



# Unto These Hills

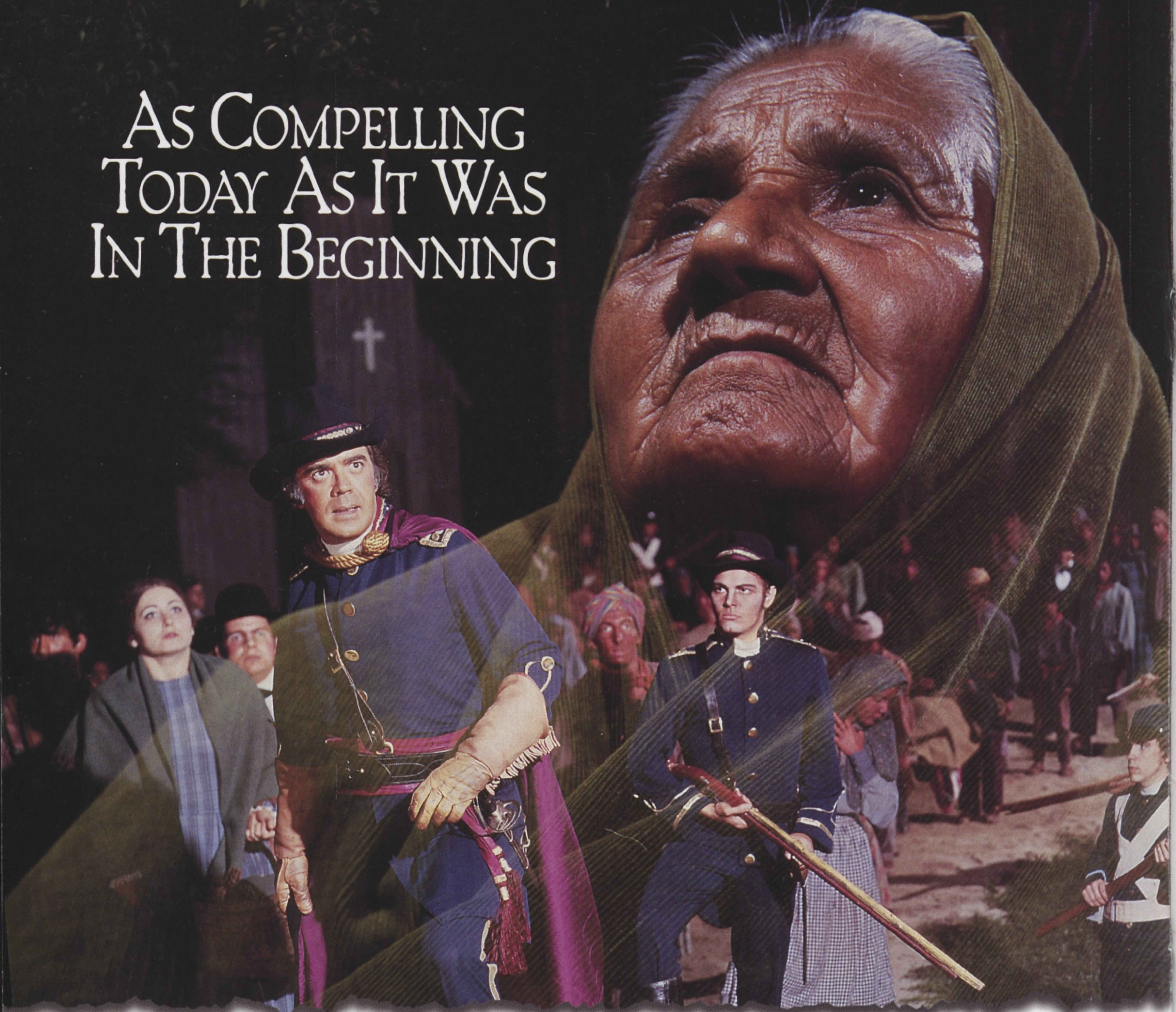
OUTDOOR DRAMA

Collectors Edition Program & Complimentary DVD



56th & Final Season *of* Original Performance

# AS COMPELLING TODAY AS IT WAS IN THE BEGINNING



**U**nto *These Hills* is one of the great, true stories of American history.

It is the story of the Cherokee Indians. It is also the story of pioneer America, of empire building, of deceit and greed.

It is not a pretty story. It is harsh and cruel. But, then, no story of empire building is pretty, except for the heroism it burnishes in men.

It has its beginning in 1540 with the coming of Hernando DeSoto, the Spanish explorer, and the first white men in these mountains. It has its climax in the heart-breaking removal of all but a handful of

Cherokee to lands west of the Mississippi, and the execution of an unknown Indian named Tsali, who gave his life so that a remnant of his people might live forever in the land of their birth.

Thus, *Unto These Hills* not only recounts one of the blackest chapters in American History, but also celebrates a triumph over tragedy.

As producer of this great, true drama, the Cherokee Historical Association welcomes visitors from all lands in the hope that they may come to understand, more than ever, the importance of common labor toward a common high goal, of unity and

brotherhood not only between men but also between nations.

Through *Unto These Hills*, the Oconaluftee Indian Village and other projects, the Cherokee Historical Association is not only carrying out its original purpose—to perpetuate the history and traditions of the Cherokee Indian—but also has done much to raise the living standards of the Cherokee and instill in them a greater appreciation of themselves and their race.

Lewis H. Harding, Chairman



## The Eastern Band of Cherokee Indians

*The Honorable Michell Hicks, Principal Chief*  
*The Honorable Larry Blythe, Vice-Chief*

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Cherokee Co. Township

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Wolfstown Township

Alan B. Ensley  
Yellowhill Township

Bob Blankenship  
Yellowhill Township

May 23, 2005

Dear Friends:

It is my honor to congratulate the Cherokee Historical Association as you begin your 56th season of "Unto These Hills" and your 53rd season of the Oconaluftee Indian Village.

The record of attendance at these two historical attractions has been outstanding, and we continue to pride ourselves on the impact our attractions have in preserving our history and culture, and in creating awareness of the Cherokee people throughout our 50 states and many foreign countries.

Our Tribal Government recognizes the notable work of the Association in presenting these two unique attractions to the public, and in previous efforts in assisting the Eastern Band of the Cherokee Nation to collect and properly exhibit another part of our history through the Museum of the Cherokee Indian.

We enjoyed the opportunity to work with the Historical Association since 1948, the inception of your organization under Chief Henry Bradley. I offer my best wishes for another successful season in 2005.

Sincerely,

Michell Hicks  
Principal Chief  
Eastern Band of Cherokee Indians

88 Council House Loop • P.O. Box 455 • Cherokee, N.C. 28719  
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## CHEROKEE HISTORICAL ASSOCIATION

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## CONTRIBUTING AUTHORS

**JOHN PARRIS** (1915-1999), known for such books as "The Cherokee Story," "Roaming the Mountains," and "My Mountains, My People."

**BILL ANDERSON**, Professor of History and Director of Cherokee Studies at Western Carolina University, Cullowhee, NC.

**NINA ANDERSON**, freelance writer, resides in Sylva, NC.

**AMY GARZA**, author and freelance writer, Sylva, NC.

**MARGIE DOUTHIT**, Marketing Director of the Cherokee Historical Association.

**EDDY BALL**, a heritage and travel writer, Asheville, NC.

**CHEROKEE  
HISTORICAL ASSOCIATION  
BOARD OF TRUSTEES**

*In 2004 the Association bylaws were amended to reduce the governing Board of Trustees from 21 to 9, and the newly elected Board as of November, 2004 is composed entirely of members of the Eastern Band of Cherokee Indians.*

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Cherokee, NC

James Bradley, First Vice Chairman,  
Cherokee Preservation Foundation  
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**ADMINISTRATION**

**LEWIS H. HARDING, CHAIRMAN CHA**

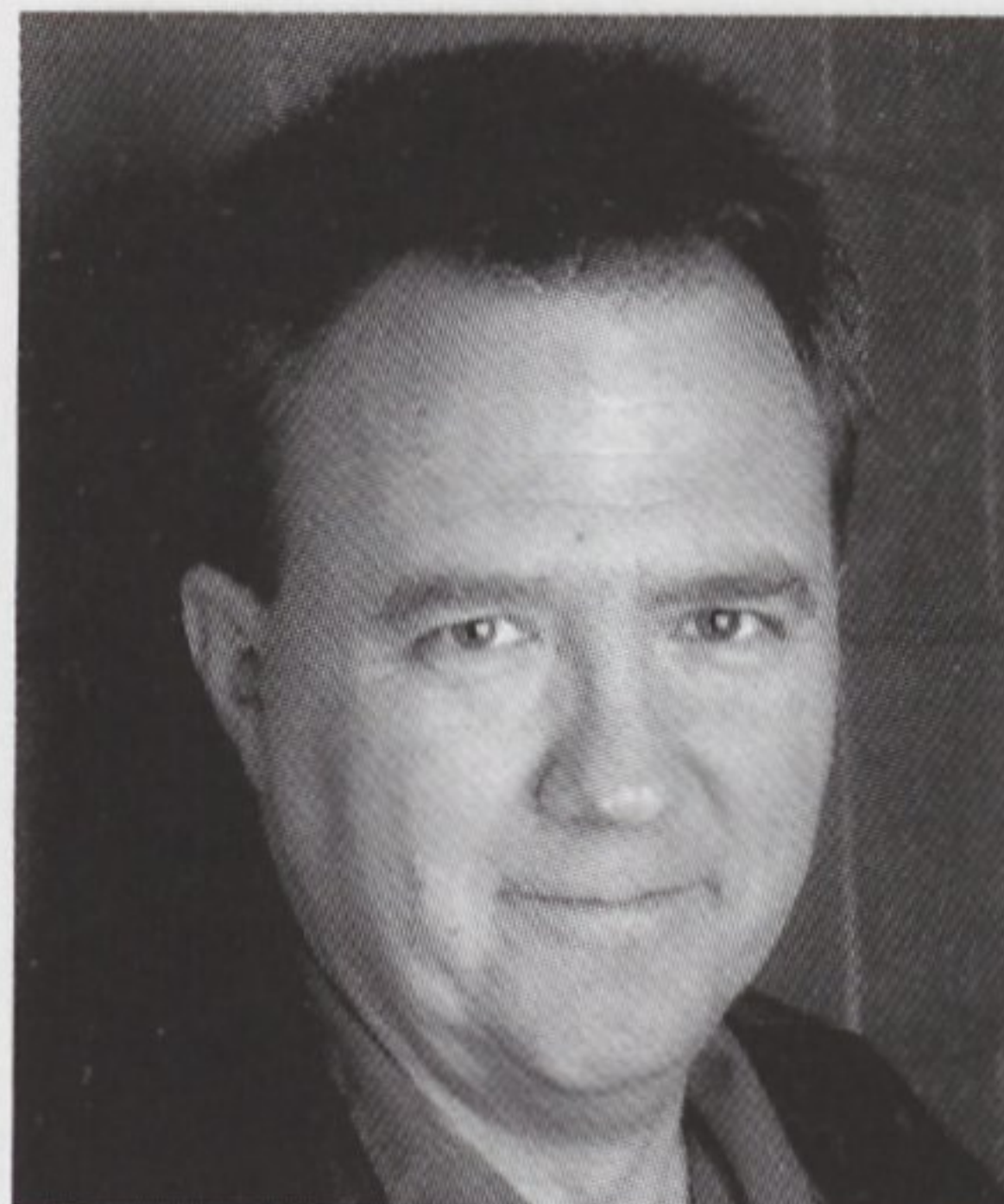


Lewis Harding is a native of Cherokee and an enrolled member of the Eastern Band. He is a retired airline pilot, a decorated carrier based Naval aviator and a combat veteran of the Vietnam War. He is a graduate of the University of Florida, the Navy JAG law program, U.S. Naval Special Weapons School and attended civilian law school while completing his career flying for Eastern Airlines. He has been in the tourist and hospitality business in Cherokee for 29 years. Mr. Harding also serves on a board that oversees the day to day business operations of the Tribal Gaming Enterprise and leads the efforts to bring a Veterans Memorial Museum to Cherokee to honor veterans, tribal leaders and institutions from all generations that have contributed to the survival and other cultural renaissance of the Cherokee people. He has been active in other civic and regional organizations.

He has a lifelong interest in the historical evolution of the Cherokee people and sees the Cherokee Historical Association as the single most important entity responsible for the preservation, presentation and perpetuation of the culture and traditions of a great people. His efforts and that of our new board will focus the Association toward a re-emphasis on cultural authenticity that will better serve the interests of the Association and future generations. The dramatic presentation of the story of *Unto These Hills* with its profound and powerful historical truths highlighting the triumph of the human spirit will be one of the vehicles for this effort.

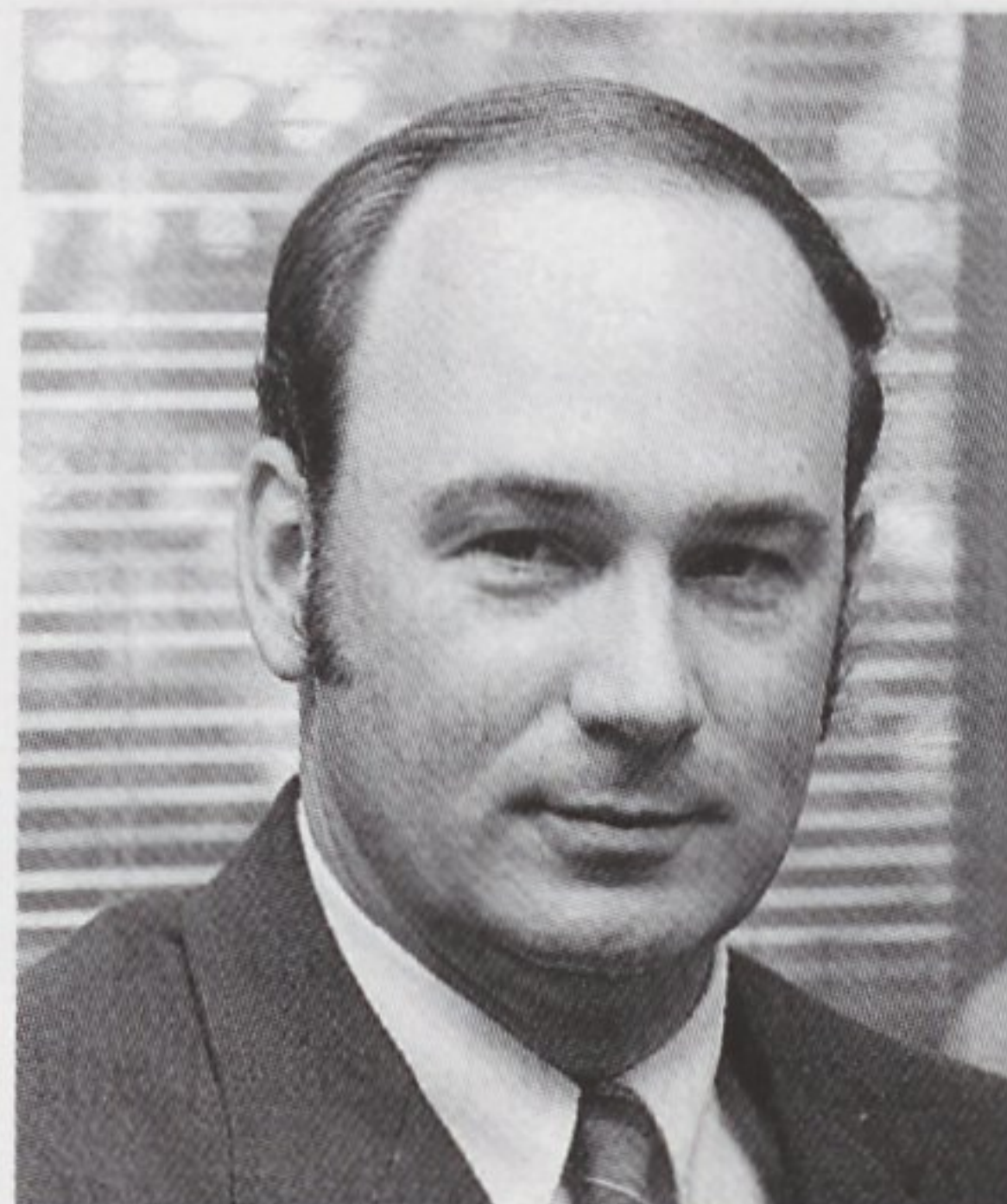
Mr. Harding is married to the former Helen Lambert Brown of Cherokee. They have three children and five grandchildren.

**PETER HARDY, PRODUCTION DIRECTOR**



Peter Hardy is proud to have grown up working with UNTO THESE HILLS, first coming here with his family in 1967. He became Artistic Director in 1990 and Production Director in 2000. An multiple-award-winning playwright, his work has been produced all over the country, and last year he was commissioned to write the historical drama "The Whisper of the River" for the 150th Anniversary Celebration of the City of Roswell, Georgia. As a professional actor he's worked at the Barter Theater in Virginia, the Carolina Regional Theatre in North Carolina, and many theater companies in Atlanta, where he is the Founding Artistic Director of the Essential Theatre, for whom he recently directed the regional premiere of Sam Shepard's THE LATE HENRY MOSS.

**BARRY HIPPS, GENERAL MANAGER**



Since 1986 Barry Hipps has been General Manager of the several operations of the Cherokee Historical Association. A graduate of Wake Forest University, he served as Swain County Administrator in nearby Bryson City, before returning to Cherokee. He has served as a board member for several community and regional organizations, is a former member of the North Carolina Board of Travel and Tourism, and a past president of Smoky Mountain Host. He currently serves as a board member of the Cherokee Community Foundation, Swain County 4-H Foundation, and the Cherokee Youth Center. He has two children, Travis and Anna.

**KERMIT HUNTER, AUTHOR (1911-2001)**



Kermit Hunter, a native of West Virginia, graduated from Ohio State University and studied at Julliard. He served as a Lt. Col. in World War II, and was awarded the Legion of Merit. Hunter came to Chapel Hill, North Carolina in 1948, and as a graduate assistant in the English Department there, he was asked to write an outdoor drama for the Cherokee. He completed the script in 1949-50 as a master's thesis. He became one of the nation's most prolific writers of outdoor historical dramas, and many are still running in outdoor theatres across the country, including "Unto These Hills" at Cherokee. In later years he served as Dean of the Meadows School of Arts at Southern Methodist University.

# SETTING THE STAGE

As early as the turn of the century, groups of civic leaders had formed for promoting the economic development and conservation in Western North Carolina. One such group gathered at Dillsboro in June 1946 to create Western North Carolina Associated Communities (WNCAC).

WNCAC included Cherokee representatives among its members and would set as one of its initial goals, "to initiate a Western North Carolina drama, similar to 'The Lost Colony' on Roanoke Island."

The author of "The Lost Colony," Chapel Hill playwright Paul Green, proved to be unavailable for the project and suggested Samuel Selden, Director of the Carolina Playmakers at UNC-Chapel Hill, who had been involved in the Roanoke Island drama. Nearly a year later, in November 1947, Selden visited Cherokee to meet with WNCAC representatives. Together, they selected a site for the theatre, decided to solicit a preliminary scenario from Kermit Hunter, one of Selden's students at UNC-Chapel Hill, and set an initial budget of \$65,000 as a fund-raising goal. Selden suggested that Harry Davis of the Carolina Playmakers, might be interested in directing the drama.

On March 24, 1948, the Cherokee Historical Association (CHA) was incorporated with Harry E. Buchanan, a Hendersonville theatre executive, as chair. In a race against time, over the next two years, Buchanan and the CHA coordinated the efforts and resources of a number of groups and individuals, including the Eastern Band of Cherokees, the Indian Service, and agencies of the state and federal governments.

## AGAINST THE ODDS

For "Unto These Hills," 1950 opened with so many loose ends that it is amazing the drama went on at all – and even more amazing that it was an immediate success. It was only in January 1950 that organizers finally settled on "Unto These Hills" as the title. Construction at Mountainside Theatre

continued on a shoestring budget right up to opening night. With borrowed talent and a shoestring budget, CHA mounted a publicity campaign to generate interest in this new area attraction.

Two months prior to curtain time, the



*The N.C. State Historical Commission recognized the sacrifice of Tsali by erecting a marker in nearby Bryson City in 1937.*

CHA finally hired the general manager, Carol E. White, a theatre executive known for his public relations ability. From his tiny office, White coordinated virtually everything needed to meet the opening night deadline.

Remarkably, under White's management, the components of this major undertaking began to come together. An Oklahoma Cherokee, Dr. James F. Kilpatrick composed a musical score. Rehearsals were underway in June as technicians worked non-stop to install lighting and finish the light board. Designer Suzanne Davis produced more than 350 authentic costumes made to resist rainy weather and last through many performances.

Like its first performance on July 1,

1950, the drama's first summer was a spectacular success. Audiences were large, the huge debt was retired in one month, and even the weather cooperated. By the time the season had closed on September 4, over 107,000 people had attended, surpassing attendance at the established outdoor dramas.

## PRESERVING CHEROKEE CULTURE

The drama's success was infectious, and the CHA began to develop other projects to preserve and celebrate Cherokee culture and history. After the Trail of Tears was retraced by author John Parris and an official delegation of Cherokees in 1950, the "Eternal Flame of Friendship" took its place at Mountainside Theatre to mark the spirit of friendship and cooperation between the Cherokee and their neighbors.

In 1952, following two years of planning and construction, the Oconaluftee Indian Village opened nearby, and the Museum of the Cherokee, with its priceless collection of artifacts, was purchased in 1952 from its private owner. Two years later, CHA opened the Cherokee Botanical Garden and Nature Trail.

As the drama flourished in its first decade, CHA had developed other educational and community projects, as the drama continued to bring an influx of tourist dollars to Cherokee and nearby towns. "Unto These Hills" recorded its 1-millionth customer 1957, and its first decade closed with the stirring drama riding a wave of popularity and acclaim.

## CHANGE AND CHALLENGE

In the early '60s, the region experienced a rapid growth of competition for tourist dollars, which inspired the drama to broaden its marketing and sales strategies. It also began making a substantial investment toward improving facilities for cast and audience.

After nearly 15 years of

performances with many of the original generation of founding figures a time of transition began. Starting with the sudden death of costume designer Suzanne Davis, there was a series of losses. Arsene Thompson, the drama's long-time reverend, died in 1965, composer Jack F. Kilpatrick died before the opening of the 1967 season, and the next year the remarkable Harry Davis succumbed to a long illness.

Marking its 2 millionth attendee in 1965, the drama faced an especially difficult season the next year with the introduction of Daylight Savings Time. The same season brought eight rained-out performances, the most in any season

Cherokees for Tsali and his entire family. Among the well-known Cherokee actors of the '70s were Samuel Owl, who played the chief for 22 years, and Cherokee language scholar Robert Bushyhead, who played Elias Boudinot from 1974 to 1982.

The changing of the guard continued in the '70s with the death of Harry Buchanan in 1974. Frank H. Brown, Jr., of Cullowhee assumed Buchanan's position as CHA chairman the same year. With a combination of Economic Development Authority, CHA, and foundation monies, the dream of a new facility for the Museum of the Cherokee Indian became a reality in 1976. Featuring a new building and the results of continuing archaeological

of its working environment. In 1980, as it celebrated the 3.8-millionth paid admission, the drama began a new decade under the continuing leadership of 12-year veteran director William Hardy and start-up genius Carol White. Some of the most prominent local families had been involved over the years, and it wasn't long before members of the second and third generations of the original cast began to appear on the playbill. The aggressive campaign to recruit and retain local talent was also paying off. By the mid-1980s, almost one-half of the 130-member cast were enrolled tribal members. In 1989, James Bradley became the first Qualla Cherokee to star



*Cherokee Historical Association Board of Trustees.*

*Left to Right: Bob Blankenship, Advisor to the Board; Reuben Teesatuskie, Bo Taylor, Chrissy Arch, Treasurer; Jo Blaylock, Secretary; Charles Saunooke, Mary Jane Ferguson, James Bradley, Vice Chairman; Carla Ballew, Lewis Harding, Chairman*

in the drama's history, but attendance still reached a respectable 120,201.

In 1968, UNC-Chapel Hill Professor William Hardy assumed the position of production director. That same year his wife, Professor Martha Nell Hardy, began playing the role of Mrs. Perkins, and today she holds the record for the number of years performing in the cast. Both Mr. and Mrs. Hardy retired at the end of the 1999 drama season.

### **EVOLUTION IN THE SEVENTIES AND EIGHTIES**

As part of a renewed effort to include more Cherokee in roles, William Hardy revived the former method of holding dramatics classes for local residents. Recruiting local talent had been a problem from the beginning, but in 1972 Hardy had succeeded in casting

work, the museum welcomed 83,000 visitors that summer to the greatest collection of Cherokee artifacts in existence.

As the '70s drew to a close, CHA saw the fruits of its labors again recognized in very tangible ways. In 1977, Western Carolina University awarded the organization its prestigious Mountain Heritage Award. The North Carolina Theatre Arts Department awarded the drama a grant in 1979 to make light and sound improvements, repair rain shelters, and resurface parking lots.

### **A PART OF THE COMMUNITY**

From the outset, "Unto These Hills" has enjoyed a high rate of cast retention, the dedication of its staff and management, and the "family" quality

as the Lead Eagle in the Eagle Dance.

