materials salvaged from the old Stapler Mansions, built in Tahlequah in the late 1880s. The Log Church and the White Frame House were both moved from a site on the south edge of Tahlequah. Both over a hundred years old, they were dismantled and moved to TSA-LA-GI where every effort was made to reconstruct them to original specifications. The fireplace in the Frame House [added after the rebuilding] came from the Keener Vann home, a prosperous Cherokee farmer of the late 19th Century. The log cabin was moved to TSA-LA-GI from near the community of Lost City, a small crossroads settlement east and north of Tahlequah. It, too, is nearly a hundred years old. [Additional items for furnishing and equipping the Village are being sought. Contributed items are tax-deductible and will receive the best in professional museum care.]*

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The Rural Museum Village is operated as a part of the Cherokee National Museum and is open at all times when the Museum is open. The Museum is operated on a year-round schedule.

## 1981 HO-CHEE-NEE PRAYER CHAPEL

THE DONOR — *The Chapel was built to fulfill a dream. A dream of Jimalee Burton, "Ho-Chee-  
Nee." Cherokee painter, poet, writer, composer, lecturer and a long-time member of the  
Cherokee National Historical Society, Mrs. Burton wanted to build a small non-denominational  
chapel for all people for quiet rest, for private prayer, for silent worship. She also  
visualized the chapel would be used for small weddings, private funerals and memorial  
services. It was to be a memorial to all who died on the Cherokee Trail of Tears in the  
early 19th Century.*

*She made her dream come true by a bequest in her will as well as assigning royalties  
from sales of her book, "Indian Heritage - Indian Pride." She passed to her fathers on  
her birthday, January 23, 1977. At her direction, she was cremated, and is buried on the  
Chapel grounds under the fountain in the courtyard. Prior to her passing, she approved the  
architect's sketches for the Chapel. A devout Christian, the symbolism of the design  
appealed to her artistic and mystical nature.*

THE CHAPEL — Three vertical poles on the east symbolize the Trinity, with the center pole  
extending 28' above the floor, reaching up and outward to the sky. The longer pole is sym-  
bolic of Christ and His entreaties to the Lord for the Cherokee. The height of the center  
pole relates to the scriptural numbers, four for man, seven for God, hence four times seven  
equals 28 or God in man or Jesus Christ. Surprisingly, these numbers are also in ancient  
Cherokee lore and legend.

Seven poles in the roof symbolize the original seven clans of the Cherokee and are sup-  
ported on the high end by the three vertical poles representing the Trinity. Visually,  
these seven poles reach out and cling to the three vertical poles. Seven is also the  
Scriptural number for the Lord and is an sacred Cherokee number with origins in antiquity.  
The use of the poles is also related to early Cherokee construction since that is the  
material used originally for construction of tribal council houses and dwellings.

The motiff seen behind and on the altar is inspired by early Cherokee pottery designs.  
The Chapel is thus expressive and symbolic of the Cherokee and of their religious nature.

The Chapel is also related to other structures at TSA-LA-GI. The low berm, or earth  
bank, suggests a courtyard, and is also used in the Theatre at TSA-LA-GI as a visual and  
sound screen for the performances there. The roof is similiar to the Theatre design and  
uses the same materials. The use of poles suggests the Council House of the ancient  
village, and also to their use in the Theatre. The massive stone walls of native sands-  
tone are similar to those of the Cherokee National Museum. Both symbolically and visually  
the Chapel is related to the Ancient Cherokee world as well as to the Modern.

The Chapel design was conceived by Charles Chief Boyd, a young Cherokee architect, who designed the other principal structures at TSA-LA-GI. Chenoweth Constructors, Tulsa, Oklahoma, was the general contractor for the structure. The total cost of approximately \$140,000 was paid by Mrs. Burton's bequest, royalties from her book and memorials by her friends.

Ms. Burton directed in her will that a picture of former Principal Chief W. W. Keeler be placed in the Chapel along with a plaque commemorating his long and dedicated service to the Cherokee people. She also directed a plaque to be installed in honor of the 'founder and builder' of TSA-LA-GI.

THE OWNER - *The Chapel is owned by the Cherokee National Historical Society which is a non-profit educational and cultural organization. Membership is open to all who are interested in preserving the unique story of the Cherokee and education of the general public about the Tribe, as well as in contributing to the cultural enrichment of the area.*

*Hopefully, the Chapel will be maintained by voluntary contributions to the Chapel Fund of the Society. For further information about the Society's programs, please contact: The Cherokee National Historical Society, Inc., PO Box 515, Tahlequah, Oklahoma 74464.*

### 'MY PRAYER'

Oh, God, give me a loving heart and an understanding mind -

Teach me to be submissive as Christ taught us to be -

Let me know the workings of nature and man that I may better cope with daily life -

In my home let me always be ready to do what is asked of me,

If it does not interfere with Thy plan, that I may promote peace, happiness and tranquility.

Keep ever before me this - He who loves best serves or sacrifices most -

Keep me from complaining.

Remind me there may be those who do not feel as well as I -

Give me sympathy and understanding at all times,

And always give me the right words to soothe the rising storm clouds of everyday life -

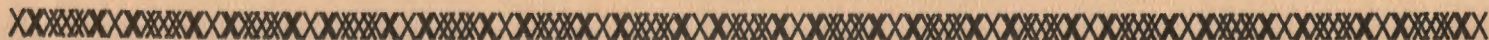
Let me always have a soft answer and words of praise -

Show me the beauties of life, and let me find happiness in little things -

And, above all, let me thankful for what I have, and am, and expect to be.

