

October 29, 1949

Mr. Harry Buchanan  
President  
Cherokee Historical Society

Dear Mr. Buchanan:

I have just mailed to you the preliminary drawings and specifications for the controlboard we shall need for the Mountainside Theatre. I hope that you may be able to get it done for us at a good discount through the Wil-Kin people; meantime I am sending copies to the Capitol Stage Lighting Company and others to see what quotations we can get from them.

I shall also send you, either in this letter or very shortly, specifications for the types and approximate number of spotlight units we shall need, in case the Wil-Kin firm can help us with them.

I had a letter from James Hart, the organist for the Lost Colony, who is not only a fine musician but also an expert on the mechanical aspects of organ equipment. He is not all all favorable toward the Wurlitzer organ, due to the fact that it is an electric reed mechanism, and heavy actioned, and therefore likely to give considerable trouble under the semi-outdoor conditions that we shall face. He recommends the Hammond as the only really suitable equipment. I am wondering if we can't get a substantial discount from a dealer in Asheville or Hendersonville on the Hammond. I believe that what we ought to have is the console with chorus control, and two speakers of the larger type with attached resonators. I think that such a set-up will retail at about \$2500, but I believe we can get it for \$2000, if we hit the right person.

Mr. Jack Frederick Kilpatrick, the man I was trying to persuade to do the composing of the music, has written that he will take on the job for the small fee of \$300 which I had allowed for it in my tentative budget. He is willing to go along with us the first year on that basis, and I have told him that if the show succeeds, we shall probably want to do some revising or improving another year. I am very happy that he is willing to do the music, and I believe he will be the ideal man. He is himself a Cherokee, and has recently gained national fame as a composer. I think that he will not only give us good and authentic music, but will also be very good publicity.

Speaking of publicity brings me to another matter I wanted to write to you about. ~~Mark~~ Sumner, the Asheville boy about whom we talked when you were here, came in to see me the other day to ask if there were any chance of using him on the publicity. We had a long and pretty frank talk together, and I feel that Mark has begun to straighten himself out. He did not express any interest in the overall managerial job, but simply in the publicity, and



I did not suggest it to him. I did, however, encourage him to write you regarding the publicity job - where I think his real talent lies, as I told you - and suggested that he make some definite offers to you of his services. I do not know how far you have gone with the other man, from Sylva, but if the job is still open I would recommend that you consider Mark as a possibility. He has done some fine publicity work for us here.

In connection with the publicity, when you have decided on the man, I should appreciate having an opportunity of a session or so with him, so that I can give him whatever information, slants, etc., he may need from the director's point-of-view, and so that I can arrange a method of getting publicity information on personnel, such as Mr. Kilpatrick, to him from time to time. Miss Boyden's article, by the way, was a fine job, and seemed to be used generally by the papers around this area last Sunday.

Another matter you asked me to look into - that of Kermit and the royalty rights for book, movie or radio. I talked with Sam Selden and with Walter Pritchard Eaton, who is guest lecturer on our staff again this year, and their feeling was that Kermit should have the minimum standard rights that are allowed authors who are members of the Dramatist's Guild. According to Mr. Eaton, the minimum is 60% to the author, 40% to the producer, for movie or radio-television rights. As for book rights, Mr. Eaton says that customarily all author's royalties go to the author, if the book is published by a professional publishing company; he suggests that if the Association itself were to turn publisher, Kermit should get 10% of book royalties. That seems to be about all I can learn as to what is customary, and I am sure that you will find Kermit quite willing to cooperate in any way, and quite modest in his demands. As a matter of fact, I feel that we should think twice before we sold any movie rights, since it would have an effect on attendance. I don't believe radio or television could make much use of the script, except possibly to use short scenes or condensations, which we might utilize as advertising media rather than as commercial ventures. The book, if published, might make some money, if it were sold at the theatre (and if the show were pleasing to the audience). Later, when we get over the big hurdle of actually getting the show open, something might be worked out with George Stephens, so that the book could be locally published, and both the Association and Kermit benefit thereby. The University Press might also publish it. George Stephens could probably advise on that, too, since he is pretty familiar with the Press's affairs, I believe.

One final matter you asked me to look into was that of the Carnegie Foundation. Raymond Taylor, who directs the Burnsville project, tells me that Frank Graham was actually the person who swung the grant they got for the Playhouse project there. Apparently Mr. Graham is on one of the Carnegie Committees, and from what Mr. Taylor says, the request was handled as partially a request from the University, since the Burnsville group give extension courses in theatre art and art in general. I have dropped Frank Graham a note, since I know him pretty well, and asked if I can see him at his earliest convenience next time he is here. If I am able to catch him, I will ask for his advice, in a purely unofficial and informal way, and pass it along as soon as possible. It may be that Billy Carmichael could also help us, if you and the Board wanted to put any emphasis on the Playmaker or University cooperation angle. However, that is a matter that you can judge much better than I, and since my own feeling is that for the time being the Cherokee Historical Association itself should be the big idea, I shall not make any inquiries of Mr. Carmichael. If you should wish me to, however, I shall be happy to do so.



I am sorry that I have been so long in getting these matters off to you. It may be that you will be here over the present weekend, since you said that you might be back in these parts in about two weeks, when you were here before. I will be away, however, since I am due to go down to Fort Bragg early tomorrow morning for a two day session with the OEG - just to keep my name in in case Uncle Joe starts something. However, I am passing along most of this information to Suzanne, and if you should happen to call, she will probably be able to give you the gist of it.

I have not yet received the check for the revolving fund which you mentioned, and of course have had no need for it so far. If I should be able to go up to New York during the Thanksgiving period, however, I should like to have it available then. It looks now as if the early Christmas period might be more advantageous, because of the shopping time available, so I may wait and go then.

With best personal regards, I remain

Sincerely,