During this period, a survey revealed that 15-20 percent of each night's audience had seen "Unto These Hills" more than once. Like the cast, they just kept coming back each year. Still, audiences changed as well as returned over the years, and the drama needed to keep abreast of their needs and demands. The 1980s and 1990s would see a continuation of script improvements, production fine-tuning, and renovations in the physical plant. Barry Hipps became the Association's second general manager in 1986. One of the real strengths of "Unto These Hills" has been its ability to become more appealing with age, refining the drama and enhancing its lure for visitors from all over the world. In the late '80s significant improvements included

Musical Director McCrae Hardy's re-scoring of the original Kilpatrick music.

## THE NINETIES

After celebrating its fortieth anniversary in 1989, "Unto These Hills" entered the final decade of the twentieth century still popular and vigorous. With improved highway access to Cherokee, audiences continued to come from around the world to witness this celebration of the Cherokee experience, and, on June 23, 1993 the drama welcomed its 5 millionth paying customer. As in previous decades, cast and crew members continued to return year after year. In 1997, the "Order of the Eagle" was established to recognize employees with ten years or more



*Mountainside Theatre front was rebuilt in 1986 using funds from an EDA grant to the Eastern Band of Cherokee Indians.*

involvement in the drama.

During the decade, there were ongoing enhancements to the drama, including the addition of a Cherokee wedding ceremony. Such efforts to add even greater authenticity to the drama have been rewarded by the appreciation of audiences and professional organizations. In 1994, "Unto These Hills" was recognized by the American Association for State and Local History for its history of documenting Native American History in North Carolina.

In 1999, the drama's fiftieth anniversary was observed with reunions and a special performance. The season closed with the retirement of UNC-Chapel Hill Professor William Hardy, who had served as Production Director for 33 years. His wife, Professor Martha Nell

Hardy, who had charmed and humored audiences since 1968 as the incomparable Mrs. Perkins joined her husband in retirement. William Hardy was succeeded as Production Director by the couple's son, Peter Hardy, who has been a part of the production company since childhood.

## MORE THAN FIFTY YEARS OF GREAT ACCOMPLISHMENTS

On June 14, 2000, the new Production Director staged the first performance of the 21st Century.

The 2003 season of "Unto These Hills" began with new production lighting equipment and new stage props made possible by a grant from the

Cherokee Preservation Foundation. Other grants in 2004 have made it possible to improve the production quality of the Drama via a state-of-the-art vocal amplification system, a comprehensive advertising and promotion campaign, and an improved ticketing system. The Foundation was established to promote cultural preservation, economic development, employment opportunities and environmental preservation of Cherokee culture.

Since its conception in 1948, the Association has fulfilled its mission of preserving the history and traditions of the Eastern Band and the pioneer life of the early settlers in Western North Carolina.

The story of the Cherokee people has been presented to nearly six million

people through performances of the drama, since it opened in 1950.

Nearby Oconaluftee Indian Village, a recreated Cherokee community of the 1750s, since 1952 has featured demonstrations of the daily life of native Cherokee Americans in the Colonial period.

CHA has supported the Museum of the Cherokee Indian since its opening and has assisted in the acquisition of materials for the extensive library now housed there.

Through these projects and other support for community services the Association has contributed to a deeper understanding of the Cherokee people, and also enhanced the economic base for the advancement and development of the Eastern Band of Cherokee.

In addition to financial assistance, the Association acts as a stimulant for the Cherokee themselves, for the mountain people who make a living through their handicrafts, and for the communities which depend upon the traveling public for a livelihood. Through these programs, the Association has made a great economic contribution to the Cherokee and to all of Western North Carolina. ▲

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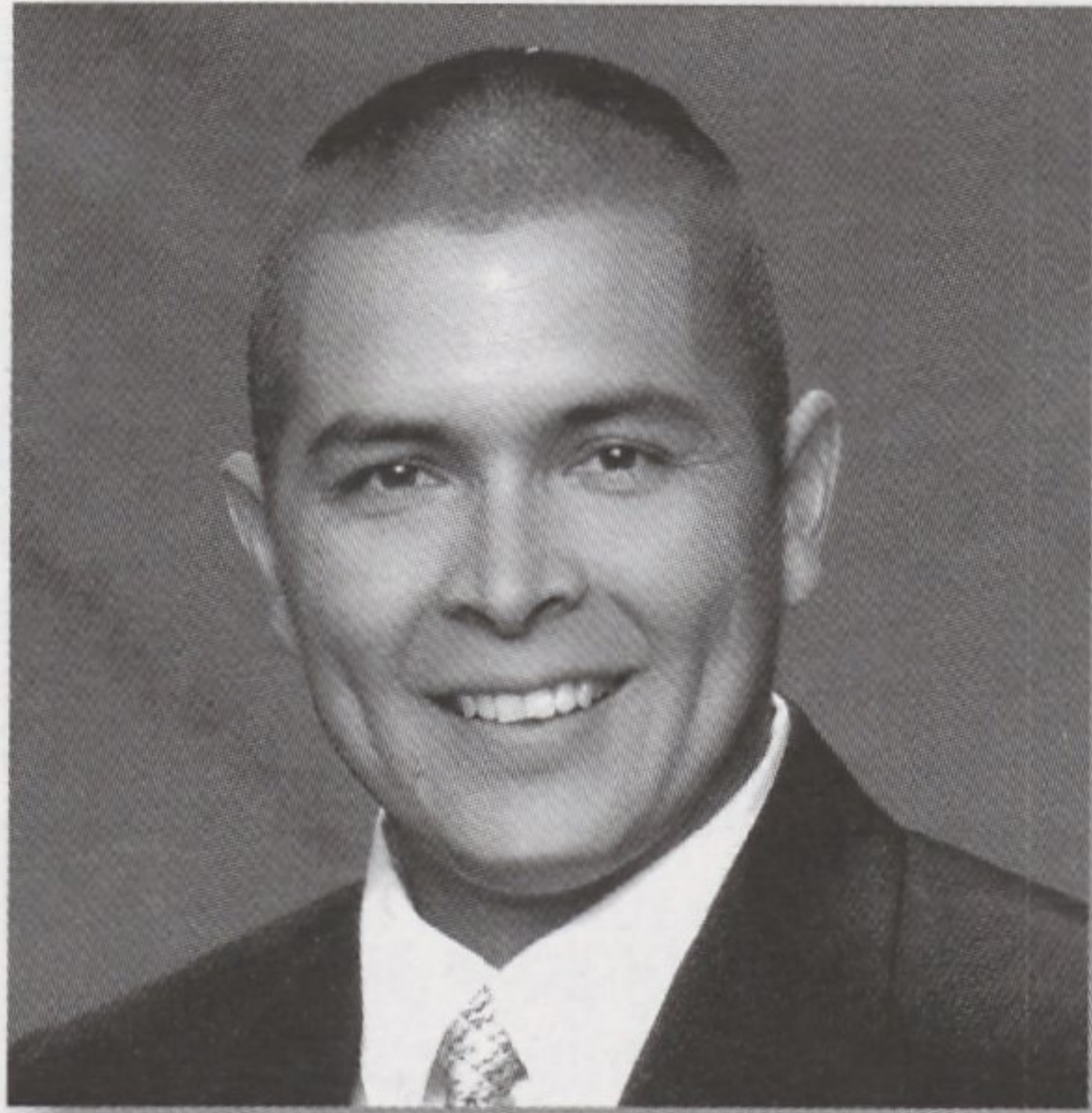
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# THE EASTERN BAND OF



*Chief Michell Hicks*

## THE PRINCIPLE PEOPLE ANI YUN WIYA

Cherokee, the Principle People, have lived for thousands of years in the southern Appalachian mountains. In 1492 the estimated population of the Cherokee numbered 60,000. Spread out through the area that now makes up the seven states of Alabama, North and South Carolina, Georgia, Tennessee, Kentucky and Virginia, they lived in villages and towns alongside the rivers. The seven clans of the Cherokee were Bird, Deer, Wolf, Blue, Long Hair, Wild Potato and Paint. Each clan, responsible for separate duties within the tribe, met at the seven-sided Council House in each village where time was allowed for each member to speak.

Chiefs were installed by a matrilineal system where women choose the candidate. A Peace Chief governed during times of peace; whereas, during

times of turmoil the War Chief and his council of War Women made the decisions.

Corn was the major food source, planted to allow their stalks to be a support for beans that were sowed at a later date. Squash, the other main food source, was set out near their homes to help keep the area free of wild grass. All other food came from the natural environment: berries, nuts, greens, mushrooms, roots. These native plants were not only used for food, but also as basket materials, for dyeing and for medicines.

A part of daily life, religion came also from their lifestyle in the natural world. The Cherokee prayed to the Creator, the One who created everything around them. Their ceremonies were to celebrate such things as the seasons of the year and the first harvest of corn. At many ceremonies the Cherokee danced to honor the eagle, the winged conqueror of the sky.

In a world wrapped in the beauty and awe of nature, the people of the Cherokee Nation lived freely and close to the One who had created it. They sang songs to the rising sun each morning and prayed to the water spirit at each new moon. When the white man moved into the picture, all life changed for the Principle People, Ani yun wiya.

## THE ARRIVAL OF THE EUROPEANS

As the Europeans stepped off their ships into the "new world" disease stepped

onto the shores with them. Epidemics spread. The coastal tribes succumbed, and then the Cherokee. By the time DeSoto came in 1540 the Cherokee had reduced in number to less than half of what they were only 50 years before. The lifestyle of the Cherokee was also dramatically altered as they traded with, and were influenced by, the white men who flooded into their territory. The styles of European dress, of male-dominated government, of log constructed homes, of metal tools, of religion, worked their way or were forced into their domestic and social lifestyles. Quietly, the spirit of the peaceful Cherokee survived. They adopted change. The process brought education. By the beginning of the 19th century, Sequoyah had developed a Cherokee alphabet. Soon a written constitution and bilingual newspaper, The Cherokee Phoenix, spoke to the Cherokee and the white settlers who had come to live alongside them.

## THE REMOVAL ACT

Then, like the entrapment of a spider web, a combination of hidden strands of greed spread over the Cherokee Nation. The state of Georgia wanted the assets of the Cherokee; President Andrew Jackson and others failed to follow the U.S. Supreme Court's decision to uphold Tribal Sovereignty; the 1835 Removal Treaty was negotiated, and a minority delegation of the Cherokee people were tricked into signing the treaty. During the winter and spring of 1838-39, white men rounded up the people of the Cherokee Nation, held them in stockades and then herded them away from their homeland. Approximately 17,000 Cherokee began the walk to Indian Territory in the west. More than 4,000 died along this walk, which later became known as the "trail of tears". Approximately 1,000 Cherokees remained in the Western North Carolina mountains.



## YESTERDAY · TODAY

# THE CHEROKEE INDIANS

## THE EASTERN BAND OF CHEROKEE INDIANS

Making their homes in the rough terrain of the Great Smoky Mountains, the Cherokee lived impoverished lives, learning and accepting what it took to survive. From this manmade cement of repression, the stem of the Eastern Band of Cherokee arose. Will Thomas, a white man adopted by the Cherokee, bought land with funds from the Indians, and held the deeds in trust for them. Finally, in 1870 the Tribe and its holding legally became The Eastern Band of Cherokee Indians (EBCI). Even then it wasn't until 1946, when a group of distinguished Cherokee veterans pushed the issue, that the Indians' right to vote in North Carolina elections was firmly established. Quietly, the spirit of the peaceful Cherokee had endured.

## ENDURANCE BRINGS RESULTS

The appearance of the railroad helped all of Western North Carolina, but it truly changed history for the Principle People. When the Great Smoky Mountains National Park opened in the 1940s, it bordered the Qualla Boundary (Cherokee Reservation). Visitors poured into the mountains, and then the Blue Ridge Parkway funneled it's visitors right into the back door of Cherokee. In 1946, sixty Cherokee crafts people organized a cooperative to sell their handicrafts. From that beginning came the Qualla Arts & Crafts Mutual of today, respected nationwide for high quality Indian crafts.

In 1948 with hopes of promoting tourism in the area the Cherokee Historical Association was organized, and two years later in 1950 "Unto These Hills" opened. Established to perpetuate the history and traditions of the Cherokee, the drama explores 300 years of Cherokee history.

Created to authentically recreate an

18th century Cherokee Indian community, Oconaluftee Indian Village opened in 1952, and Cherokee artifacts were collected to officially begin the new Museum of the Cherokee Indian. In 1976 the current Museum site first opened its doors, and then a major multi million dollar renovation begun in 1995 has made it what it is today.

The Tribal Gaming Enterprise consisting of both bingo and casino was established in 1997. Once again, change came to the domestic and social lifestyle of the Cherokee people.

## A NEW FOCUS ON DIVERSITY AND BALANCE

"In this twenty-first century, as Cherokee continues to focus on the family," says Michell Hicks, Principal Chief of the Eastern Band of Cherokee Indians, "we are applying diversity and balance to meet the demands of our visitors in cultural tourism, shopping and fun activities for children."

Elected by his people in October 2003, Chief Hicks, at 40, is the youngest Chief to lead his nation and among the youngest to ever serve a Native American Tribe. He has been a tribal employee for 17 years, spending many years as the Executive Director of Budget and Finance for the Eastern Band. On April 11, 2005, he was honored by the American Association of Community Colleges with the 2005 Outstanding Alumni Award at the AACC convention in Boston. He was chosen for this prestigious national award for significant contributions made in his career field and to his community.

## ACHIEVEMENTS

Since elected two years ago, Chief Hicks has finalized the land exchange with the National Park Service for the new Cherokee Schools site, announced his Anti-Drug Proclamation, helped structure Balsam West FiberNET, a high performance fiber optic telecommunications backbone for Western North Carolina, and worked daily with local, state and federal leaders and

community members on behalf of the Eastern Band.

One significant advance during Chief Hicks' tenure has been the explosion of the local economy. Due in part by the creation of tribal enterprise, Harrah's Cherokee Casino and Hotel, the increase in revenue has been used to improve basic tribal needs such as roads, water, sewer systems, and other infrastructure. These improvements have created more than 2,000 new jobs.

"And through our own tribal foundation, Cherokee Preservation Foundation," Chief Hicks says, "our cultural community is using the funds they receive to continue to improve our methods to preserve our heritage and perpetuate the highest quality of authenticity".

"We have dreams for the future," he continues. "As we pursue our dreams, we must maintain a pace...a balance of mind, body and spirit."

The Cherokee are a proud race of people. Their story lives on. ▲

*Opposite page top: Michell Hicks, Principal Chief, Eastern Band of the Cherokee Indians.*

*Bottom: Cherokee Welcome Center opened in 2002.*

*This page bottom: A display of handwoven baskets with traditional Cherokee patterns at Qualla Arts & Crafts Cooperative.*



# TELLING THE STORY OF THE CHEROKEE

## SCENES OF THE DRAMA

**Time:** The early part of the 19th century

**Place:** The Great Smokies, Washington, D.C., Georgia & Alabama

*The characters and events of this play are drawn from actual historical records. Certain modifications have been made in the interest of dramatic unity.*

### PART I

#### Scene 1:

*A Cherokee Village, 1540*

In the beginning was the land. The Cherokee possessed it lovingly. But out of the great sea came a seething tide of explorers & settlers. In 1540, the Cherokees encountered their first white men, Spaniards under the leadership of Hernando DeSoto, searching for gold.

#### Scene 2:

*Council Of Chiefs, 1811*

Some 250 years later the Cherokee were approached by a fiery warrior from the north, Tecumseh, who urged them to join in war against the white men. Under the calm guidance of Junaluska and wise counsel from Sequoyah, the Cherokee decided to try to live in peace with the white men.

#### Scene 3:

*Horseshoe Bend,  
Alabama, 1814*

The Cherokee had finally made their way into the confidence of the white men, who called

on them for help against the other Indians who threatened the American nation. The Cherokees joined General Andrew Jackson at the Battle of Horseshoe Bend, Ala., in 1814. During this battle Chief Junaluska saved the life of Andrew Jackson.

#### Scene 4:

*A Clearing In The Woods, 1814*

Following victory at Horseshoe Bend, the Cherokee headed home to the Great Smokies. Among those returning was Tsali, the Cherokee who would later give his life so that a handful of his people could remain in the land of their birth.

#### Scene 5:

*The Eagle Dance*

Through the Cherokee nation swept a wave of rejoicing, and Indians and whites gathered to celebrate the great victory. And in the Great Smokies, the Cherokee reached far into the past and brought back a dance of triumph—the Great Eagle Dance.

#### Scene 6:

*A Country Store, New Echota,  
Georgia, 1830s*

The hopes of the Cherokee were crushed by the increasing tide of white settlers. Storm broke over the land when gold was discovered in North Georgia. And then there appeared the Reverend Schermerhorn, sent by the U.S. government to negotiate with the Cherokee leaders for a treaty to move the Cherokee to Indian territory in the West.

#### Scene 7:

*Treaty of 1835,  
New Echota, Georgia*

Reverend Schermerhorn gathered a handful of the

Cherokee together and persuaded them to sign a treaty—which none could read or understand—giving away their lands, while their chiefs were away in Washington, D.C., urging the government to let their people remain in their homeland. Rev. Schermerhorn refused to explain the treaty to Drowning Bear, the only chief who remained behind in the hills.

#### Scene 8:

*The White House, 1835*

In the year 1835, there was one big political party with President Andrew Jackson in power. There was talk of state's rights and the slave question, and no one had time to think about the Indian question. Junaluska visited in the White House to plead for the Cherokee to his old friend "Andy" Jackson. But, Jackson turned his back on the man who had saved his life at Horseshoe Bend.

#### Scene 9:

*A Cherokee Village, 1838*

In the Smokies life went on. A party was gathering for the wedding of Nundayeli, daughter of Tsali. Major Davis of the United States Army appeared and read the orders which proclaimed that before another moon the Cherokee must be transferred to Indian territory west of the Mississippi, in the vicinity of Tahlequah, Oklahoma territory.

### PART II

#### Scene 10:

*The Village, 1838*

The Cherokee were herded into stockades in North Carolina, Tennessee, Georgia and Alabama. When the soldiers

came to take Tsali, his wife Wilani, and their sons, they set off down the trail. Tsali's wife stumbled and a drunken soldier clubbed her to death.

#### Scene 11:

*Tsali's Cave in the Mountains*  
Major Davis sent Will Thomas and Drowning Bear to find Tsali's cave, and to tell him that if he will come in and surrender, all of the others hiding in the mountains will go free.

#### Scene 12:

*Village, Next Morning*

Tsali arrived with his three sons. Tsali and two sons were placed before a firing squad. The life of his youngest son was spared. Because of his sacrifice a remnant of his race was permitted to remain in the Great Smokies. His people were sent streaming into exile, and only those who had hid out were allowed to remain.

#### Scene 13:

*The White House, 1841*

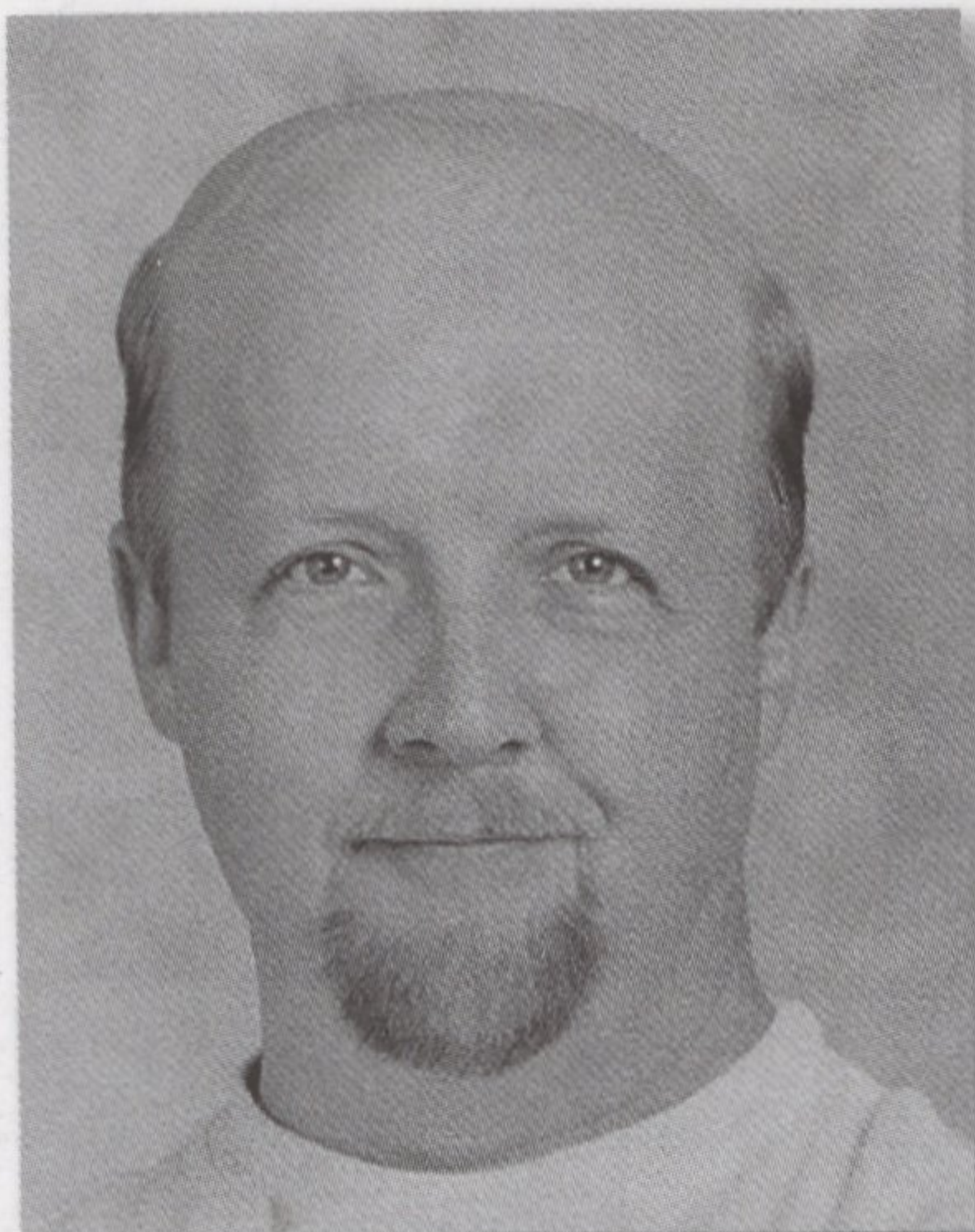
The years passed on. In 1841 Drowning Bear and Will Thomas went to Washington to see President Harrison about establishing a reservation for the Cherokees who remained behind. The death of President Harrison turns Washington's attention away from the Cherokee.

#### Scene 14:

*The Village, 1842*

The Cherokee were beginning to find peace. Will Thomas bought up land and allowed the Cherokee to live there. Thomas held the deed for them and gave them a home. Chief Junaluska returned from Oklahoma to find his people living in peace with their white neighbors.