-Jimalee Chitwood Burton-

[Ho-Chee-Nee]







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1981 THE CHEROKEE NATIONAL  
HISTORICAL SOCIETY, INC.

The Cherokee National Historical Society is a non-profit, educational, cultural and charitable membership society, incorporated under the laws of the State of Oklahoma. Tax exempt under IRS Code 501[c][3] and identified as a "Public Foundation" under the provisions of IRS Code 590[a]. Organized in 1963; incorporated in 1964. Controlled by a Board of Directors. An Executive Committee acts for the Board between meetings. Day-to-day operation of the Society is the responsibility of the Executive Vice-President who is also a member of the Board.

The Society has as its purpose: to preserve the history and traditions of the Cherokee Tribe of Indians. To serve as an agency for the education of tribal members and the general public in the rich cultural heritage of the Cherokees. To serve as an economic development agency to stimulate both direct and indirect employment of Cherokees in particular and others in northeastern Oklahoma. To conduct research into matters relating to Tribal history and cultural heritage. To locate and suitably mark places of importance to the history of the Cherokee Tribe and Cherokee Nation. To provide such scholarship, benevolent and charitable activities in the interest of Cherokee tribal members as may be desirable from time to time.

The relation of the Society to the Cherokee Tribe: although organized as a separate entity, the Society works closely with Cherokee Tribal officials. The majority of the Board of Directors must be of Cherokee extraction. The Principal Chief, the Deputy Chief and the General Business Manager of the Cherokee Nation are ex-officio Board members. The organization provides a means for bringing interested non-Cherokees into direct participation with and support of tribal interests, and has certain tax advantages to donors. The TSA-LA-GI Motor Inn and the Restaurant of the Cherokees, as well as the Cherokee Arts and Crafts Center, located on Highway 62 south of Tahlequah, are not activities of the Cherokee National Historical Society but are commercial enterprises of the Tribe. Currently the Inn and Restaurant are leased to a private entrepreneur of Cherokee descent.

Society activities include: ownership and operation and maintenance of TSA-LA-GI [pronounced Jah-La-Gee'], the Cherokee Heritage Center. Other activities include shows, craft shows, art shows, an active and extensive correspondence with Society members, responding to all types of inquiries from across the world relating to Cherokee history and culture, and extensive planning and promotion of future developments.

At the present time nearly 1,500 people from all fifty states and five foreign countries are active members of the Cherokee National Historical Society. It actively communicates with its membership through periodic mailings and the Society's quarterly newsletter, "The Columns."





STATEMENT OF PURPOSE: The Cherokee National Historical Society, Inc.

Purpose for Which Corporation is Formed: [Article IV, Articles of Incorporation] "The purposes for which the corporation is formed are: to preserve the history and traditions of the Cherokee Nation; to further the education of the American public in the history and traditions of that Nation; to suitably mark locations of historic significance to the Nation to include final resting places of deceased former officials and other prominent persons of the Nation; to conduct such charitable and benevolent activities in the interests of the members of the Cherokee Indian Tribe and their descendants as may be desirable from time to time."

In carrying out the purposes outlined in the Articles of Incorporation, the following are conceived as basic missions of the Society:

1. Preserve the story and cultural heritage of the Cherokee in the form of structures, documents, artifacts, oral history, art, publications, archives and other materials relating to the past, the present and the future.
2. Provide for the education of the general public as well as the members of the Cherokee Tribe, in Cherokee history and culture, through demonstrations, the spoken and written word, visual and performing arts, and resource development to include development of a center in which these activities can take place.
3. Perform as a full service specialized historical society, for the benefit of its constituencies: the dues paying members, members of the Cherokee Tribe, and the general public, by providing such services as assisting in historic and geneological research, providing general information in response to inquiries; providing access to research information, making available books and references pertaining to Cherokee matters.
4. Take courses of action that will help stimulate and improve the general economic status of members of the Tribe, the area of northeastern Oklahoma and the State of Oklahoma in general, through development and promotion of the Society's cultural and educational demonstrations that in addition to their educational purposes, will attract visitors and provide employment, directly and/or indirectly, for members of the Cherokee Tribe.
5. Identifying and suitable marking locations and sites of historic significance to the history and culture of the Cherokee Tribe.

BASIC ORIENTATION:	Primary -	Cultural	Secondary -	Economic Stimulus
		Educational		Member Services
		Preservation		

















REGULAR SOCIETY MEMBERSHIP includes a Membership Card and a Certificate; a Complimentary Center Section Seat for a performance at the Theatre at TSA LA-GI; a year's subscription to the Society's Newsletter, "The Columns;" and a 10% discount on all tickets and merchandise purchased at TSA-LA-GI.

SUSTAINING SOCIETY MEMBERSHIP includes the above and a Season's Pass to TSA-LA-GI.

ENDOWMENT MEMBERSHIP includes all Regular Membership materials and a Life Pass to all the regular Society and TSA-LA-GI Activities.

CHEROKEE NATIONAL HISTORICAL SOCIETY

P. O. Box 515, TSA-LA-GI  
Tahlequah, Oklahoma 74464

G W Y

MEMBERSHIP APPLICATION

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Enclosed is a check in the amount of \$ \_\_\_\_\_

It includes my annual membership dues as checked below plus a contribution of \$ \_\_\_\_\_

- Regular Membership/ Minimum \$10 per year  
 Sustaining Membership/ Minimum \$50 per year  
 Endowment Membership/ Minimum \$500

If dues for more than one person at the same address are enclosed [ie. husband, wife, child, etc] list the other names here:

Please circle: \_\_\_\_\_  
New Member      Renewal