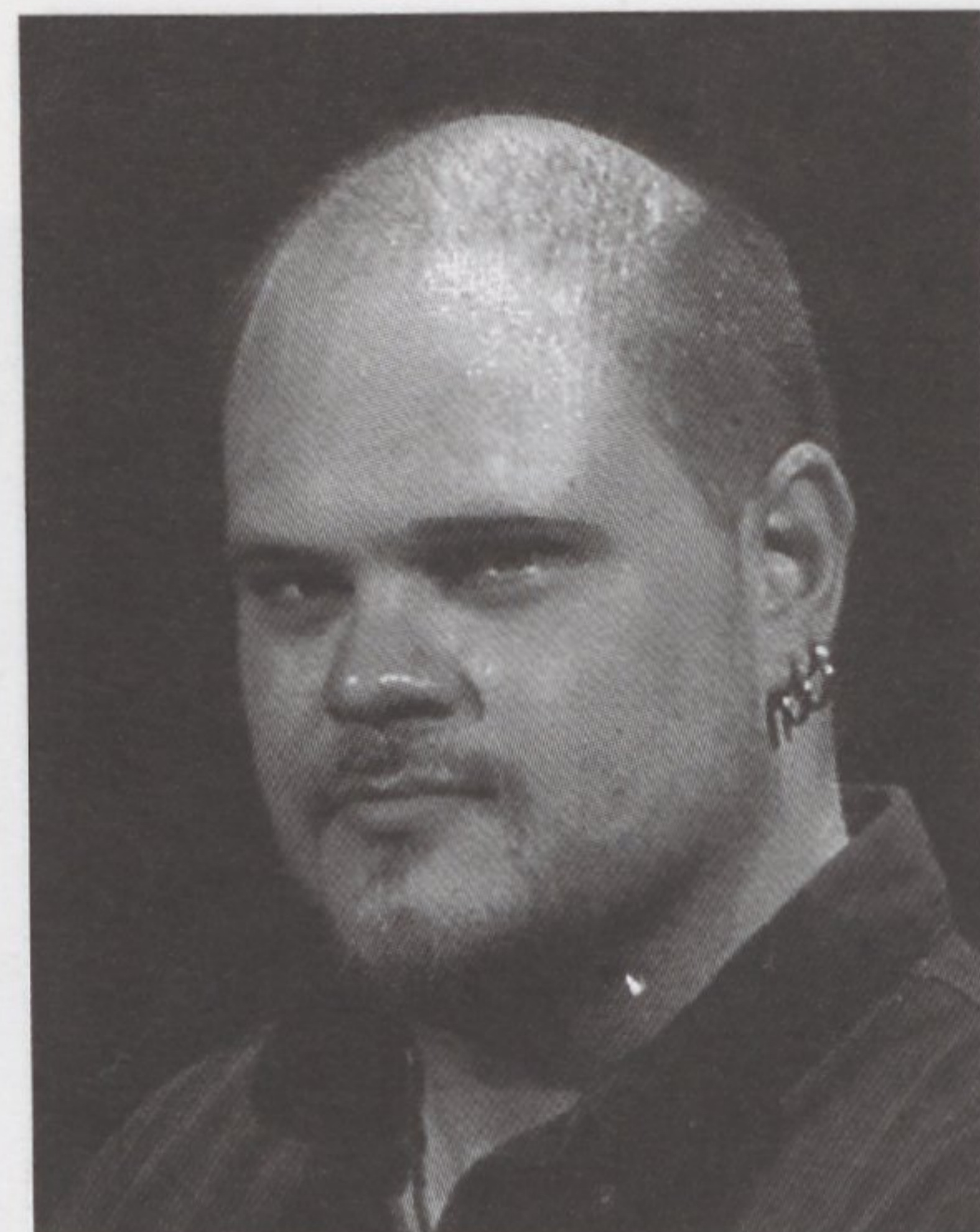
# THE CAST OF CHARACTERS



**EMMETT FURROW**  
*Junaluska*

**EMMETT FURROW**  
*Junaluska*

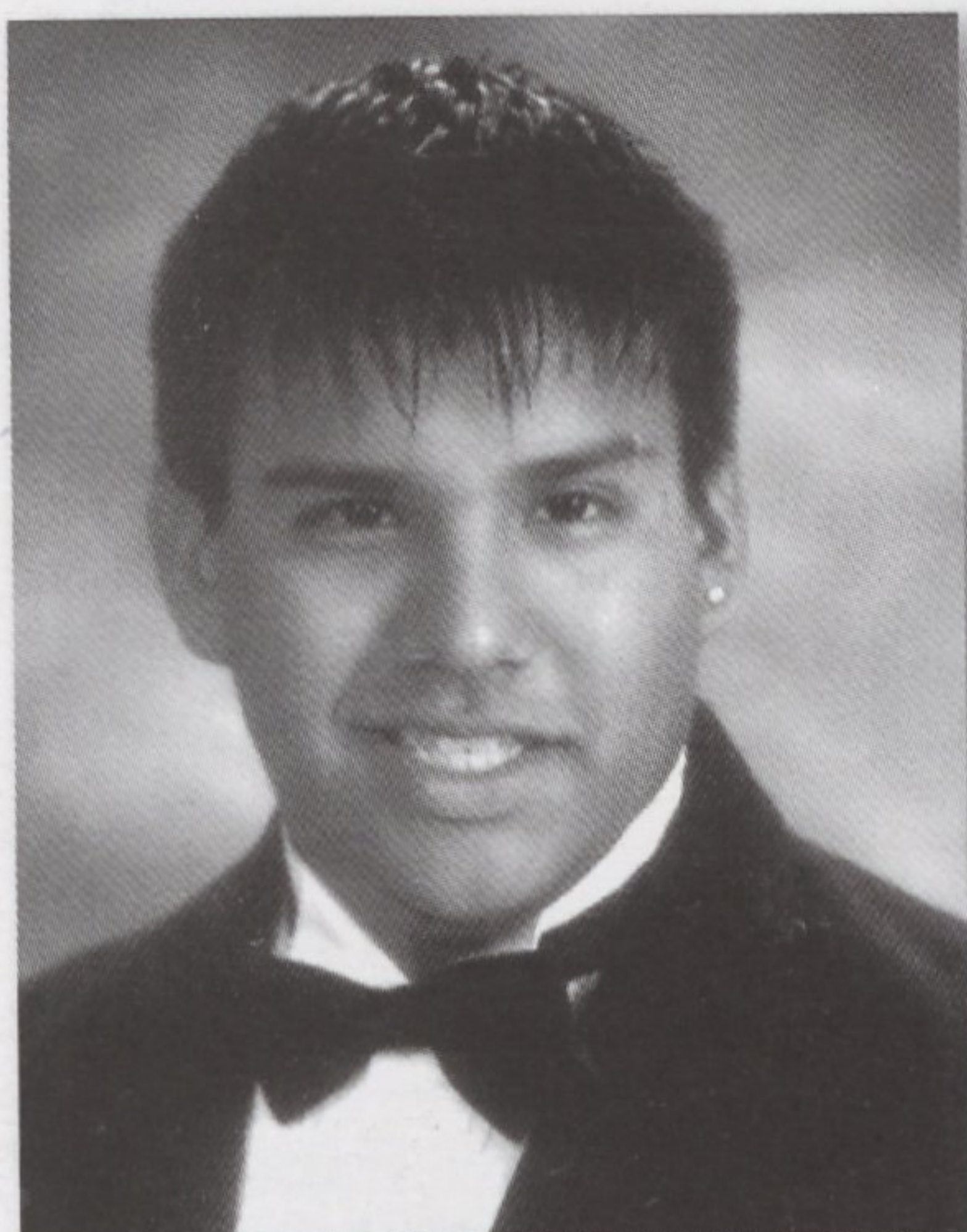
FURROW returns for his seventeenth season with the Drama to portray the great Cherokee leader, Junaluska. Previously he has been seen in the roles of Tecumseh, Harrison, Schermerhorn and Tsali. A native of Winston-Salem, North Carolina, he now makes his home in Nashville, Tennessee. Furrow travels all around the country as a successful stand-up comedian, and is also an expert practitioner of martial arts.



**DARREN D. MARSHALL**  
*Drowning Bear/Yonaguska*

**DARREN MARSHALL**  
*Drowning Bear*

DARREN is pleased to be returning for his eighth season with the drama, and his fifth in the role of Chief Drowning Bear. Previous roles include DeSoto, Sam Worcester, White Path, and the venerable Mr. Reed. His Atlanta credits include the Essential Theatre productions of "A Lovely Undertow", "Cruel Disclosures", "Book of Days" and "Background". Darren is dedicating his 2005 season to the memory of his father.

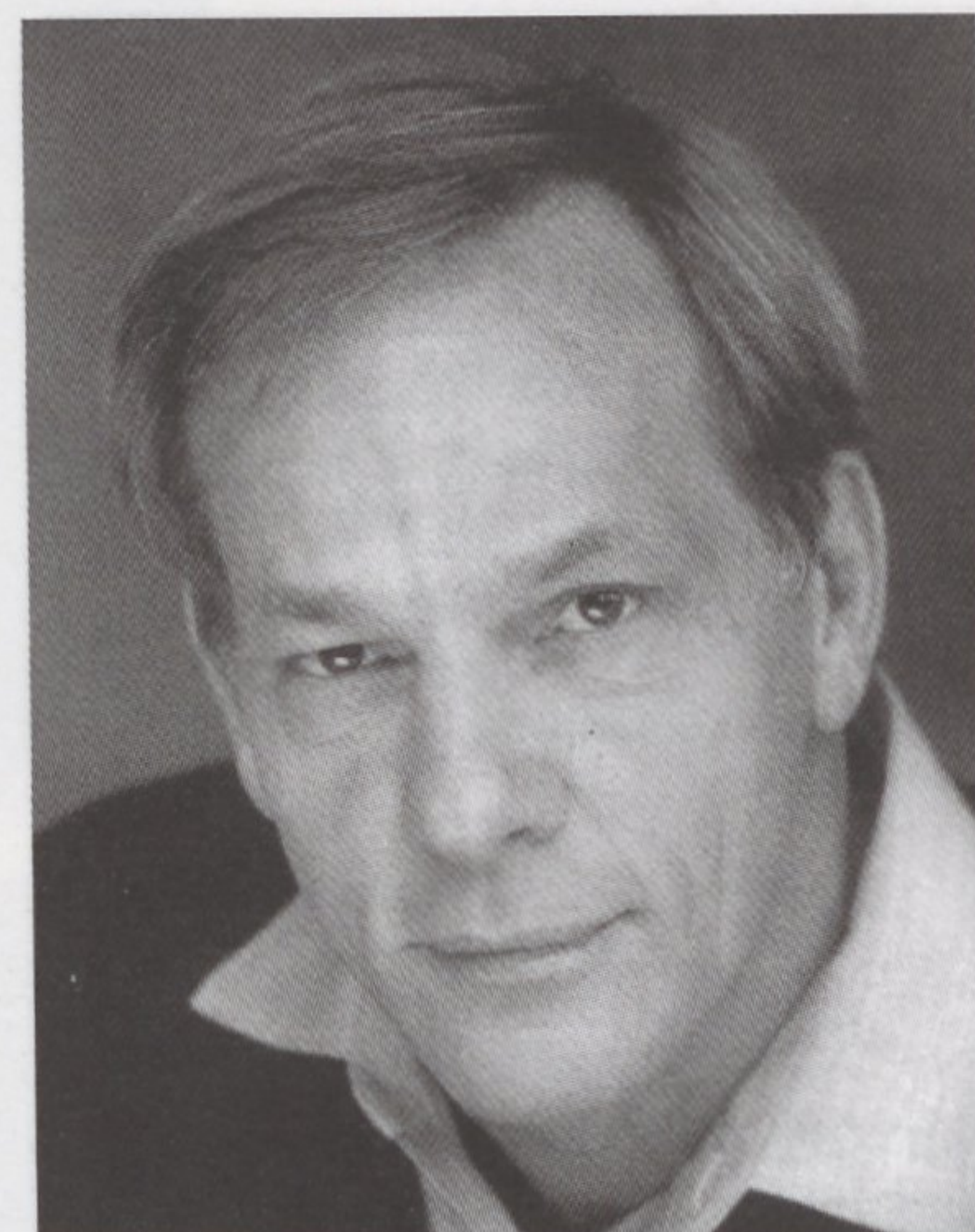


**STEPHAN WALKINGSTICK**  
*Tsali*

**FRANK ROBERTS**

*Major Davis and George Perkins*

ROBERTS returns for this twelfth season in dual roles. He makes his home in Atlanta, Georgia where he performs regularly on stage and in film and television. Favorite roles include Howard Cook in "To Dance with the White Dog" and Lee in "The West". This year has been particularly good for national TV commercials, including a Ford spot. Frank attended "Unto These Hills" as a child during its first season.



**FRANK ROBERTS**  
*Major Davis, Tecumseh*

**STEPHAN WALKINGSTICK**  
*Tsali*

In his eighth season with the drama, STEPHAN is cast as the Cherokee martyr, Tsali. His many roles have included Elias Boudinot, White Path, Suyeta and Tsali's Oldest Son. He has been cast in the documentary "The Trail of Tears" and the movies "Crazy Mary" and "The Longest Yard". He has also appeared in the stage production of "The Trail of Tears" at Diana Wortham Theatre in Asheville, NC. A member of the Eastern Band of Cherokee, Stephan is pursuing a fulltime acting career.



**BILL MURPHEY**  
*DeSoto, Schermerhorn, Constable*

**BILL MURPHEY**  
*DeSoto, Schermerhorn, Constable*

During his 21-year tenure BILL has taken on many of the leading roles, and for ten years he was cast in the role of the Cherokee Martyr, Tsali. His credits include "An Empty Plate in the Cafe Du Grand Boeuf" and a recent successful two-month run of "Take Me Out" both at Theatre in the Square in Marietta, Ga. Other credits include "The Camellia Ball", "Three on the Seesaw" at Atlanta theatres, and "Our Very Own" a feature film starring Keith Carradine.

# THE CAST OF C

**BRIAN HOLMAN**  
*Will Thomas*

This is BRIAN's 18th summer with "Unto These Hills". He performed as a dancer for ten years, played Suyeta and the Lieutenant and then settled into the role of Will Thomas.

Brian is the Manager of Quilt Operations for the NAMES Project Foundation. The AIDS Memorial Quilt in Atlanta, Georgia during the off season.

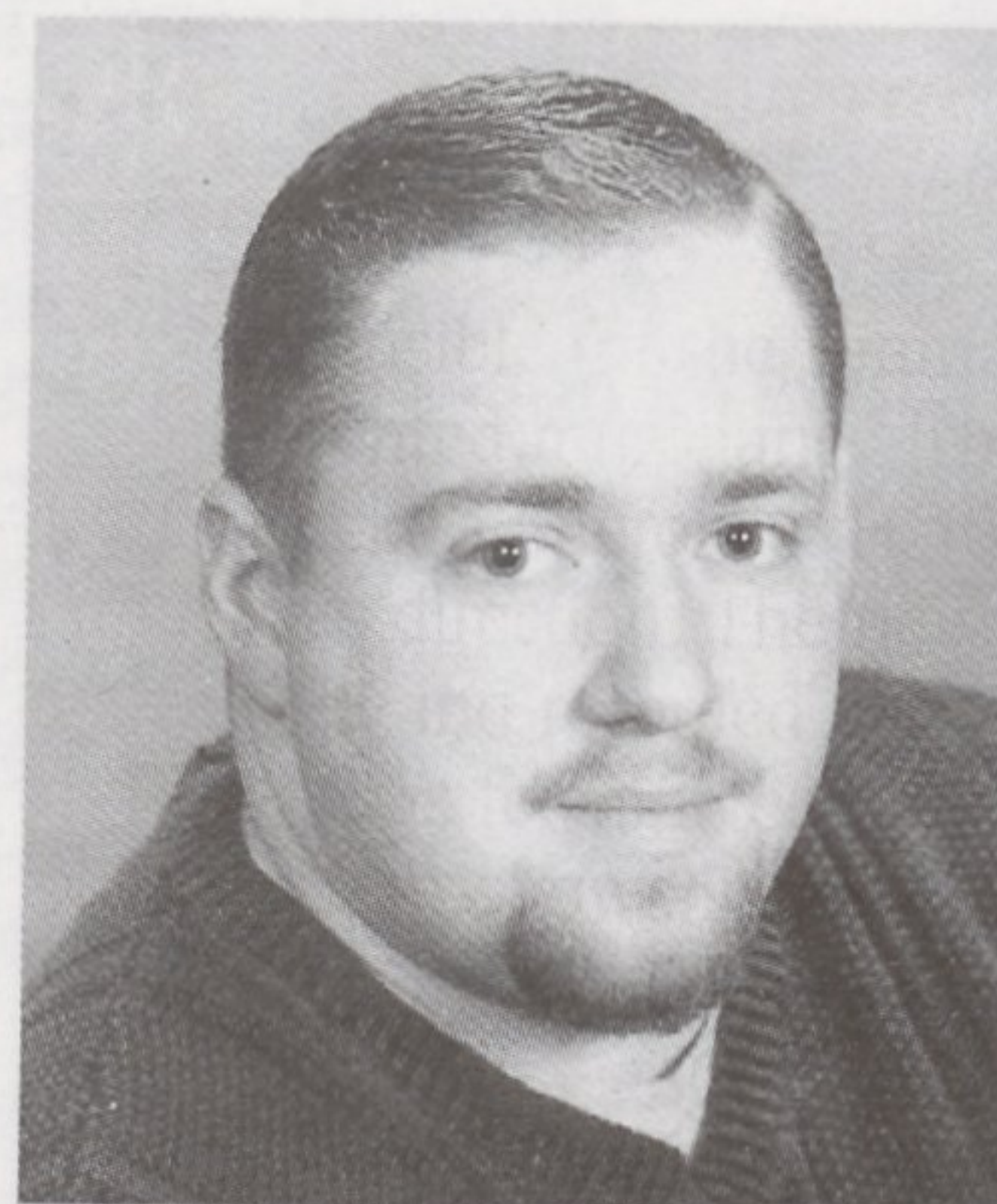


**KENDALL KIKER**

*DeSoto and Sam Worcester*

Returning for his eighth Cherokee summer, KENDALL will be seen in the roles of Hernando DeSoto and Rev. Sam Worcester. He was seen in the role of Tsali in 2004.

Kendall holds the BA in Theatre from Francis Marion University and is currently pursuing a teaching career in the South Carolina Public School System.

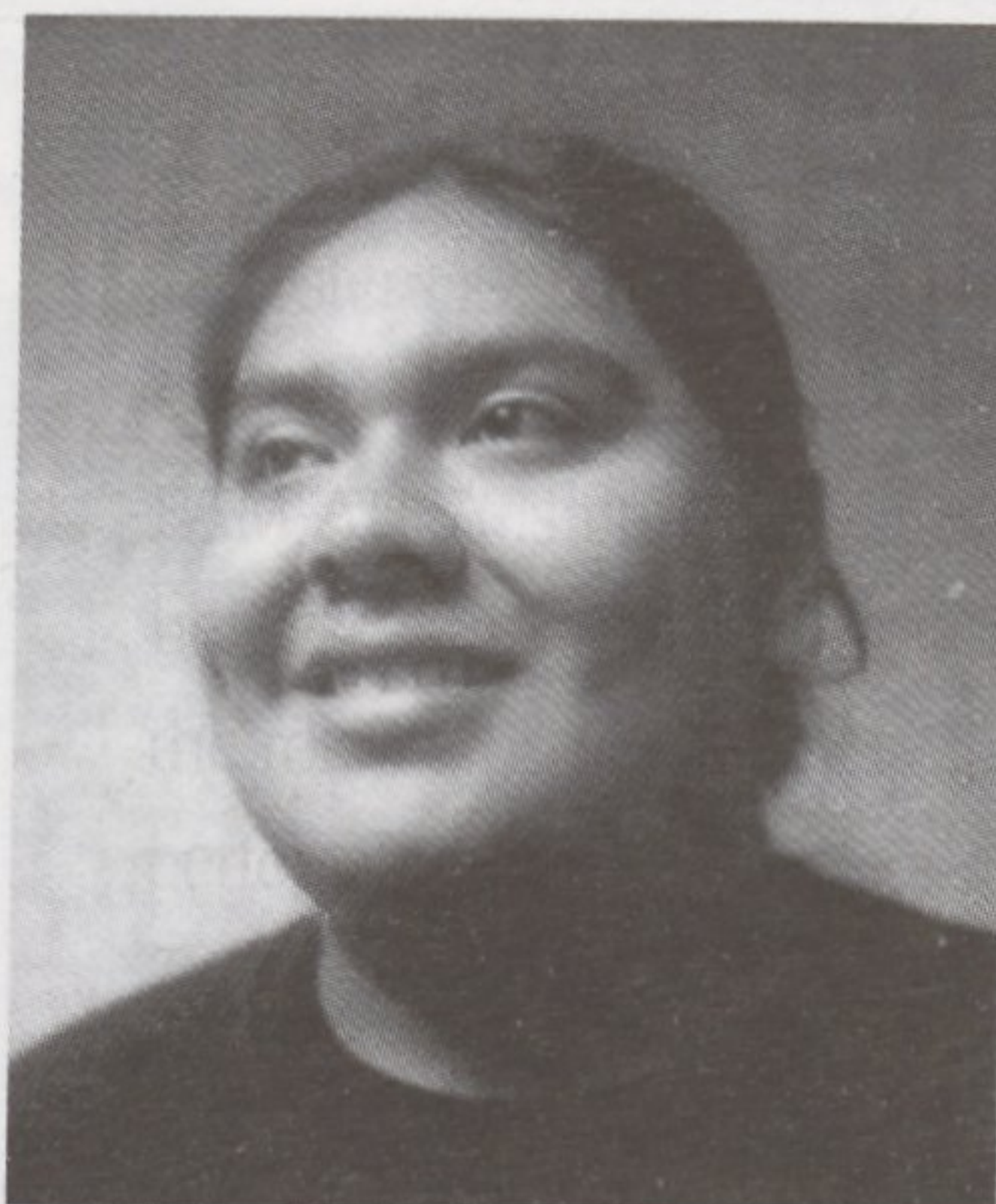


**LEWIS BIRD**

*Cherokee Chief, Elias Boudinot*

A member of the Eastern Band of Cherokee, LEWIS is in his tenth summer with the Drama. He has been seen in crowd scenes, as a Council Chief, Tsali's oldest son, and Cherokee Chief. A 2005 graduate of Cherokee High School

he was in the band, and a Captian in the JROTC school program. He plans to attend college this fall, either the NC School of the Arts or Duke University.



**REBECCA FAITH SNOW**  
*Nundayeli*

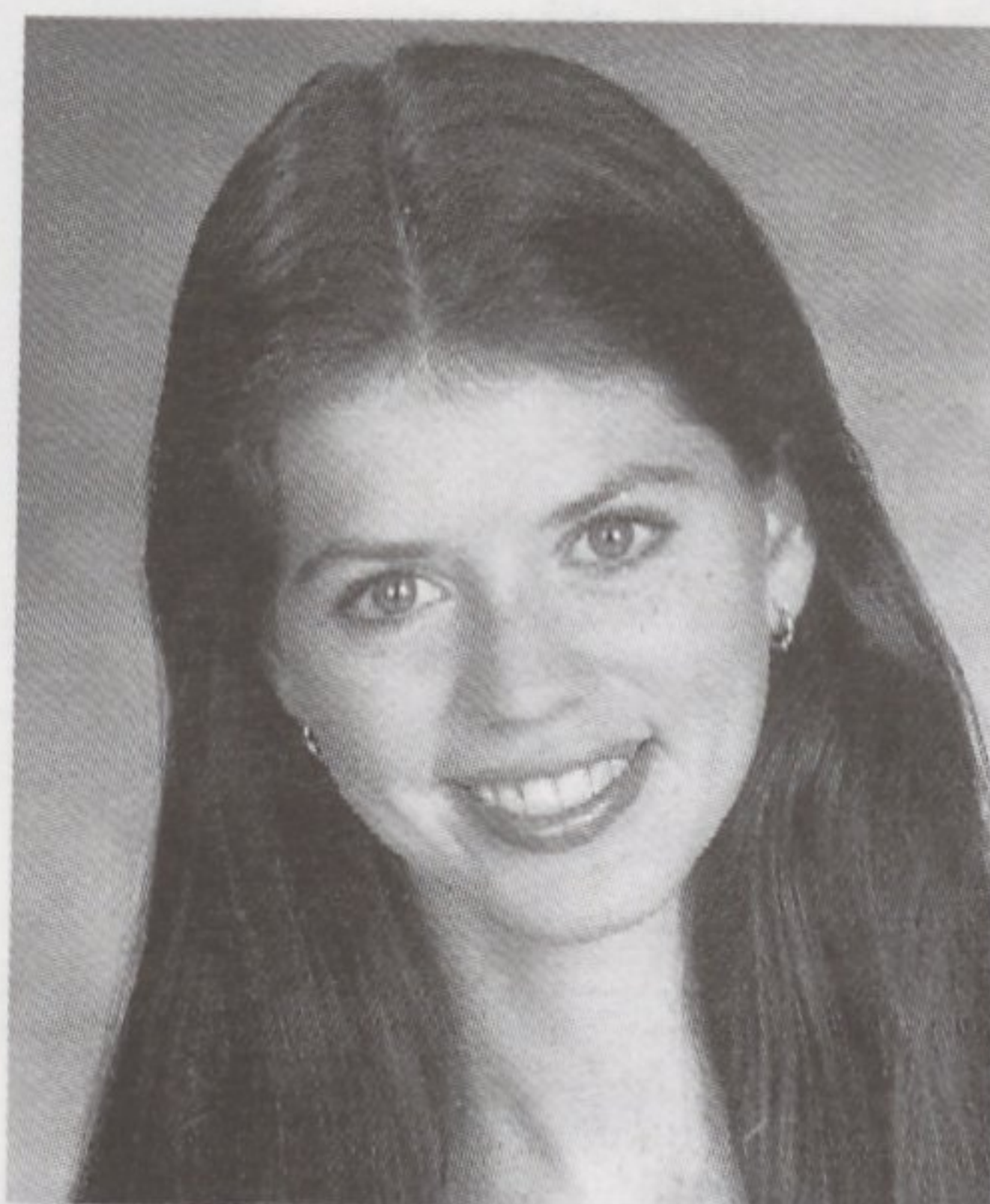
In her ninth season with the Drama, this is REBECCA's second season in the role of Nundayeli. In previous seasons she was seen in the crowd scenes and as "Mocking Girl." A member of the Eastern Band of Cherokee, Rebecca attends Smoky Mountain High School, is a member of "Voices of the Laurel", a youth choir in Haywood County, and has entered pageant contests since she was six.



**BROOKE HARRISON**

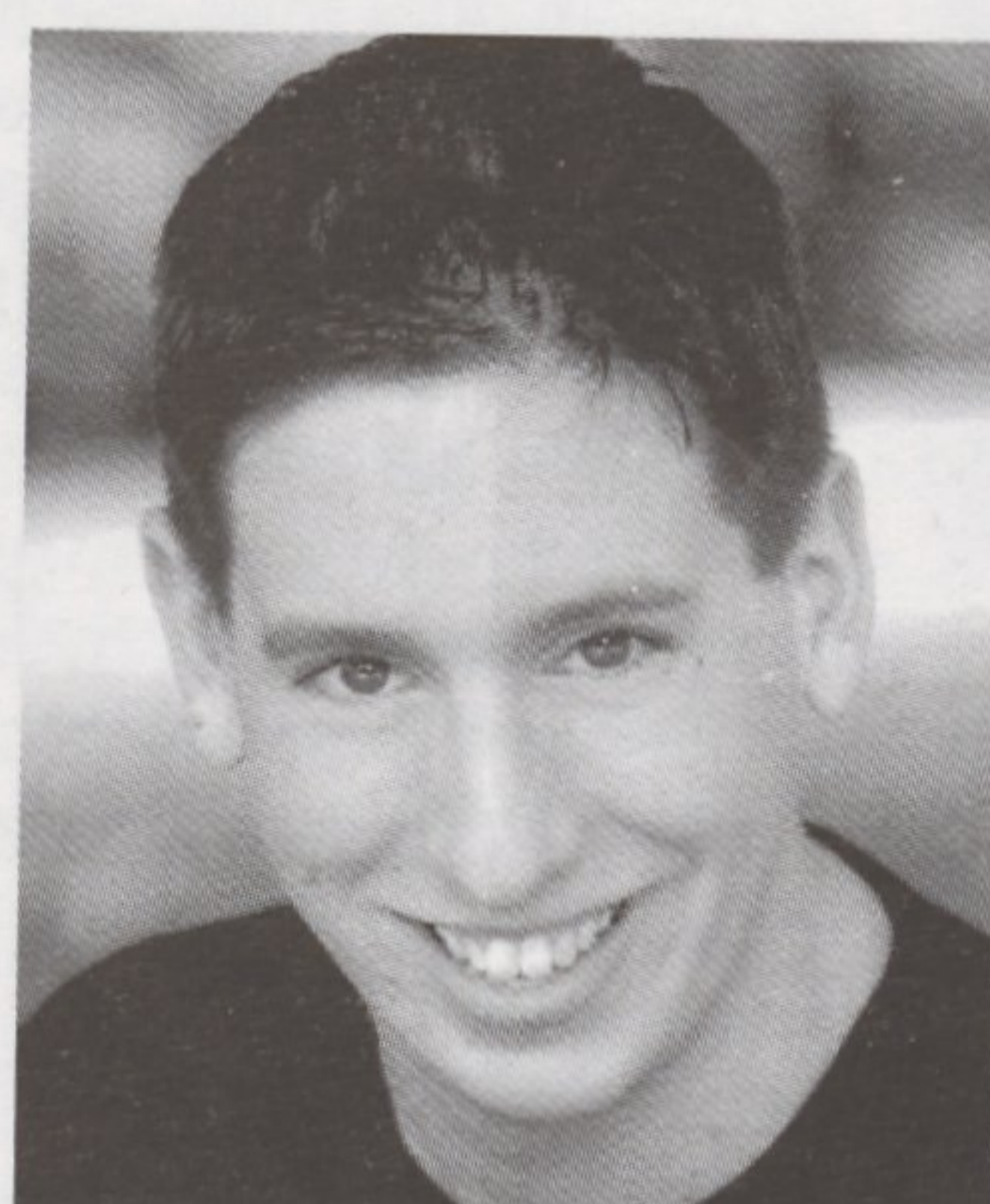
*Wilani - Queen of Cofaltechequi*

BROOKE is returning for her fifth season. Previously she has been part of the technical staff and was seen as Nundayeli in 2003. She holds a Master of Fine Arts and an undergraduate degree in Theatre. Past credits include Prof Muller in "The Visit", Catherine in "Proof" and Skipper in "Cat on a Hot Tin Roof".



**BOBBY LABARTINO**  
*Sam Houston*

BOBBY is returning for his fourth Cherokee summer. In addition to the role of Sam Houston, he is a member of the dance troupe. A graduate of the University of South Carolina-Aiken he has worked as a professional actor during the past three years. Favorite roles include Brian Dowd in "Jerry Finnegan's Sister"; Floyd Cartwright in "Wax Work" and the Stephen Belber Cluster in "The Laramie Project".



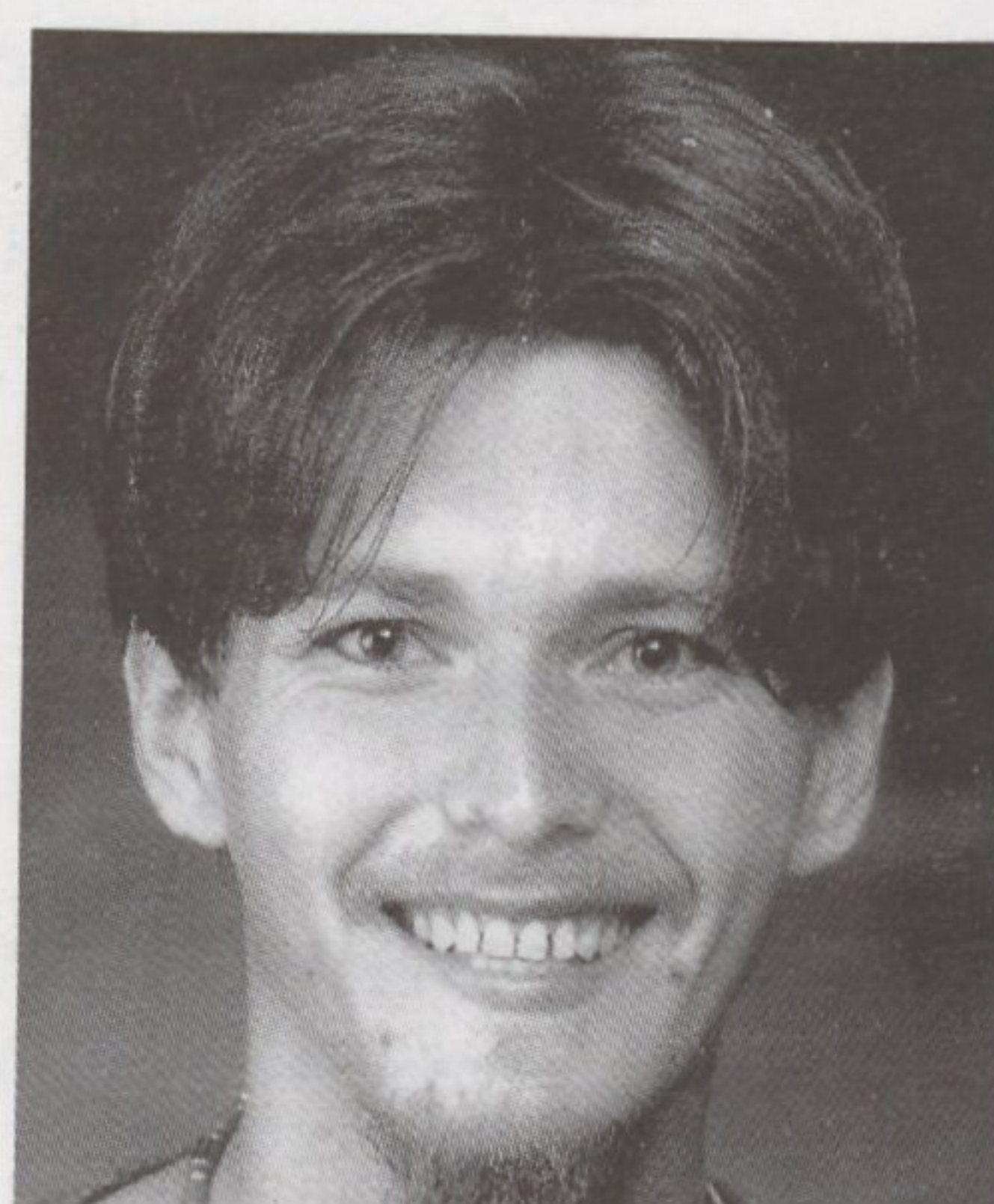
**ABBY PARKER**  
*Ann Worcester*

A native of Charlotte, NC ABBY is returning for her sixth "Unto These Hills" season. She has a BA from Greensboro College and has worked in theatre in Sacramento, Ca. for three years. Her hope is to be a Traditional Chinese Medicine Practitioner, and the next American Idol. She credits her family for helping her realize her dreams.



**CYLIS WILSON**  
*Lewis Cass*

This 24 year old Ole Miss BFA graduate from Nacogdoches, TX returns for a second season. He has represented the US at ICPNA's first annual international play festival (Lima, Peru), played Niemetz in the "Crown of Thunder" world debut, and performed for a year as a member of the Improve Comedy Troupe Hooligans.

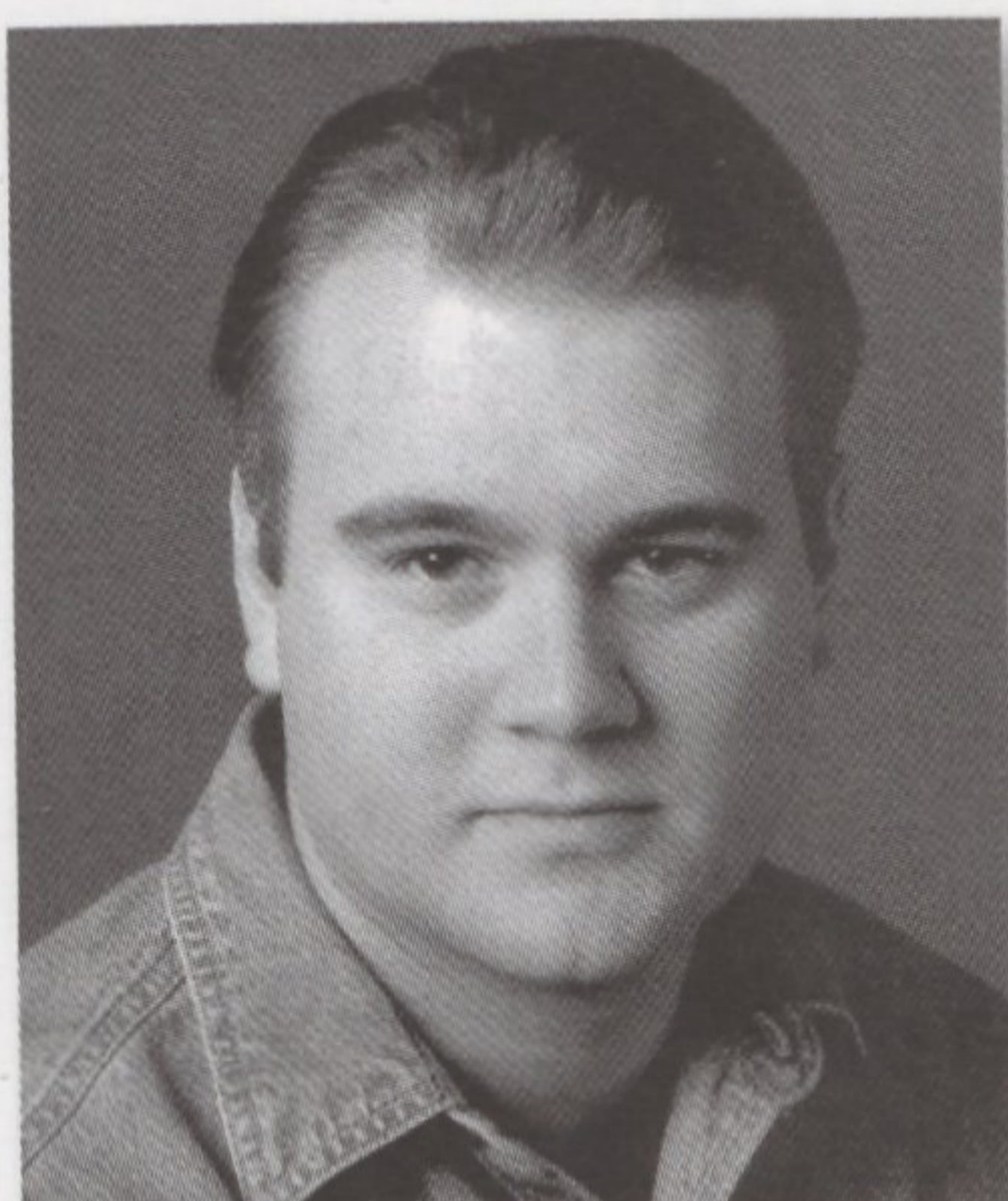


# CHARACTERS

## JOSHUA D. ELLIS

### *John Ross*

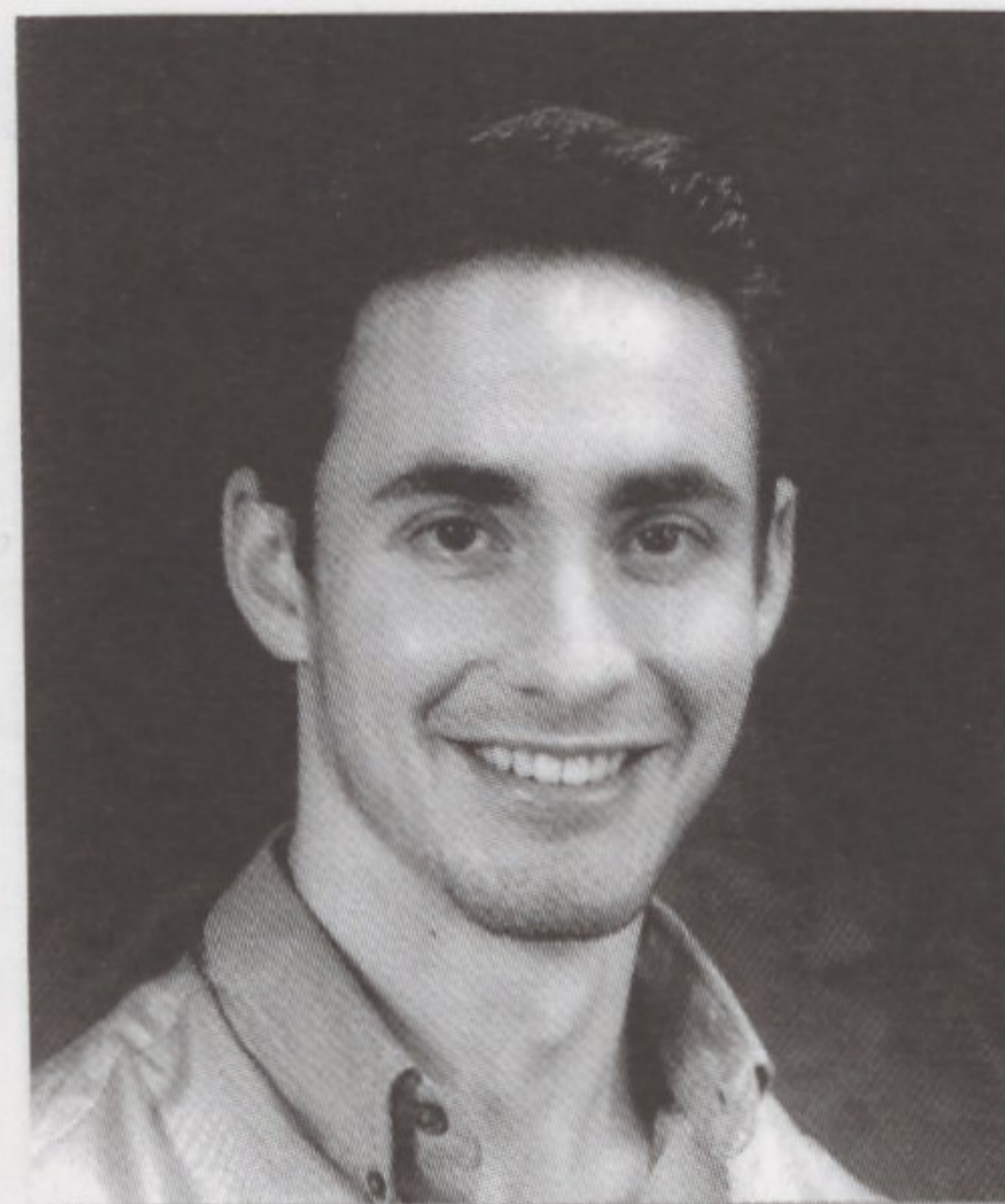
This is JOSH's fifth season with "Unto These Hills". Josh attended Western Carolina University where he studied Theatre, and was recently seen in Western Carolina's stage company productions of "Cabaret" and "Sunshine Boys". He has been on a national tour this year with Theatre Four of Richmond, VA. He appreciates support of family and friends.



## MATTHEW FREY

### *Tecumseh*

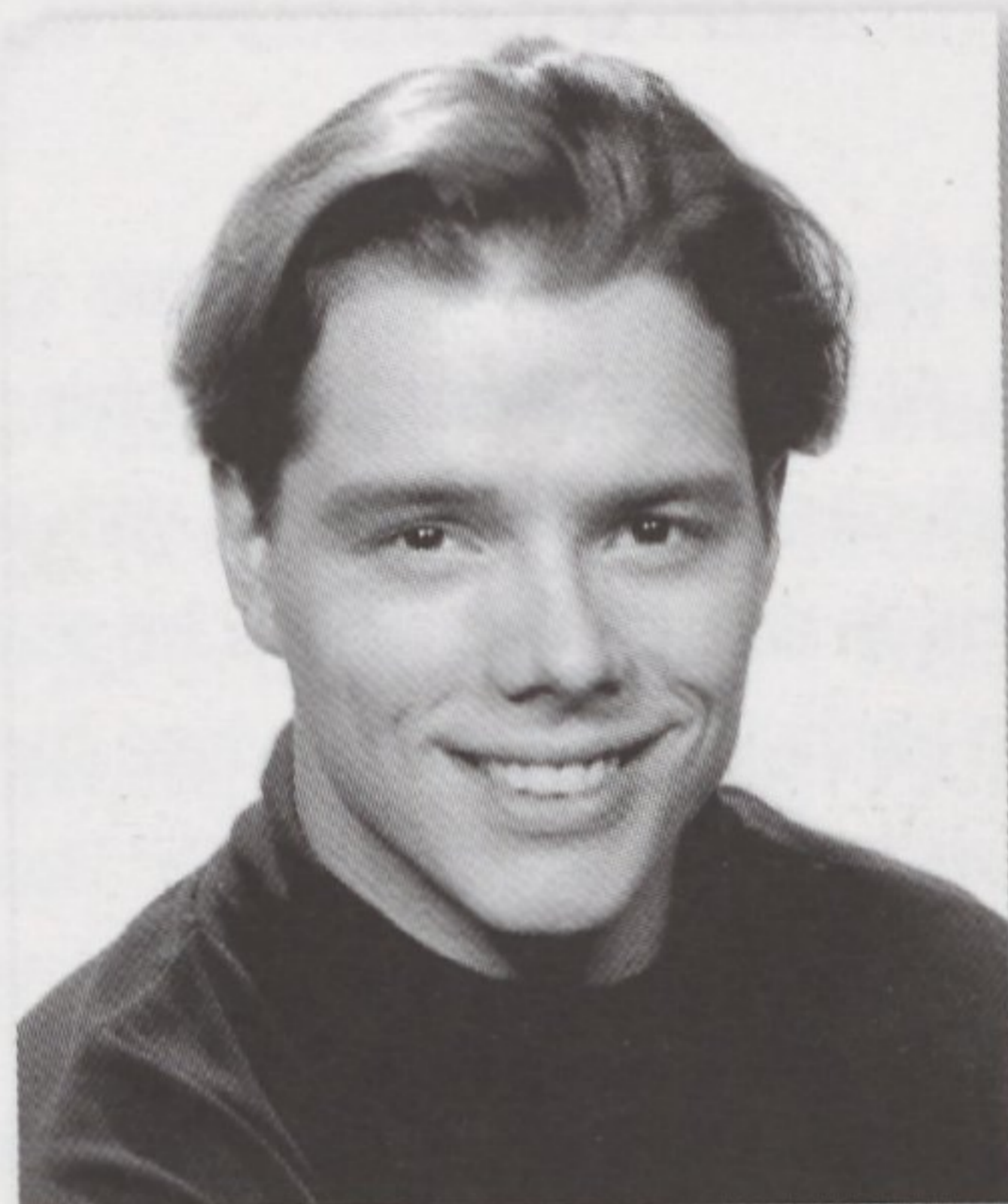
A native of Missouri, MATTHEW began theatre in high school and then into college at Southeast Missouri State University where he is pursuing a BA in Theatre. His main passion is film and TV work. This is his first professional theatre experience, and he is pleased to be in the cast of "Unto These Hills".



## TRAVIS KELLEY

### *Andrew Jackson*

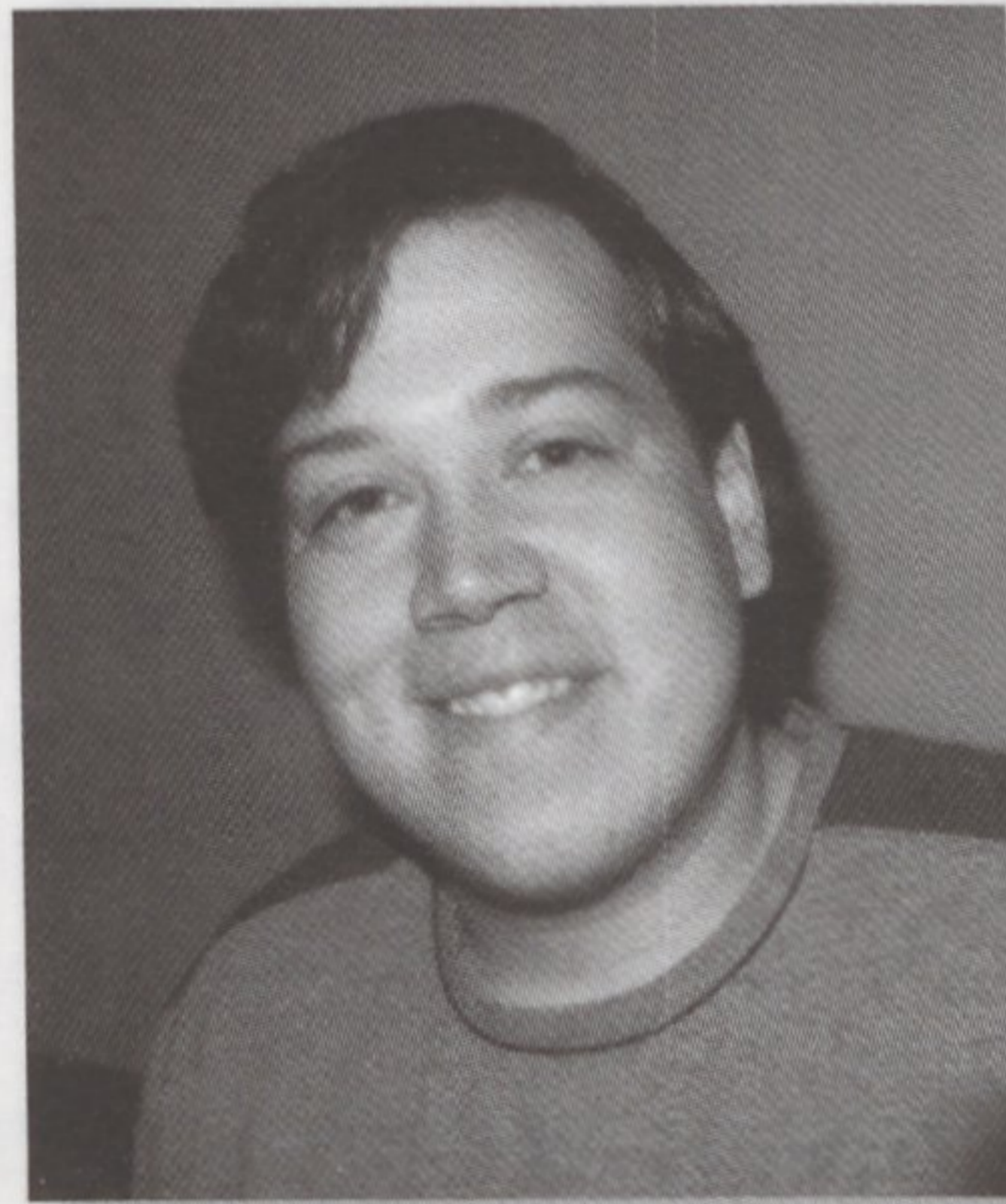
TRAVIS is happy to return to "Unto These Hills" in the role of Andrew Jackson. In previous years he has been seen in the roles of Sam Worcester, Sam Houston and Mr. Reed. During the past year he has toured the world with Poetry Alive and Theatre IV, and now makes his home in Asheville, NC.



## SAM SHERBOURNE

### *Daniel Webster*

SAM is in his first Cherokee season. He currently attends Indiana University of Pennsylvania, Indiana, PA where he is a Junior Theatre major. He has been seen in such roles as Nurse/Tybalt in "Shakespeare's R & J", Richard in "Fuddy Meers" and Dogberry in "Much Ado About Nothing".



## D. KEITH BEST

### *William Henry Harrison*

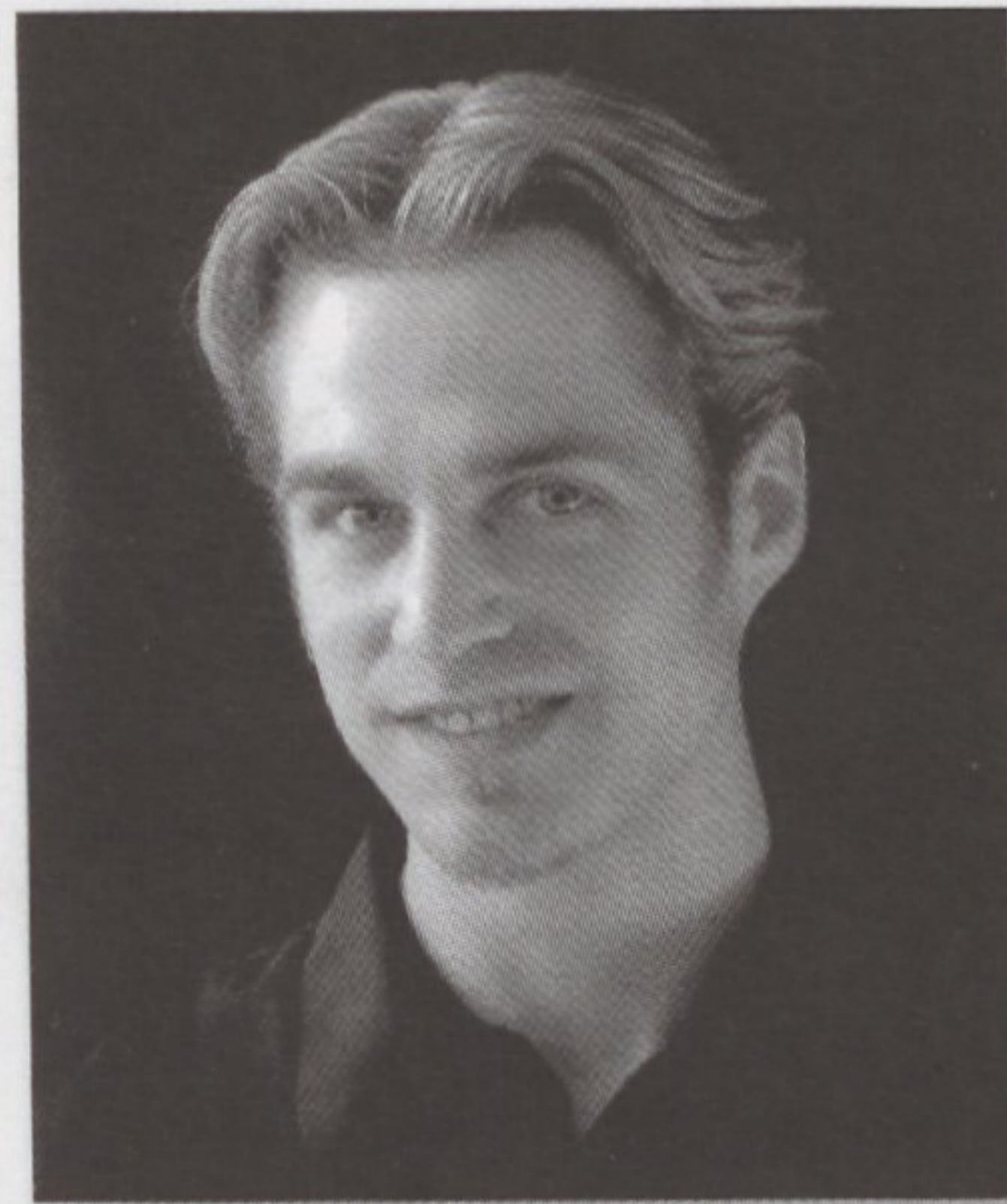
A veteran of 15 years with the drama, KEITH returns in the role of Wm. Henry Harrison and serving as Assistant Costume Shop Manager. He has previously been seen in the role of Sequoyah. A native of Florence, SC he is an Associate Professor of Theatre at Francis Marion University. Acting credits include New Harmony Theatre, Music Theatre of Louisville and Jekyll Island Musical Theatre.



## JONATHAN P. TATUS

### *Lieutenant*

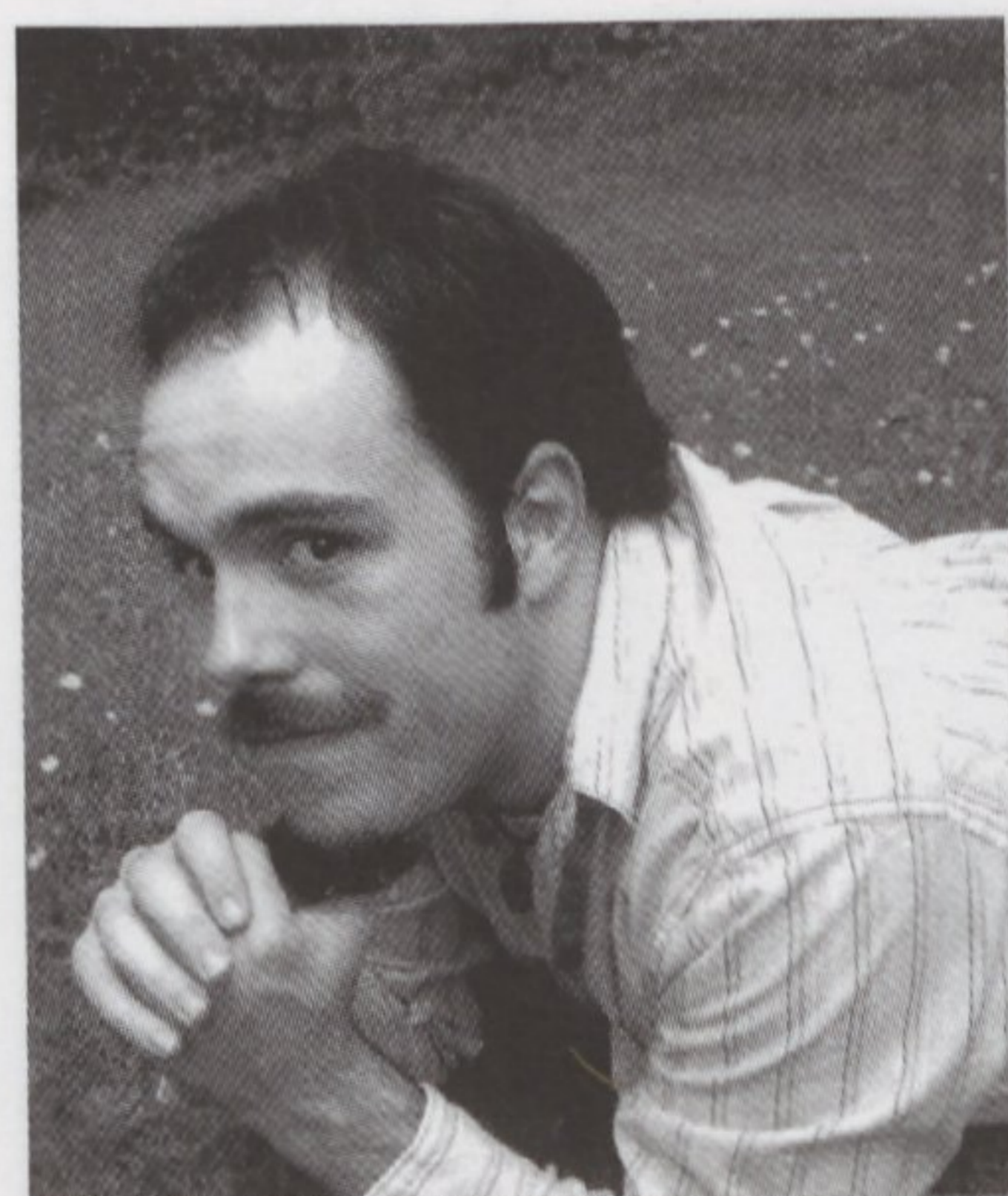
In his third season with the Drama, JONATHAN assumes the role of The Lieutenant and is a member of the Dance Company for the third year. Prior to his tenure with the Drama he worked with the show's choreographer, Ms. Atha, aboard a cruise ship. In addition to being a member of the dance company he has also understudied the role of Suyeta.



## NICHOLAS THOMPSON

### *White Path*

NICK is in his third year with "Unto These Hills", and his first in the role of White Path. He has previously appeared as Monk. He currently attends Georgia College and State University in Milledgeville, GA where he is majoring in performance.



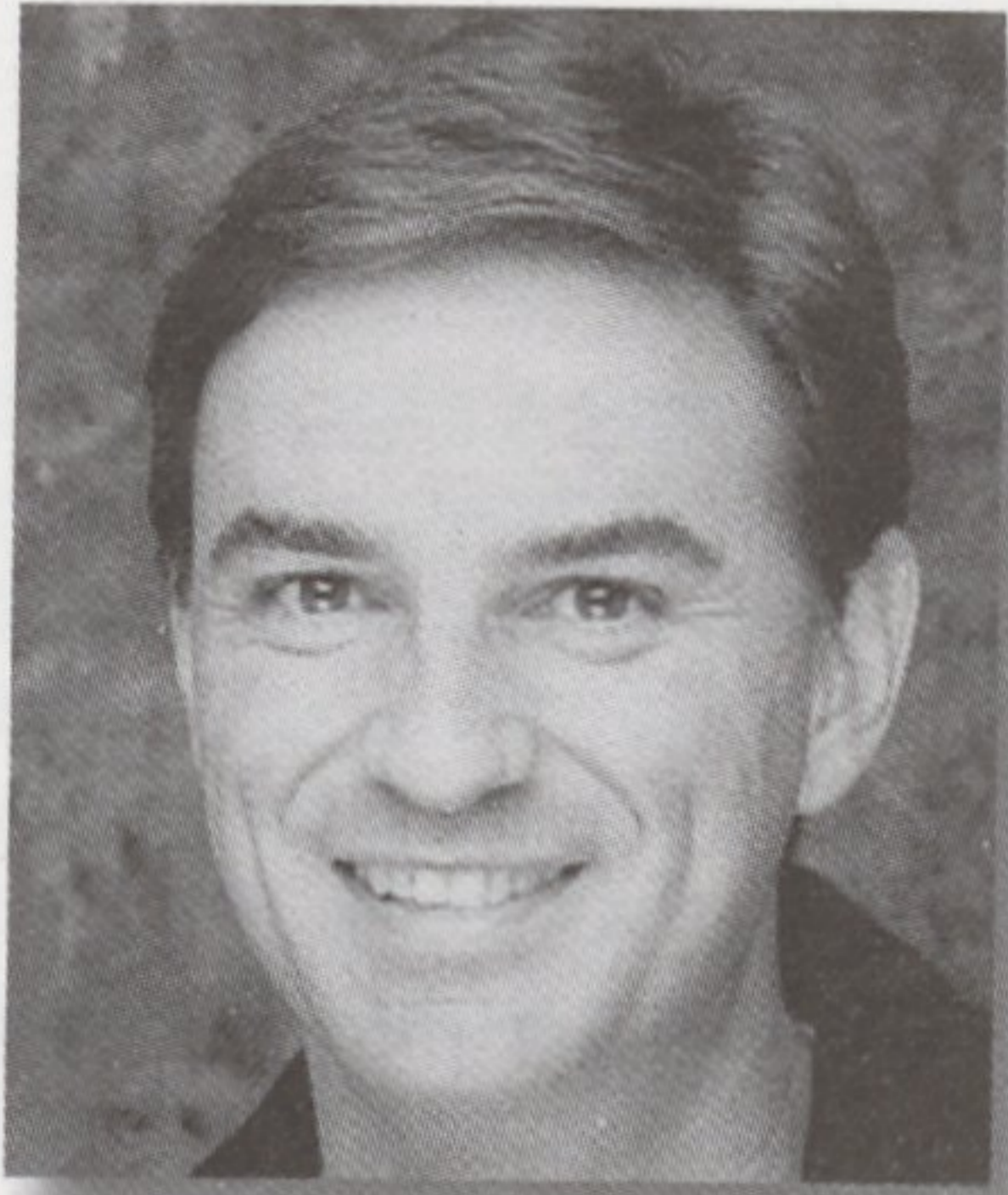
## PHILENIA WALKINGSTICK

### *Nukwadeye*

A member of the Eastern Band of Cherokee, PHILENIA is in her twentieth season at "Unto These Hills". She is currently attending Haskell Indian Nations University in Lawrence, KS, studying theatre, and is active with Haskell's Thunderbird Theatre. Her credits include "Songs of Life", "Threads" and "Weaving the Rain". A most recent performance was as Kelly Henhawk in Bruce King's "Calling from the Smoke".



# THE MUSIC



## MUSICAL DIRECTOR McCRAE HARDY

For 29 years, the man principally responsible for the Drama's thrilling music has been McCRAE HARDY, one of North Carolina's most talented musicians. The original score for *Unto These Hills* was written by Dr. Jack Frederick Kilpatrick, a Cherokee. Hardy has completely rescored the music for full orchestra and recorded it under his direction. The new score greatly enhanced the dramatic power of the production. He also arranged and recorded music for the new Cherokee wedding scene which was added in 1999. Hardy has for nineteen years served as Musical Director for the North Carolina Theatre in Raleigh and recent shows include *"My Fair Lady"* and *"Funny Girl"*. McCrae is the recipient of the Raleigh Medal of Arts.



## CHOREOGRAPHER AND MRS. PERKINS PAM ATHA

Foster Fitz-Simons, a member of Ted Shawn and His Men Dancers in the 1930s, choreographed the original dances for the Drama in 1950. At that time dance was evolving into the art form we enjoy today. PAM ATHA is proud to carry on this rich modern dance tradition, with respect to and being influenced by her research for traditional Native American dance. This is her 23rd season as Choreographer and sixth in the role of Mrs. Perkins. Pam resides in Nashville, Tennessee, where she teaches and directs in addition to performing artist work. Her recent shows include *"Nunsense"*, *"The Vagina Monologues"*, *"A Soldier's Tale"*, *"Animal Farm"*, and *"Hooray for Holidays"* in Grand Geneva, Wisconsin.

One of the most colorful elements of *Unto These Hills* is dance, ranging from the traditional Cherokee marriage ceremony, choreographed and accompanied by flute music,

# THE DANCE



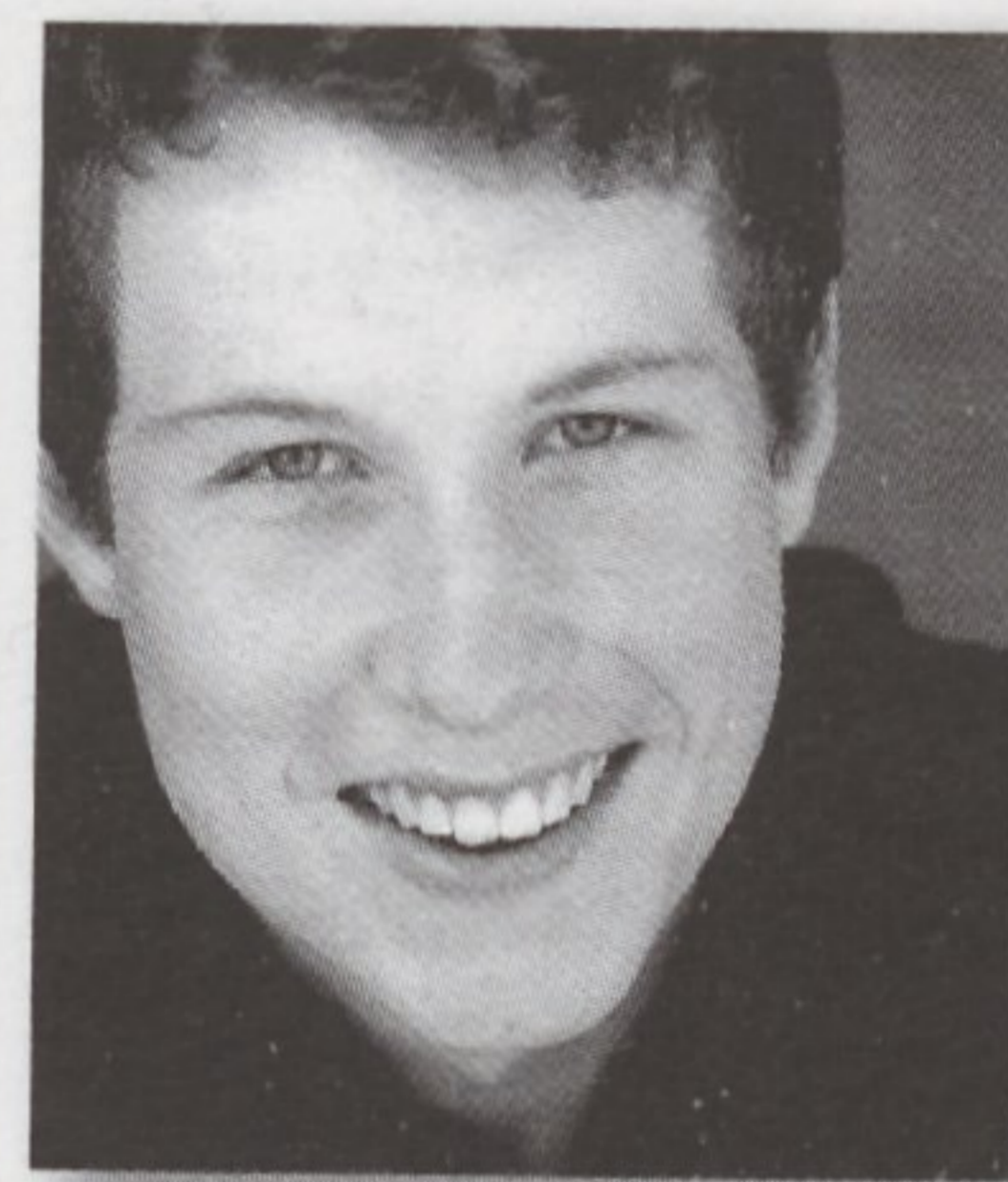
Meg Bailey



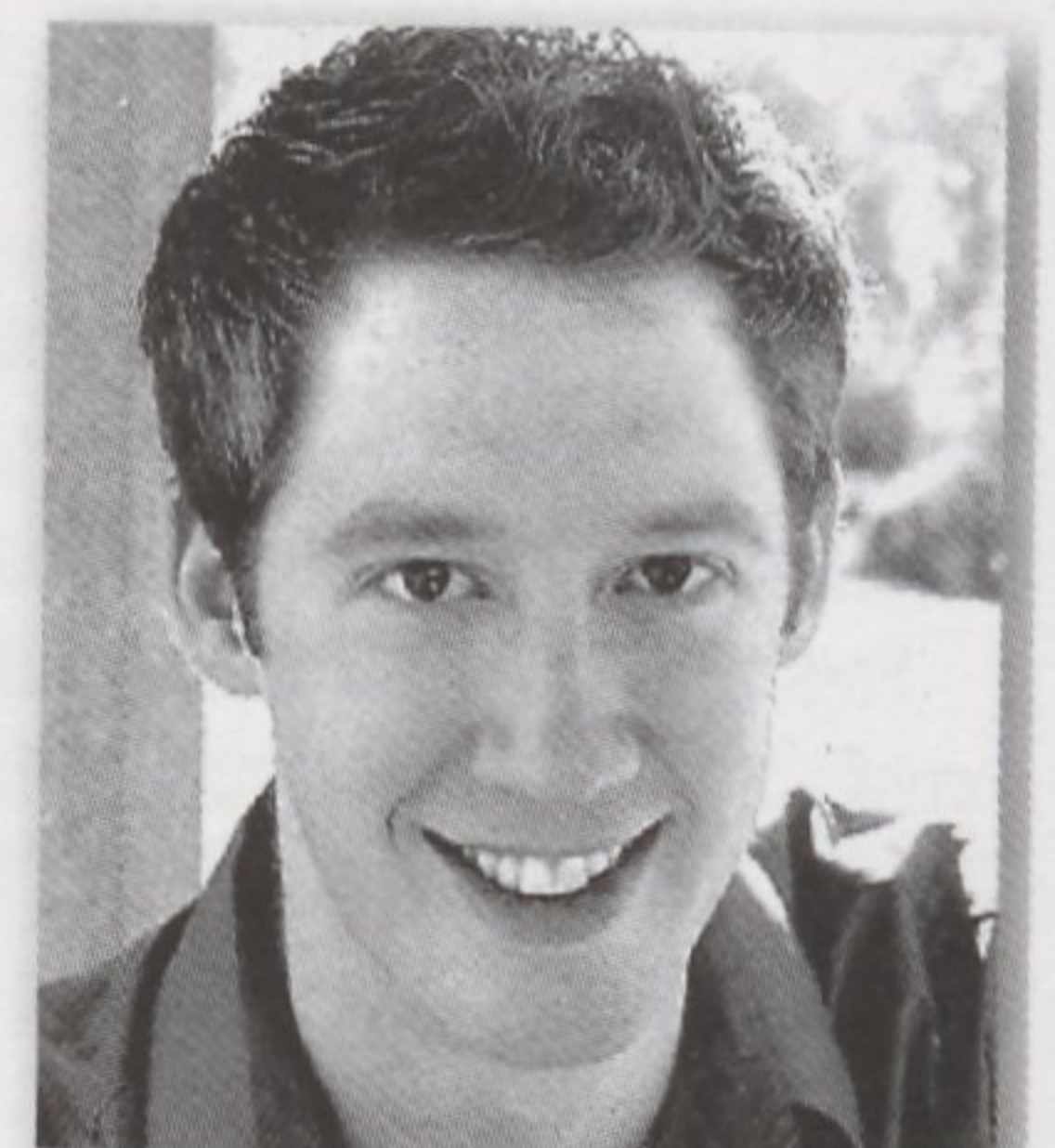
Lindsay Crabtree



Lindsay Leigh Davis



Joshua Donahue



Chad Fortenberry



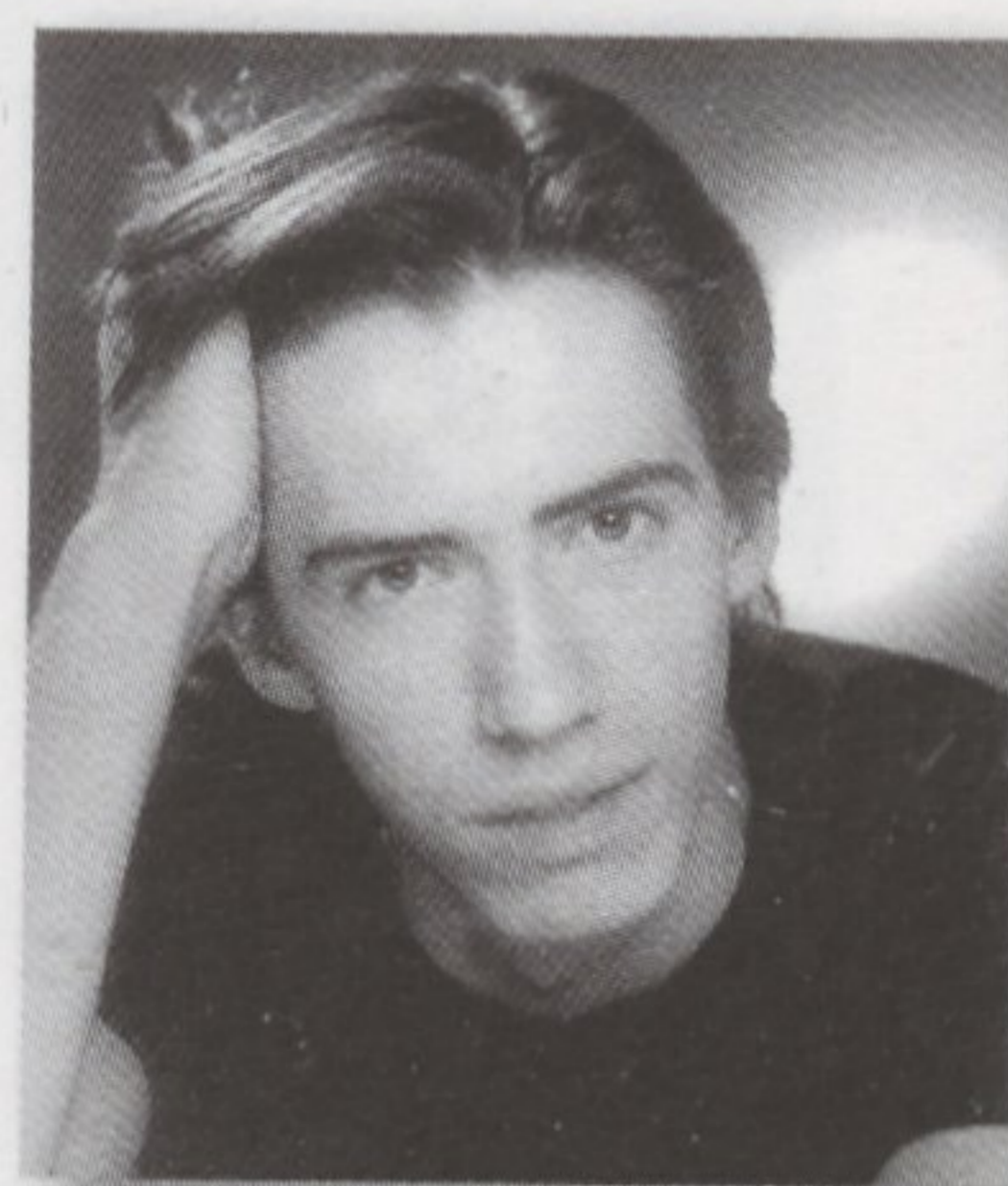
Courtney Foster



Rebecca Gerson



Kristi Harrison



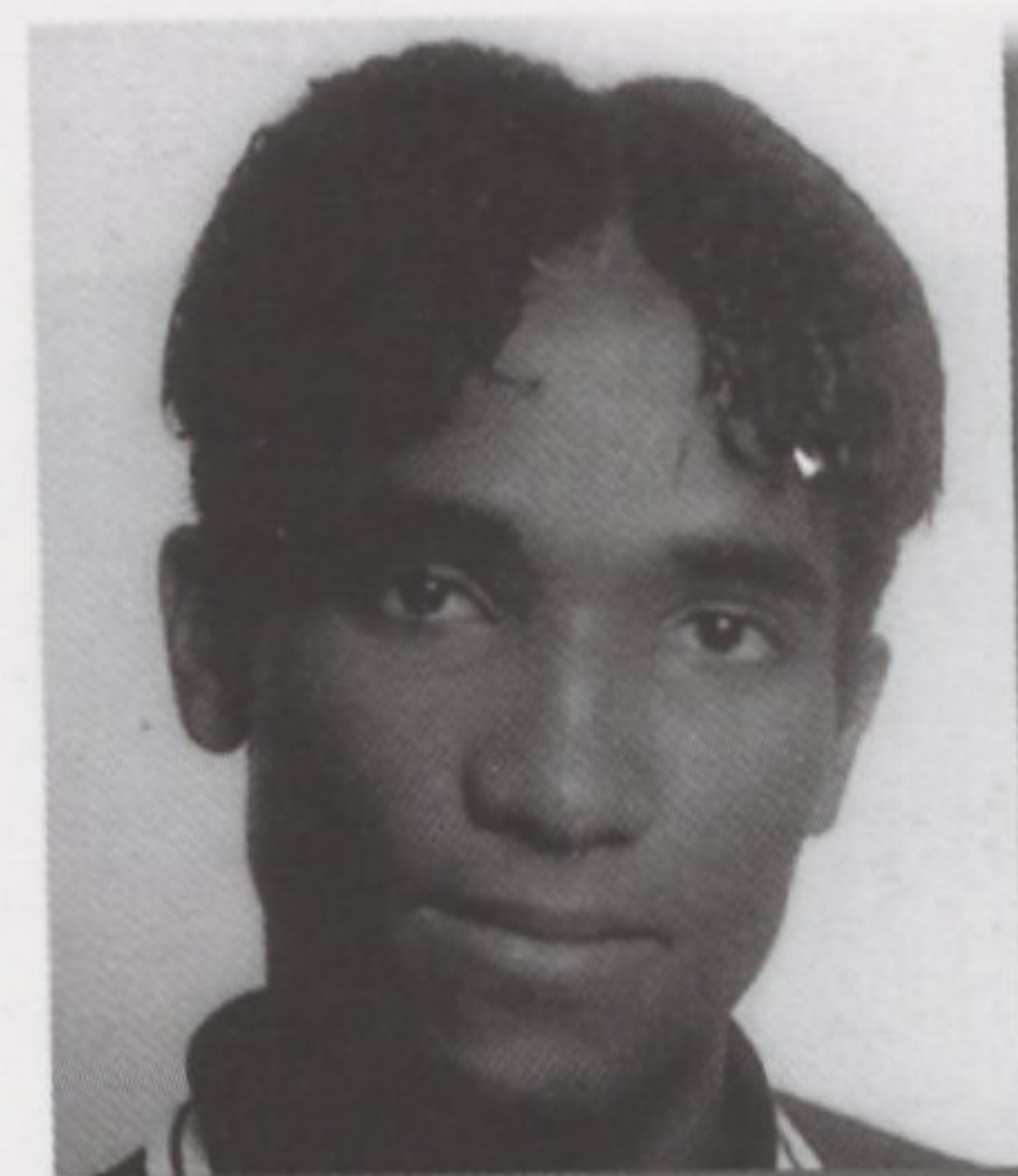
Vaughn M. Irving



Stephanie Johnson

## EAGLE DANCER AND DANCE CAPTAIN DEMETRIUS GRESHAM

This is DEMETRIUS' 6th season with "Unto These Hills". After two years as Eagle Dancer understudy, this is his second year as Lead Eagle Dancer. This Georgia native attended Valdosta State University, where he was a dance major. He has performed in productions from Florida to New Hampshire. Recent favorites include "Crazy For You" and "West Side Story".



## ASSOCIATE CHOREOGRAPHER ROSI BECKMAN

ROSI is excited to be returning for her tenth season with "Unto These Hills". She received her BS in Education at Florida State University where she danced with the Tallahassee Ballet. Since college, Rosi has choreographed/acted many shows including "The Music Man", "Meet Me in St. Louis", "Godspell", and "Big River". In addition, she also enjoys designing lights, traveling and teaching her fifth graders in Atlanta, Georgia about the Cherokees.



# CE COMPANY

to the savage primitive excitement of the famed Eagle Dance.  
The skillful performers who comprise the dance company also provide the dynamics for the important crowd scenes.



Steve Jones



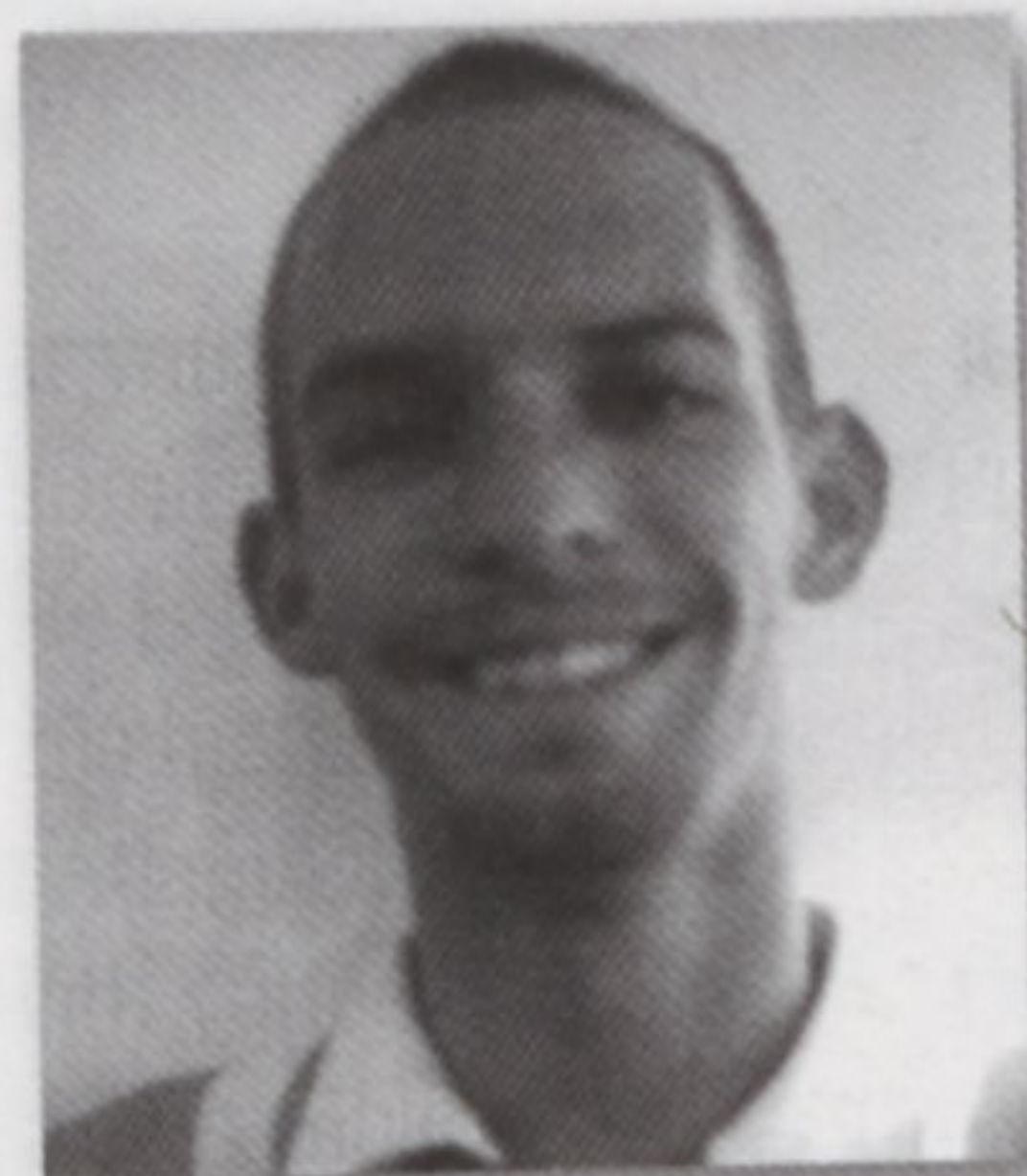
Shiloh Klein



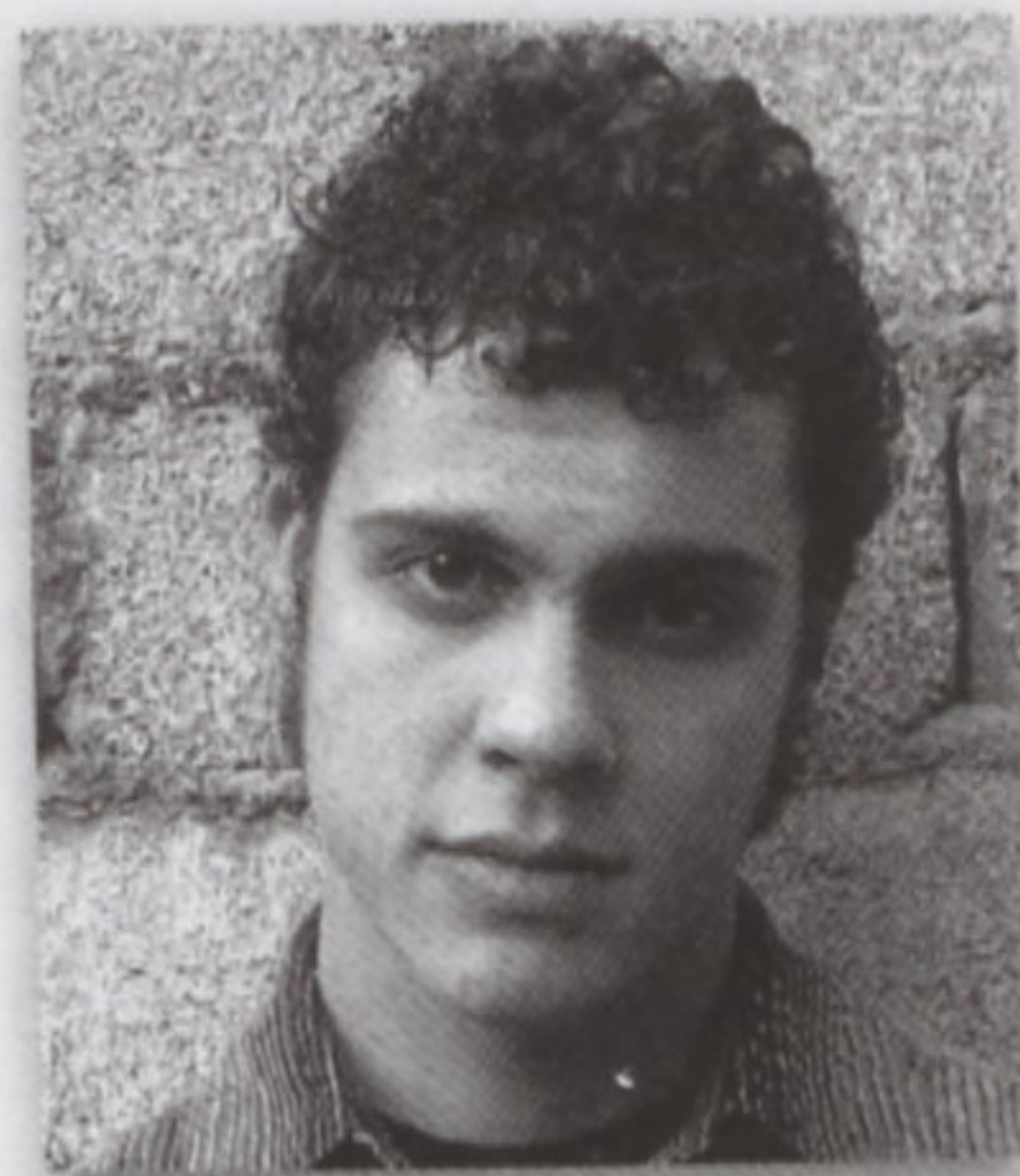
Stephen Ryan Loch



Nina Marie Madsen



David Ricklick



Everett Tarlton  
Dancer & Styeta  
Eagle Dancer Understudy

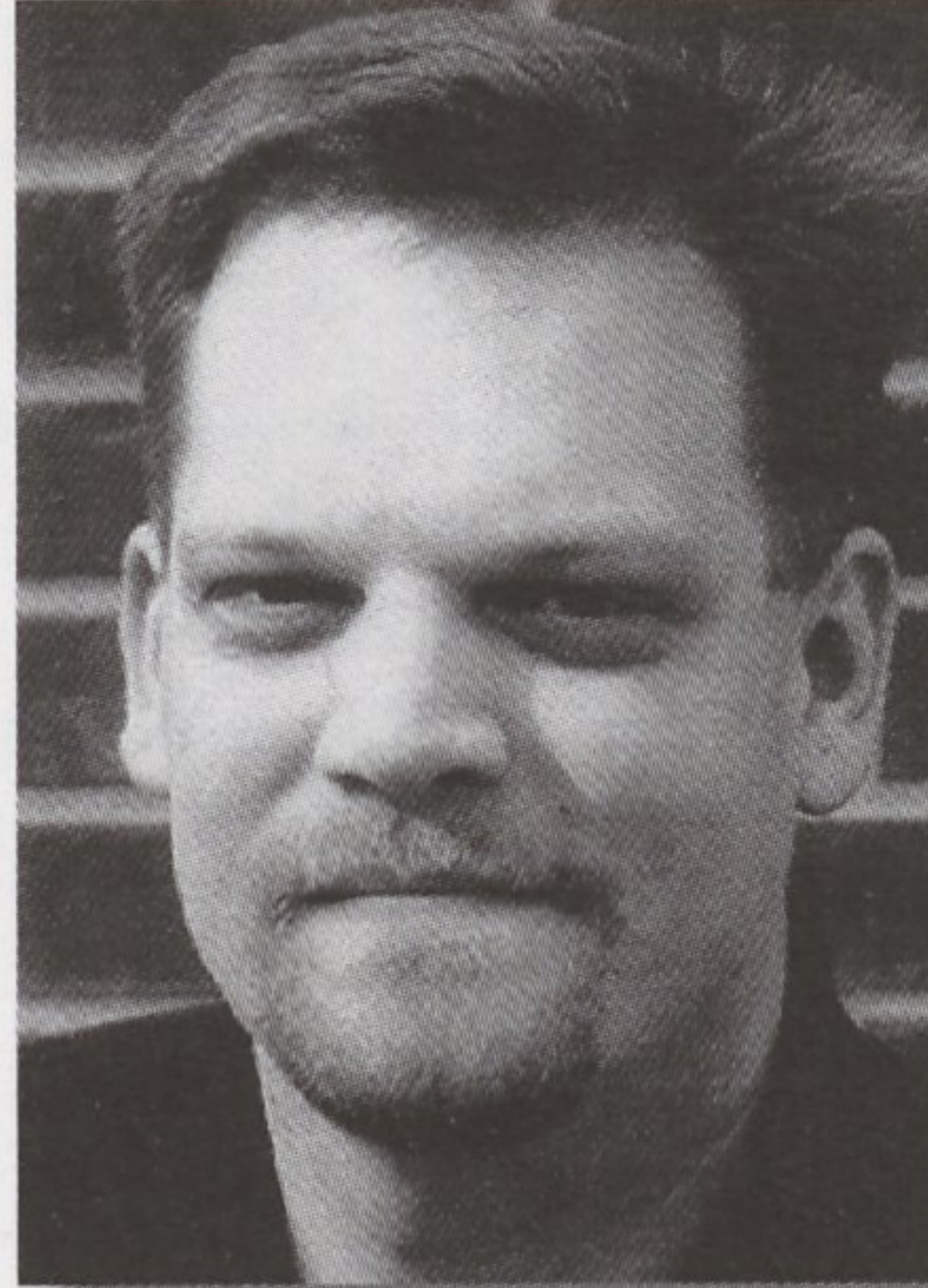


# THE PRODUCTION STAFF



**MICHAEL CARVER**  
*Technical Director*

MICHAEL is returning to Cherokee for his eleventh season. Previously he has served as a sound board operator, electrician, and Associate Technical Director. He makes his home in Raleigh, N.C. where he is Master Electrician for the Carolina Ballet and Lighting Designer for Duke Dance. He also works with the North Carolina Theater, The Magic of Jim Passee' and The Georgia Ballet. He owns and operates Wolfman Productions, a lighting and sound company.



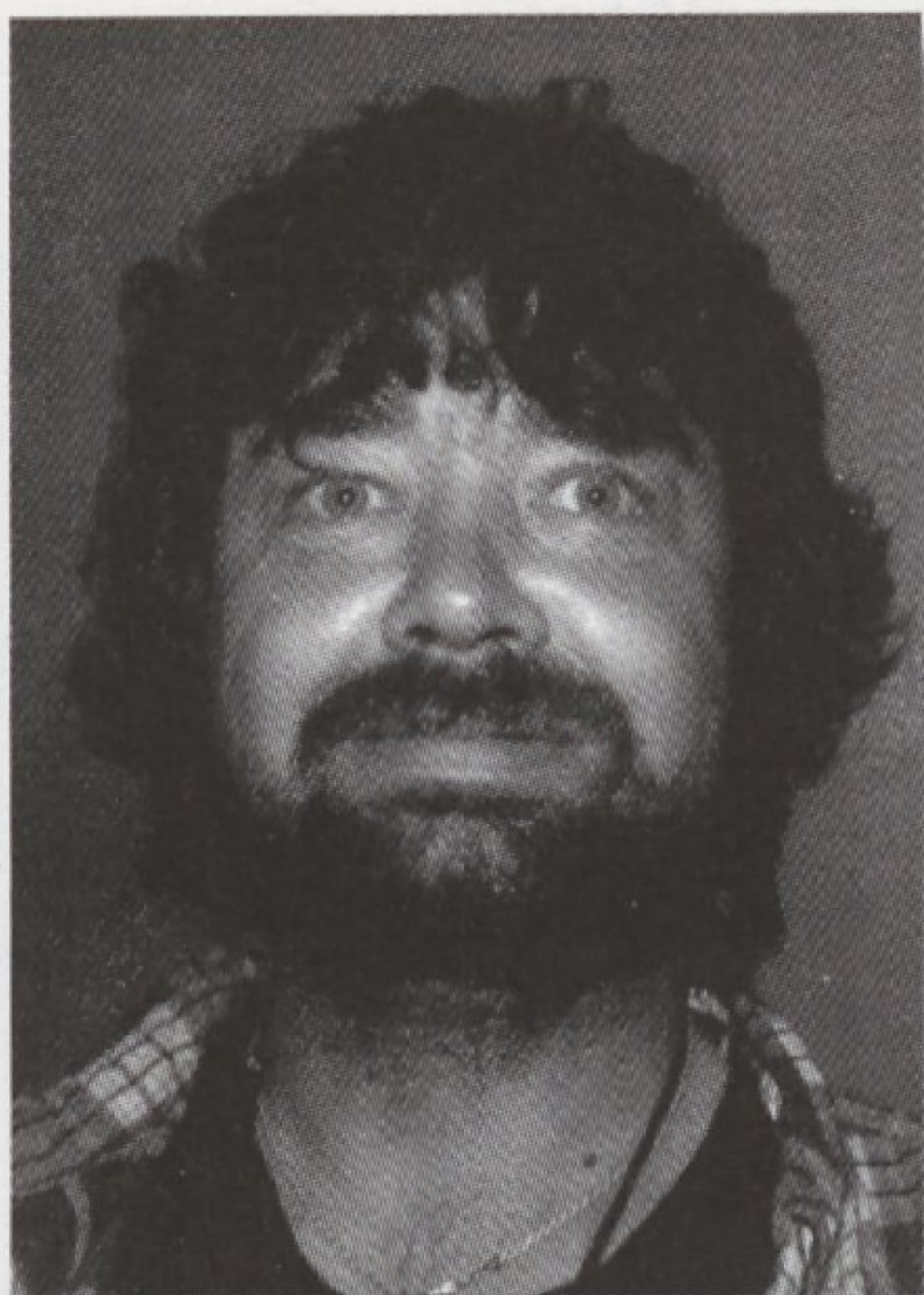
**TODD CAMPBELL**  
*Sound Designer*

This is CAMPBELL's sixteenth season with the drama and he is proud to be overseeing the incorporation of a brand new sound system this summer. Todd holds an MFA in Technical Theatre Production from UNC-Chapel Hill, and has done extensive freelance lighting and sound with various industrial, theatrical and dance companies in the southeast including PlayMakers Repertory Company in Chapel Hill.



**MICHAEL BERG**  
*Costume Designer*

This is MICHAEL's eighth Cherokee season. In previous years he has been seen in the roles of Sequoyah and Wm. Henry Harrison. He makes his home in the San Francisco Bay area, and is currently employed by Walnut Creek Center Repertory Company. He has done Theatre work with Marin and Guerrilla Shakespeare Companies, Theatre Rhinoceros and the College of Marin.



**RANDY J. BERRY**  
*Associate Technical Director*

RANDY is returning for his 13th Cherokee season, and his first season as Associate Technical Director. For many years he served as Master of Properties, the job of designing and maintaining the many stage properties used in the production. During the off season he serves as technical director for the School of Arts & Humanities, Elizabeth City State University.



**KELLI PENDLETON**  
*Costume Shop Manager*

KELLI is returning for her 8th season with the Drama, her third as Costume Shop Manager. She was cast as Nukwadeye for five summers, but will be seen in the role of Storekeeper this season. A Louisville, KY native she now resides in Atlanta, GA where she has worked with such theatres as Georgia Ensemble and Neighborhood Playhouse; also Habima Theatre, which casts mostly developmentally disabled adults.



**JASON LOAR**  
*Sound Board Operator*

JASON is returning to "Unto These Hills" after an eight year absence. He is currently the lighting and sound designer for the Springer Opera House in Columbus, GA. Jason has recently completed a four month tour with the Springer Theatre on Tour production of "Cotton Patch Gospel".

# FF & TECHNICAL CREW



**CHAD McARVER**  
*Lighting Designer*

CHAD has been Lighting Designer for such Off Broadway productions as the New York Shakespeare Festival's *"The Gypsy and the Yellow Canary"* and the American Place Theatre's *"Stonewall Jackson's House"*. On Broadway he has been Assoc. Lighting Designer for *"Minelli On Minelli"* and Harold Prince's production of *"Parade"*. He was Scenic Designer for *"Hugh Jackman, In Time"* at the Wynn Hotel Grand Opening in Las Vegas, and Associate Scenic Designer for the Broadway programs of *"Caroline of Change"*, *"Elaine Stritch at Liberty"* and *"Top Dog Underdog"*. He is an Assistant Professor of Lighting and Scenic Design at Fordham University Lincoln Center.



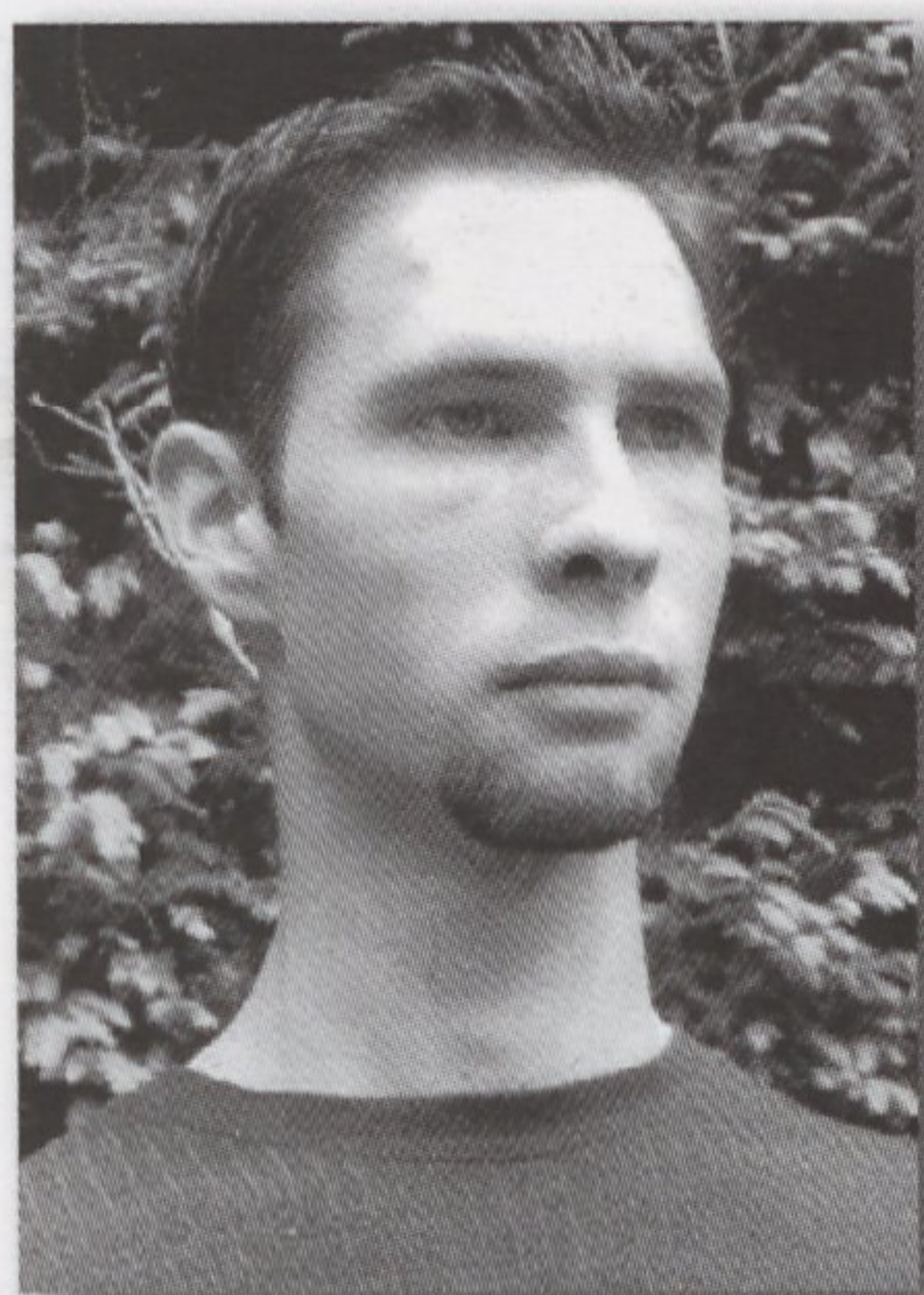
**JACOB ASHWORTH**  
*Master Electrician*

JACOB moves into the position of Master Electrician during his third Cherokee season. A native North Carolinian, he is a graduate of UNC-Chapel Hill, with a degree in Dramatic Art, specializing in technical theatre. Previous experience includes Playmakers Repertory Company and the Georgia Ballet. In off season he is currently working with Georgia Ensemble Theatre as technical director and master electrician.



**MARGARET CARVER**  
*Production Stage Manager*

MARGARET Carver is in her fourteenth season with the Drama. It is her fifth year as Production Stage Manager, after several seasons as Associate Stage Manager. She makes her home in Raleigh, North Carolina where during the past two seasons she has stage managed for the Carolina Ballet. In Atlanta, Georgia she has stage managed for the Essential Theater and the Horizon Theater.



**STEVEN S. THOMPSON**  
*Associate Stage Manager*

This is STEVEN's fifth year with "Unto These Hills", and his first summer as an Associate Stage Manger. He is happy to return to Cherokee after his hiatus in 2004. Steven resides in Atlanta, GA where he has worked with various theatres such as Georgia Ensemble Theatre and the Essential Theatre.



**JODI E. SILVER**  
*Associate Stage Manager*

JODI is a native Atlantan and has been Program Director for Camp Alterman for two seasons. She has worked extensively with the Doraville Arts Theatre and Habima Theatre in Dunwoody, GA. This is her first season with "Unto These Hills".



**LAURIE MILLER PETERSEN/  
EDWARD JOSEPH WHEELER**  
*Fight Choreographers*

Founders of Fight Builders, they direct and perform fight and action sequences for film, television and stage, and teach stage combat at all levels. They have stunt doubled and coordinated for numerous daytime dramas, as well as Viacom and Britney Spears. Credits include twenty-one films, twenty-two television shows and over sixty stage productions.

# THE CAST OF

Chief of the Cherokee, 1540  
*Lewis Bird\**  
 Queen of Cofaltechequi  
*Brooke Harrison*  
 HERNANDO DE SOTO  
*Kendall Kiker*  
 JUNALUSKA  
*Emmett Furrow*  
 DROWNING BEAR  
*Darren Marshall*  
 TECUMSEH  
*Matthew Frey*  
 WHITE PATH, WAR CHIEF  
 OF THE CHEROKEE  
*Nicholas Thompson*  
 JOHN ROSS, PRINCIPAL  
 CHIEF OF THE CHEROKEE  
*Joshua D. Ellis*  
 SEQUOYAH  
*Bill Murphey*  
 TSALI  
*Stephan Walkingstick\**  
 WILANI  
*Brooke Harrison*  
 LEWIS CASS  
*Cylis Wilson*  
 ANDREW JACKSON  
*Travis Kelley*  
 SAM HOUSTON  
*Bobby Labartino*  
 MRS. PERKINS  
*Pam Atha\*\**  
 EAGLE DANCER  
*Demetrius Gresham*

EAGLE DANCER UNDERSTUDY  
*Everett Tarlton*  
 MONK  
*Adam Bass*  
 STOREKEEPER  
*Kelli Pendleton*  
 MR. REED  
*Brad McKenzie*  
 REV. SCHERMERHORN  
*Bill Murphey*  
 WILL THOMAS  
*Brian Holman*  
 ELIAS BOUDINOT  
*Lewis Bird\**  
 ANN WORCESTER  
*Abby Parker*  
 SAM WORCESTER  
*Kendall Kiker*  
 NUKWADEYE,  
 WIFE OF DROWNING BEAR  
*Philenia Walkingstick\**  
 SUYETA  
*Everett Tarlton*  
 NUNDAYELI,  
 DAUGHTER OF TSALI AND WILANI  
*Rebecca Faith Snow\**  
 DANIEL WEBSTER  
*Sam Sherburne*  
 MAJOR DAVIS  
*Frank Roberts*  
 LIEUTENANT  
*Jonathan Tatus*  
 CONSTABLE  
*Bill Murphey*

DEPUTY  
*Travis Kelley*  
 SERGEANT  
*Kyle Rea*  
 DRUNKEN SOLDIER  
*Joshua D. Ellis*  
 LESS DRUNKEN SOLDIER  
*Cylis Wilson*  
 WILLIAM HENRY HARRISON  
*D. Keith Best*  
 MRS. WM. HENRY HARRISON  
*Kelli Pendleton*  
 DOCTOR  
*Brad McKenzie*  
 GEORGE PERKINS  
*Frank Roberts*  
 TSALI'S SONS  
*David Taylor\**  
*Salvador Taylor\**  
*Gatlin Cruz\**  
 CHIEF'S SONS (SCENE 1)  
*David Littlejohn\**  
*Anthony Locust\**  
 SHAWNEE WARRIORS  
*Jeremy Hyatt\**  
*Xavier Ledford\**  
 CREEK WARRIORS  
*Jonathan Tatus*  
*Everett Tarlton*  
*David Ricklick*  
*Vaughn M. Irving*  
*Steve Jones*  
*Chad Fortenberry*  
*Stephen Ryan Loch*  
*Joshua Donahue*

*Rebecca Gerson*  
*Shiloh Klein*  
*Nina Marie Medsen*  
*Kristi Harrison*  
 TSAWASI  
*Carmen Robles\**  
 LOITERERS (SCENE 6)  
*John R. Delamar, Jr.*  
*Timothy Reynolds*  
*Jesse Hinson*  
 CAMPFIRE SOLDIERS  
*Andrew Cogswell*  
*Timothy Reynolds*  
*Jesse Hinson*  
 INDIAN YOUTHS  
 AND EAGLE DANCERS  
*Joshua Donahue*  
*Chad Fortenberry*  
*Vaughn M. Irving*  
*Steve Jones*  
*Bobby Labartino*  
*Stephen Ryan Loch*  
*David Ricklick*  
*Everett Tarlton*  
*Jonathan Tatus*  
 INDIAN MAIDENS  
*Rosi Beckman*  
*Meg Bailey*  
*Lindsay Crabtree*  
*Lindsay Leigh Davis*  
*Courtney Foster*  
*Rebecca Gerson*  
*Kristi Harrison*  
*Stephanie Johnson*  
*Shiloh Klein*

*Nina Marie Madsen*  
 PRE-SHOW MUSICIANS  
*Pam Atha\*\**  
*Sabrina Frantz*  
*Rebecca Gerson*  
*Abby Parker*  
*Summer Wiseman*  
*Jodi Silver*  
*Joshua Donahue*  
*Brian Holman*  
*Stephen Ryan Loch*  
*Bill Murphey*  
*Everett Tarlton*  
*Jonathan Tatus*  
 SPANISH SOLDIERS  
*Travis Kelley*  
*Adam Bass*  
*Kyle Rea*  
*Andrew Cogswell*  
*Jesse Hinson*  
*Sam Sherburne*  
*Timothy Reynolds*  
*Brad McKenzie*  
*John R. Delamar, Jr.*  
*Cylis Wilson*  
 U.S. SOLDIERS  
*Kendall Kiker*  
*Adam Bass*  
*Kyle Rea*  
*John R. Delamar, Jr.*  
*Andrew Cogswell*  
*Jesse Hinson*  
*Sam Sherburne*  
*Timothy Reynolds*  
*Brad McKenzie*



# F CHARACTERS

Nicholas Thompson  
 Joshua D. Ellis  
 Matthew Frey  
 Travis Kelley  
 Cylis Wilson  
 INDIAN VILLAGERS  
 AND COUNCIL CHIEFS  
 Annie Arch\*  
 Dani Buchanan  
 Jarrett Crowe\*  
 Alberto Cruz\*  
 Brenda Cruz\*  
 Gatlin Cruz\*  
 Lidia Flores\*  
 Till Flores\*  
 Cheyenne Flying\*  
 Melissa Belle Garcia\*  
 Helen Gloyne\*  
 Courtney Hornbuckle\*  
 Bryce Hicks\*  
 Stefany Hicks\*  
 Danielle Hornbuckle\*  
 Lindsay Hornbuckle\*  
 Lizzie Hull\*  
 Jeremy Hyatt\*  
 Gavin Kalonaheskie\*  
 Dalton Ledford\*  
 Joanna Ledford\*  
 Joseph Ledford\*  
 Mike Ledford\*  
 Xavier Ledford\*  
 Skye Littledave\*  
 Mary Littledave\*  
 David Littlejohn\*  
 Anthony K. Locust\*

Mignon Parker\*  
 Allie Penland\*  
 Kerry Penland\*  
 Carmen Robles\*  
 Alyssa Sampson\*  
 Frances Sequoyah\*  
 Sharon Sequoyah\*  
 Jennifer Marie Smith\*  
 Rebecca Faith Snow\*  
 Damian Solis\*  
 Lupe Solis\*  
 Jabby Solis\*  
 Reyna Solis\*  
 David Taylor\*  
 Mary E. Taylor\*  
 Salvador Taylor\*  
 Sonia Taylor\*  
 Storm Toineeta\*  
 Christy Wachacha\*  
 Alfred E. Welch\*  
 Shirley W. Welch\*  
 Angelo West\*  
 Vivian S. West\*  
 Richard Williams\*  
 Tyler James Williams\*  
 Seger Williams, Sr.  
 Elizabeth Ann Wolfe\*  
 Tsa-Ni Youngdeer\*

THE  
 PRODUCTION STAFF  
 PRODUCTION DIRECTOR  
 Peter Hardy  
 TECHNICAL DIRECTOR  
 Michael Carver

CHOREOGRAPHER  
 Pam Atha\*\*  
 MUSICAL DIRECTOR  
 McCrae Hardy  
 PRODUCTION STAGE  
 MANAGER  
 Margaret Carver  
 SOUND DESIGNER  
 Todd Campbell  
 MASTER ELECTRICIAN/  
 LIGHTING BOARD OPERATOR  
 Jacob Ashworth  
 LIGHTING DESIGNER  
 Chad McArver  
 COSTUME DESIGNER,  
 Michael Berg  
 FIGHT CHOREOGRAPHER  
 Edward Wheeler  
 Laurie Miller Petersen  
 ASSOCIATE TECHNICAL  
 DIRECTOR  
 Randy J. Berry  
 MASTER OF PROPERTIES  
 William C. Pace III  
 Kyle Rea  
 SOUND TECHNICIAN  
 Beth Mayo  
 Will Miles  
 ASSOCIATE CHOREOGRAPHER  
 Rosi Beckman  
 COSTUME SHOP MANAGER  
 Kelli Pendleton  
 ASST. COSTUME SHOP MANAGER  
 D. Keith Best

ASSOCIATE STAGE MANAGERS  
 Steven Thompson  
 Jodi Silver  
 FIRST ASSISTANT STAGE  
 MANAGER  
 Juanita Hornbuckle\*  
 ASSISTANT STAGE MANAGERS  
 Devan Stevens  
 Kelly Anne Mahaffey  
 CREW CHIEFS  
 Kendall Kiker  
 Travis Kelley  
 DANCE CAPTAIN  
 Demetrius Gresham  
 FIGHT CAPTAINS  
 Emmett Farrow  
 Brooke Harrison  
 CHILD COORDINATOR  
 Melinda Walkingstick\*  
 ASSIST. CHILD COORDINATOR  
 Carrie C. Berry  
 COMPANY NURSE  
 James West\*  
 COSTUME CREW  
 D. Keith Best  
 Sabrina Frantz  
 Brooke Harrison  
 Jenny Green  
 Katherine Herald  
 Abby Parker  
 Summer Wiseman  
 Martha Sampson\*  
 Heather Schroeder  
 Vincent Triana  
 Abby Wurster

STAGE TECHNICIANS  
 Adam Bass  
 Andrew Cogswell  
 Casey Crowe\*  
 John R. Delamar, Jr.  
 Joshua D. Ellis  
 Matthew Frey  
 Mike Ledford\*  
 Brad McKenzie  
 Phillip Owle, Jr.\*  
 Timothy Reynolds  
 Nicholas Thompson  
 Cylis Wilson  
 REHEARSAL PERIOD  
 COSTUME PEOPLE  
 Abigail Wurster  
 Jenny Green  
 REHEARSAL PERIOD  
 ELECTRICIANS  
 Charlie Newsom  
 Sara Botelho

Music for SCENE 1 dance  
 performed by the UNC-  
 Chapel Hill Percussion  
 Ensemble and composed  
 by McCrae Hardy.

\*Denotes member  
 of the Eastern Band  
 of Cherokee Indians.

\*\* Denotes member of  
 Actors' Equity Association

North Carolina  
 arts  
 Council



# CHEROKEE FACES — in the — CAST



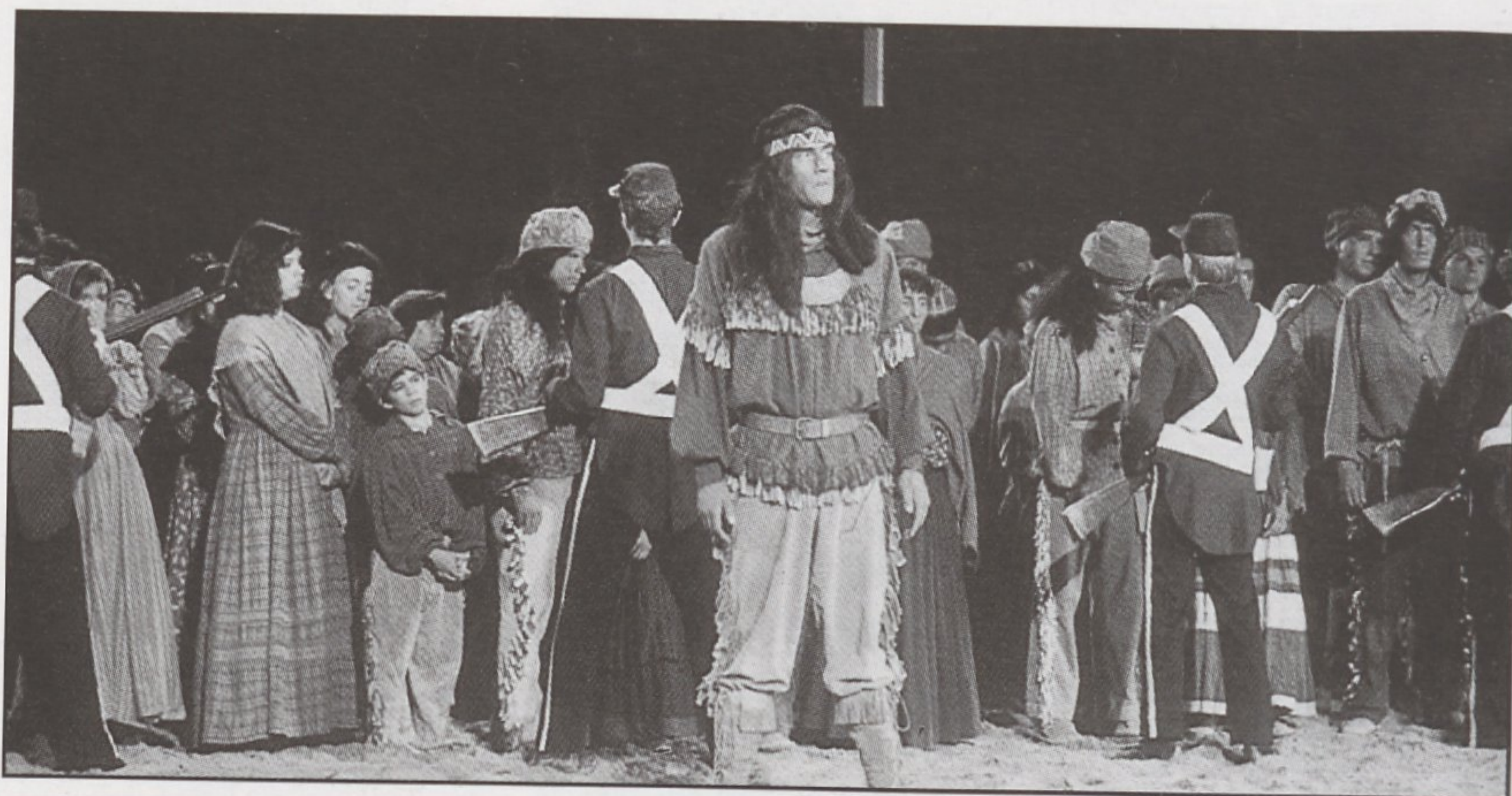
*Juanita Hornbuckle*



*Mike Ledford*



*Jarrett Crowe*



Since "Unto These Hills" opened in 1950 one half of the production company, which numbers around 120 each year, have been members of the Eastern Band of Cherokee and one half have been non-tribal. Many of the Cherokee became synonymous with the role in which they were cast for so many years. There were Sam Owle and Driver Pheasant as the Cherokee Chief; Arsene Thompson and Robert Bushyhead both acclaimed in the role of Elias Boudinot; Jeff Thompson as White Path; Mabelle McDonald and Ollie Wahyahneetah leading the "Removal March"; Richard Crowe as the fiery Tecumseh; Jimmy Bradley as the Lead Eagle; Lori Sanders and Joan Catolster as Wilani; Harvey Jacobs as Tsali and Sequoyah, and many others.

Many tribal members have literally grown up with the show, and parents and grandparents of those who are now in the production company were in the show themselves many years ago. In addition to the Cherokee featured in major roles this year, those pictured on these two pages help make up the all-important crowd scenes, are on the stage management staff, or the costume and technical crews. In 1996 the Association decided to reward those who had been with the company ten years or more. The reward is to honor and



*Mary Littledave*



*Lizzie Hull*



*Anthony Locust*



*Stefany Hicks*



*Sharon Sequoyah*



*Storm Toineeta*



*Annie Arch*



recognize their dedication and longevity and is called "The Order of the Eagle". Since 1996 there have been 58 inductees into the order, 31 of whom are members of the Eastern Band.

Lizzie Hull, the Beloved Woman, and Annie Arch, a member of the costume crew, whose mother and sister preceded them in the show, are both members of the Order. Helen Gloyne, a member of the Order, is the mother of Rebecca Snow who is cast as Nundayeli for the second year this season. Juanita Hornbuckle, an assistant stage manager, Melinda Walkingstick and Martha Sampson are children of Annie Arch. Sharon Sequoyah has two daughters in the show, Kerry and Alyson Penland. There are five members of the Ledford family in the company.

Ranging in age from six to sixty, the presence of these descendants of the Cherokee who were forced from their homes in 1838 lends authenticity and power to the play. The Cherokee pictured on these pages are only a few of these remarkable people who play such a vital role in the success of "Unto These Hills".



*Helen Gloyne*



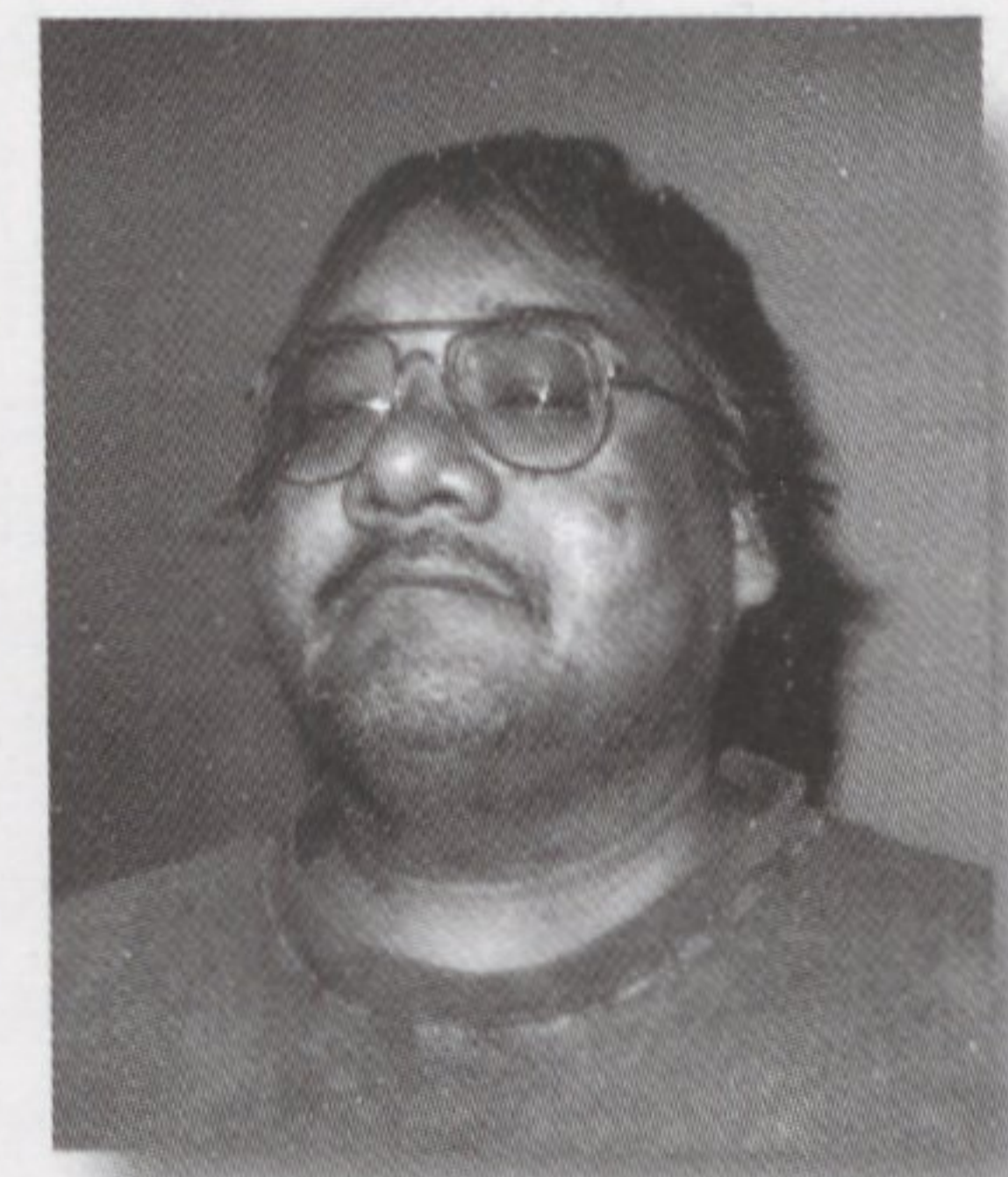
*Alyson Penland*



*Danielle Hornbuckle*



*Kerry Penland*



*Phillip Owle, Jr.*

# OTHER OUTDOOR DRAMAS

The list that follows represents a sampling of the many and varied outdoor productions on view this summer. For a complete listing, write: Institute of Outdoor Drama, University of N.C., CB 3240, Chapel Hill, NC 27599-3240. 919-962-1328. [www.unc.edu/depts/outdoor/dir](http://www.unc.edu/depts/outdoor/dir).

The schedule for the dramas is usually mid-June through late August or early September. For dates and other information a telephone number and address are included with each listing.

## NORTH CAROLINA

### THE LOST COLONY

A symphonic drama portraying the first English colony in America. Sir Walter Raleigh's famed "lost colony" that vanished in the late 1500s remains one of the world's greatest unsolved mysteries. 1409 National Park Road, Roanoke Island, Manteo, NC 27954. 800-488-5012. [www.thelostcolony.org](http://www.thelostcolony.org)

### HORN IN THE WEST BOONE

The story of the American Revolution, as it was fought and won in the Southern Appalachians, including legendary Daniel Boone and the Mountain Men. PO Box 295, Boone, NC 28607. 888-825-6747. [www.horninthewest.com](http://www.horninthewest.com)

### SWORD OF PEACE AND PATHWAY TO FREEDOM

"Sword of Peace" is a historical drama of Quaker Life in NC. "Pathway to Freedom" is an anti-slave drama set in pre-Civil War times. Alternate nights Wed.-Sat. PO Box 535, Snow Camp, NC 27349. 800-726-5115.

### FROM THIS DAY FORWARD

Story of the Waldensians and their struggle to preserve religious freedom. Drama, dance and music. Mid-July through late-August. PO Box 112, Valdese, NC 28690. 828-874-0176. [www.fortunecity.com/meltingpot/pender/819](http://www.fortunecity.com/meltingpot/pender/819)

### FIRST FOR FREEDOM

Story of the first formal Declaration of Independence by an American colony. 14511 Hwy. 903, Halifax, NC 27839. 252-583-2261.

## OUTSIDE NORTH CAROLINA

### TRAIL OF TEARS

Forced removal of the Cherokee from their homeland to Indian Territory. Tsa La Gi Amphitheater. PO Box 515, Tahlequah, OK 74465. (918) 456-6007, [www.cherokeeheritage.org](http://www.cherokeeheritage.org)

### THE GREAT PASSION PLAY

The city of Jerusalem is brought to life in this play depicting the final days in the life of Christ. PO Box 471, Eureka Springs, AR 72632. 800-882-7529. [www.greatpassionplay.com](http://www.greatpassionplay.com)

### YOUNG ABE LINCOLN

Portraying the boyhood years of the Great Emancipator. Lincoln State Park, Lincoln City, Ind. 47552. 1-800-264-4ABE. [www.lincoln-amphitheatre.com](http://www.lincoln-amphitheatre.com)

### STEPHEN FOSTER, THE MUSICAL

America's favorite musical drama. PO Box 546, Bradstown, KY 40004. 800-626-1563. [www.stephenfoster.com](http://www.stephenfoster.com)

### DANIEL BOONE - THE MAN & THE LEGEND

The story of Daniel Boone, and the adventure, danger, and romance of the Kentucky frontier. PO Box 365, Harrodsburg, KY 40330. 800-85-BOONE [www.boonedrama.com](http://www.boonedrama.com)

### Jenny Wiley Summer Music Theatre

Celebrating 40 years with many different productions. PO Box 22, Prestonsburg, KY 41653. 606-886-9274. [www.jwtheatre.com](http://www.jwtheatre.com)

### SHEPHERD OF THE HILLS

Based on Harold Bell Wright's novel, relating the story of life in an Ozark hills community. 5586 W. Hwy. 76, Branson, MO 65616. 800-653-6288. [www.theshepherdofthehills.com](http://www.theshepherdofthehills.com)

### NARROWAY PRODUCTIONS

Biblical Dramas  
2175 Gethsemane Ct.  
Fort Mill, S.C. 29715  
888-437-7473

### THE LIVING WORD

A "passion play" depicting the life and ministry of Jesus Christ. PO Box 1481, Cambridge, OH 43725. 740-439-2761. [www.livingworddrama.com](http://www.livingworddrama.com)

### TECUMSEH

Story of the great Shawnee Chief and his struggle with William Henry Harrison over Northwest Territory. PO Box 73, Chillicothe, OH 45601. 866-775-0700. [www.tecumseh-drama.com](http://www.tecumseh-drama.com)

### TRUMPET IN THE LAND

A Drama of Ohio's western frontier, with THE WHITE SAVAGE. and GREASE. P.O Box 450, New Philadelphia, OH 44663. 330-364-5111 [www.trumpetintheland.com](http://www.trumpetintheland.com)

### BLUE JACKET

Epic story of a white man who became War Chief of the Shawnee Indian Nation. PO Box C, Xenia, OH 45385. 1-877-465-BLUE. [www.bluejacketdrama.com](http://www.bluejacketdrama.com)

### TEXAS LEGACIES

In its 40th season - A spectacular musical drama portraying the history of the Texas Panhandle. 1514 5th Ave., Canyon, TX 79015. 806-655-2181 [www.epictexas.com](http://www.epictexas.com)

### VIVA EL PASO!

Musical drama portraying the raucous spirit of the wild West. PO Box 31340, El Paso, TX 79931. 800-915-8482. [www.viva-ep.org](http://www.viva-ep.org)

### TRAIL OF THE LONESOME PINE

Exciting folk story of the Appalachians. PO Box 1976, Big Stone Gap, VA 24219. (800) 362-0149, or email [drama@naxs.com](mailto:drama@naxs.com).

### THEATRE AT LIME KILN

For a list of dates and productions, visit [www.theaterlimekiln.com](http://www.theaterlimekiln.com). 2 West Henry St., Lexington, VA 24450. 540-463-7088.

### THEATRE WEST VIRGINIA

"Hatfields and McCoys" and "Honey in the Rock," relating West Virginia's colorful history at Grandview in the New River Gorge. PO Box 1205, Beckley, WV 25802. 800-666-9142. [www.theatrewestvirginia.com](http://www.theatrewestvirginia.com)

### THE ARACOMA STORY

The tale of the Native American princess and her ill-fated love for a British soldier. PO Box 2016, Logan, WV 25601. 304-752-0253. [www.geocities.com/aracomastoryinc/index.html](http://www.geocities.com/aracomastoryinc/index.html)

# TSALI

## HE GAVE HIS LIFE FOR THE CHEROKEE PEOPLE

The story of Tsali occupies two scenes of the second act of the Drama for good reason. This "average" man found himself in circumstances he might never have imagined, and his reaction to historical forces much greater than himself made him into a hero and martyr for the Cherokee who remained in the mountains of Western North Carolina. Tsali's sacrifice, his death at the hands of a firing squad he chose for himself, proved to be a turning point in the history of the principal people.

### GATHERING THE CHEROKEE

As the troops commanded by General Winfield Scott gathered people of the Cherokee nation for removal, they searched for those who tried to hide. Most of the Cherokee cooperated—and spent their final days back east in the stockades—but 1,000 or more either hid from the troops or hoped their relative isolation would protect them.

Tsali and his family were among these people. By the time the troops finished rounding up the stragglers they could ferret out—and Tsali lay in his grave—those remaining behind, the first of the Eastern Band, would number about 1,000.

As a farmer and provider, Tsali was far more concerned with the weather and the crops he nurtured in the soil. Tribal factions struggled. Politicians argued. But Tsali knew little of the turmoil until May 1838. His brother-in-law, Lowney, brought word of the companies of soldiers searching the valleys and the thousands of Cherokee people herded in stockades.

The whites were preparing for a great march to the west, to herd the principal people to a new home in Oklahoma.

Tsali returned to his fields, and one of the stories told of him at this time involves a dream. As he worked, legend has it that Tsali imagined his people remaining in the mountains and carrying on the traditions and wisdom of their ancestors.

True or not, the legend fits with what happened to Tsali next.

### ON THE TRAIL

Scouts discovered Tsali and his family when they came to their cabin and ordered

them to join other Cherokee in the stockade at Bushnell which is now covered by the waters of Fontana Lake. Like the rest of the nation, Tsali and his family were given little time to prepare for the journey. Taking only the belongings they could carry, Tsali, his wife, sons, and brother-in-law left their home under the guard of two soldiers.

When Tsali's wife stumbled and a soldier prodded her with his bayonet, Tsali's life took a much different course. Hiding his anger as well as he could, Tsali spoke to his kinsman in their native tongue, aware that the soldiers did not understand Cherokee.

"When we reach the turn in the trail," he is supposed to have said, "I will trip and fall and complain of my ankle. When the soldiers stop,



*Courtesy N.C. Div. Tourism, Film & Sports Dev.*

leap upon them and take their guns. Then we'll escape into the hills."

### TSALI'S FATE IS SEALED

The captives had never intended to kill or wound either of the soldiers, but an accidental discharge during the struggle left one soldier dead and turned Tsali, Lowney, and the sons, Ridges and Wasituna, into wanted men.

Tsali's family fled immediately to the safety of a concealed cave under Clingman's Dome, now a part of the National Park, where Scott's troops would be at a marked disadvantage if they ever discovered the fugitives. And Tsali was committed to fighting to the death rather than letting his family become prisoners.

Apparently, the fugitives weren't aware that more than 1,000 other Cherokee were also hiding out in remote areas of the Great Smokies. They had banded together under the leadership of Utsali or "Lichen," who had sworn never to leave their mountain homeland.

Tsali's family and Utsali's band eluded capture during the summer of 1838. By fall, the final group of soldiers and Cherokee detainees began the long trip west.

### GENERAL SCOTT'S PROPOSAL

Faced with the nearly impossible task of capturing the fugitives, General Scott came up with an idea for ending the campaign and revenging the death of his soldier. He sent for Will Thomas, the white trader who had been adopted by the great chief Yonaguska.

"If Tsali and his kin will come in and give up," he told Thomas, "I won't hunt down the others. If Tsali will voluntarily pay the penalty, I will intercede with the government to grant the fugitives permission to remain. But if Tsali refuses, I'll turn my soldiers loose to hunt every one of them."

When Thomas delivered the message under Clingman's Dome, Tsali agreed to turn himself in. When they reached the stockade, Tsali, Ridges, and Lowney were sentenced to death, while the younger Wasituna and his mother were spared.

### A LEGEND IS BORN

In a field next to the stockade at Bushnell, the condemned men were stood against three trees. The colonel in charge asked the prisoners for their customary final words.

Tsali spoke up: "If I must be killed, I would like to be shot by my own people."

Three Cherokee men were selected to be the executioners. Tsali and his kin waved aside the blindfolds they were offered. A volley rang out in the valley, and the men slumped to the earth.

Tsali, Lowney, and Ridges were buried near the stockade. A little over 100 years later, the valley was flooded, and the graves today are covered by the waters of Fontana Lake. ▲

# JUNALUSKA

## HE SAVED THE PRESIDENT'S LIFE AND LIVED TO REGRET IT

**J**unaluska first appears in the second scene of Part One of *Unto These Hills* as one of the Council of Chiefs who opposes the suicidal plan of Tecumseh to wage a united war against the white man. His final appearance at the end of the Drama marks his return home from Oklahoma when the Cherokee had once again established a homeland in the mountains of North Carolina.

### WAR WITH THE CREEKS

Junaluska, the Cherokee who saved Andrew Jackson's life and made him a national hero, lived to regret it. Born in the North Carolina mountains around 1776, he made his name and his fame among his own people in the War of 1812 when the mighty tribe of Creek Indians allied themselves with the British against the United States.

At the start of the Creek War, Junaluska recruited some 800 Cherokee warriors to go to the aid of Andrew Jackson in northern Alabama. Joined by reinforcements from Tennessee, including more Cherokee, the Cherokee spent the early months of 1814 performing duties in the rear, while Jackson and his Tennessee militia moved like a scythe through the Creek towns.

However, that March word came that the Creek Indians were massed behind fortifications at Horseshoe Bend. Jackson, with an army of 2,000 men, including 500 Cherokee led by Junaluska, set out for the Bend, 70 miles away.

There, the Tallapoosa made a bend that enclosed a 100 acres in a narrow peninsula opening to the north. On the lower side was an island in the river. Across the neck of the peninsula the Creek had built a strong breastwork of logs and hidden dozens of canoes for use if retreat became necessary.

### STORMING THE FORT

The fort was defended by 1,000 warriors. There also were 300 women and children. As cannon fire bombarded the fort, the Cherokee crossed the river at a ford three miles below the fort and surrounded the bend to block the Creek escape route. They took position where the Creek fort was separated from them by water.

The battle raged throughout the morning.

There were dead and wounded on both sides. Among the frontiersmen fighting for Jackson that day were Sam Houston & Davy Crockett.

### SAVING JACKSON'S LIFE AND HIS REPUTATION

A few prisoners were brought in, and while officers were attempting to question them in the presence of Jackson, one broke loose, snatched up a knife, and lunged for the general. Junaluska, who had seen the move, responded quickly, sticking out a foot and tripping the Creek warrior, saving Jackson's life.

As the battle wore on, Junaluska conceived a brilliant plan. Without notifying Jackson, he gathered a dozen Cherokees, sneaked to the river's edge behind the fort, plunged into the



*Courtesy N.C. Div. Tourism, Film & Sports Dev.*

water, and swam over to where the Creek canoes were moored.

Junaluska and his braves freed the canoes and maneuvered them to the opposite bank where other Cherokee warriors piled into them and, under cover of a steady fire from their own companions, returned to the opposite bank, thus breaching Creek defenses.

When more than half the Creeks lay dead, the rest turned and plunged into the river, only to find the banks on the opposite side lined with blazing guns and escape cut off in every direction. Of the 1,300 Creeks inside the stockade, including women and children, not more than 20 escaped. Of 300 prisoners, only three were men. Two weeks after the

decisive battle, Billy Weatherford, the greatest of the Creek chiefs, surrendered to Jackson, turning the general into a national hero.

### ANOTHER PROMISE BROKEN

When the battle of Horseshoe Bend was over, Jackson is reported to have told Junaluska: "As long as the sun shines and the grass grows, there shall be friendship between us, and the feet of the Cherokee shall be toward the east."

In a few short years Junaluska would have occasion to recall those words with bitterness. When the great removal of the Cherokee began, Junaluska said: "If I had known that Jackson would drive us from our homes, I would have killed him that day at the Horseshoe."

### THE GREAT CHIEF RETURNS

Junaluska was among the Cherokee removed to the West. But he returned to the mountains of his birth in 1842, walking all the way from what is now Oklahoma.

And when he returned, the state of North Carolina stepped in and recognized the debt that America owed him. By a special act of the state legislature in 1847, North Carolina conferred upon him the right of citizenship and granted him a tract of land at what is now Robbinsville, in Graham County.

Junaluska died in 1858 and was buried on a hill above the town where, in 1910, the Daughters of the American Revolution erected a monument to his memory.

### A TRIBUTE TO JUNALUSKA

The script on the bronze plaque, bolted to a great hunk of native stone, says in part:

"Here lie the bodies of the Cherokee Chief, Junaluska, and Nicie, his wife. Together with his warriors he saved the life of General Jackson at the Battle of Horseshoe Bend, and for his bravery and faithfulness North Carolina made him a citizen and gave him land in Graham County."

An organization known as "Junaluska's Friends" was recently organized, and restored the Junaluska grave site. Their work will be primarily devoted to keeping alive the memory of this Chief. ▲

# SEQUOYAH

## A HERO TO THE CHEROKEE PEOPLE

Sequoyah's presence in the action of "Unto These Hills" is limited, but the influence of his work on the Cherokee Nation's efforts to develop a culture more in keeping with European standards was significant. His syllabary helped the Cherokee overcome the limitations of a strictly oral culture and establish a constitutional basis for their government. Without Sequoyah's work, of course, the Cherokee's newspaper would have been impossible, and the efforts of missionaries to convert them to Christianity would have lagged.

### HUMBLE BEGINNINGS OF A GREAT MAN

Sequoyah was born about 1776 to a Native American woman and an obscure white trader named Gist. After Gist abandoned the family soon after his child's birth, Sequoyah and his mother lived alone in the foothills of the Great Smokies near the sacred town of Echota in what is now Tennessee.

As he grew older Sequoyah showed artistic and mechanical skill that would help him with what, early on, became his life's task. In his solitude, Sequoyah had found plenty of time to contemplate some of the things that were to him a teasing mystery. The most important of these was the European's ability to put thoughts upon paper and understand them.

### THE FOUNDATIONS OF CHEROKEE LITERACY

Sequoyah refused to share the belief of some of his people that written speech was a gift of the Great Spirit. He boldly declared it to be a mere ingenious thing almost anyone could master with sufficient effort. The young man soon focused his effort and talents toward creating a way for his people to communicate over distance and

time, as well as preserve their wisdom, history, and culture for generations to come.

Sequoyah sought at first to make a character for each word, but in a year he

86 syllables in the Cherokee language and that for his alphabet he would need a corresponding number of characters. To solve the problem of creating so many distinctive characters, Sequoyah adapted Roman letters, adding curls and dashes and turning them upside down.

### A CONVINCING DEMONSTRATION

A dozen years had gone into the work, and now he was ready to make his invention known to his people. The first scholar was his own daughter. In only a few days, she was able to read and write.

In 1821 he went with his daughter before a gathering of the tribal heads. He sent his daughter away and out of earshot. Then he asked one of the principal men to make a few sentences of talk. As it was spoken, Sequoyah put it down on paper. Then he called his daughter, and she read it back to the group.

Soon the entire nation was reading and writing Cherokee. The demand for pen and paper skyrocketed among the Cherokee, and letters sped from the East to the West where a small band of 1,000 had moved in 1817. A translation of the New Testament using the new syllabary was completed in 1825, and in 1827, the Council of the Cherokee Nation formally resolved to establish a national newspaper in the mother tongue. Two years earlier the Legislative Council of the Cherokee Nation had presented Sequoyah with a medal as a token of respect

and admiration for his ingenuity.

In 1917 the State of Oklahoma presented to the United States a statue of Sequoyah, placed in the Hall of Statuary in the National Capital. Today a large wooden statue in his honor stands in Cherokee.



had thousands of characters, that even he could not decipher. Finally, he began attempting to develop an alphabet based on syllables in the language—a system in which single letters would stand for syllables.

By 1820 he had determined there were

The road 17,000 Cherokee Indians plodded into exile more than 160 years ago winds 1,200 miles through the heartland of America from North Carolina to Oklahoma.

Today it is a road of hope and promise, but in 1838 it was a road of misery and heartache, sickness, and death known today as "The Trail of Tears."

A proud nation, uprooted and dispossessed, traveled it for six long, bitter months in the winter of 1838-39. Sickness broke out at every mile. One person out of every four died on the forced march. The humiliation and suffering that the Cherokee experienced on this sorrowful march have no parallel in American history.

To preserve the story of that experience, the Cherokee Historical Association in 1951 sent an expedition out over the old trail. Four Cherokee tribal leaders headed the group that made the trip through North Carolina, Tennessee, Kentucky, Illinois, Missouri, and Arkansas to Oklahoma.

The story of that march into exile and its cause forms one of the darkest chapters in the history of American empire building.

## BETRAYED BY GOLD

The Cherokee were forced onto that tragic trail after years of trying to hold out against the white encroachment upon their lands, years that were filled with deceit and greed and strewn with broken treaties.

Their downfall was probably made inevitable by the coming of the first white man, Hernando DeSoto, in 1540, but it was not until 1815, with the discovery of gold on their land, that their doom was sealed.

With that discovery their enemies moved quickly to rout them from the coveted land. The Indian Removal Act of 1830, approved by President Andrew Jackson, provided for the removal of all Indians to the West.

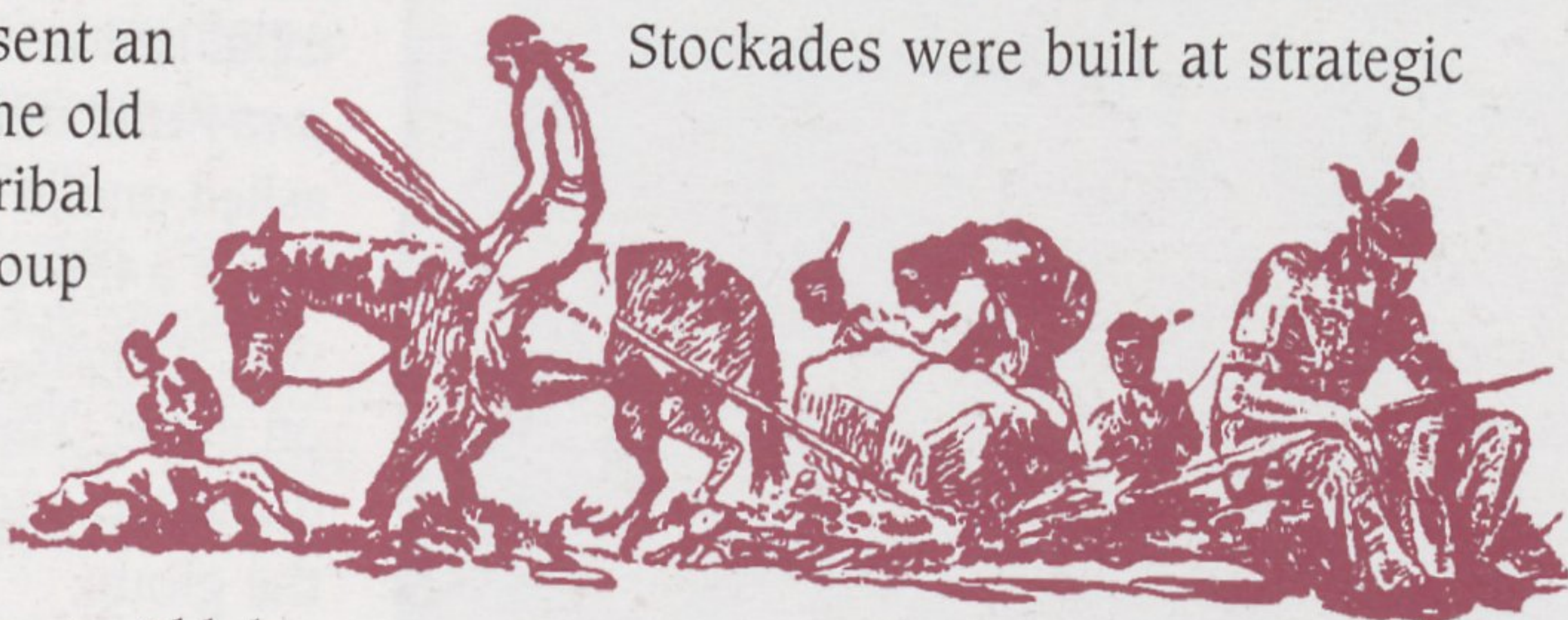
Rage swept the majority of Cherokee chieftains when they learned of the New Echota Removal Treaty of 1835, signed by a minority group, which would have paid each man the handsome sum of \$42. They declared that the majority of the Cherokee desired to remain in the land of their birth. But their fate had been determined and was not to be changed.

## HERDED INTO STOCKADES

Finally, after years of bickering and fighting, it was agreed the Cherokee should be paid \$5 million for their lands. General Winfield Scott was named to force the removal.

Scott's 7,000 troops moved into Cherokee country in May 1838, and began disarming the Cherokee.

Stockades were built at strategic



points in North Carolina, Georgia, Tennessee, and Alabama. Into them troops herded the Cherokee.

From the stockade garrisons, squads of troops were sent to search out with rifle and bayonet every small cabin hidden away in the coves or by the sides of mountain streams. They had orders to seize and bring in all occupants as prisoners, however or wherever they might be found.

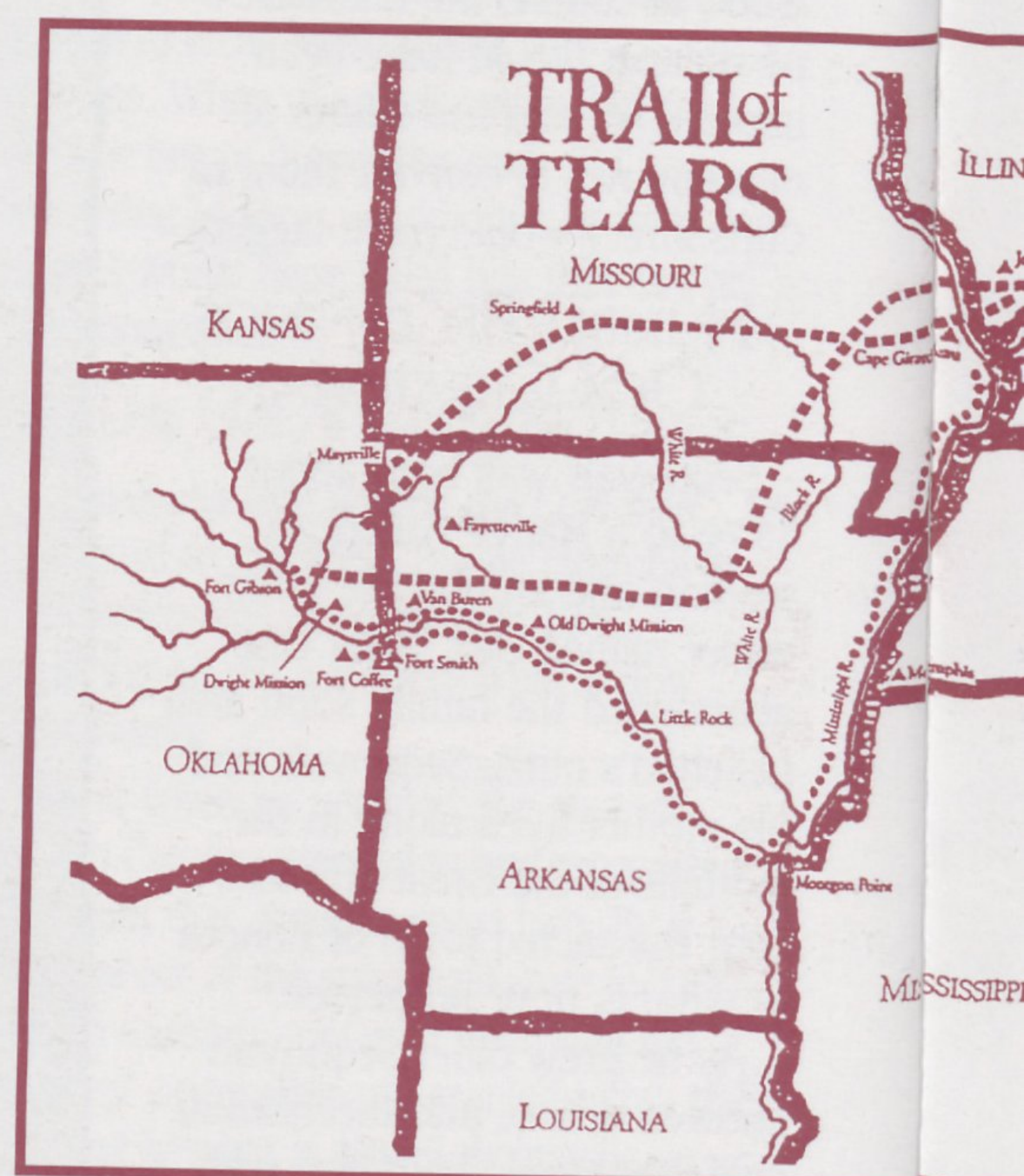
A lawless rabble followed quick upon the heels of the soldiers. In many cases the captives were barely on the march before their homes were blazing under the torch. Cattle were driven off, homes ransacked. By the end of May, 17,000 Cherokee had been herded into stockades across the Cherokee Nation.

## THE TRAGIC MARCH BEGINS

Meanwhile, some 4,000 of the prisoners began the long westward trek by boat and raft from Chattanooga down

the Tennessee to the Ohio and then to the Mississippi. Many died, and the Cherokee leaders pleaded for permission to lead the remainder overland to the new home.

And so the great migration began, the tragic exodus of a once proud nation. The route they took was north and west, running through a region where game still abounded, game they would need as food.



There were men and women, old and gnarled. There were newborn babies and unborn babies who chose just this moment to come into the world. There were the blind and the dying consumptives who had to be carried on litters.

As they picked up their few belongings they looked about, gazed toward the high peaks of the Great Smokies, toward the mountains that had sheltered them. Then they moved on, heads down.

They were organized into detachments of 1,000 each. There were more than 600 wagons, 5,000 horses, and 100 or so oxen.

## ACROSS THE CUMBERLANDS

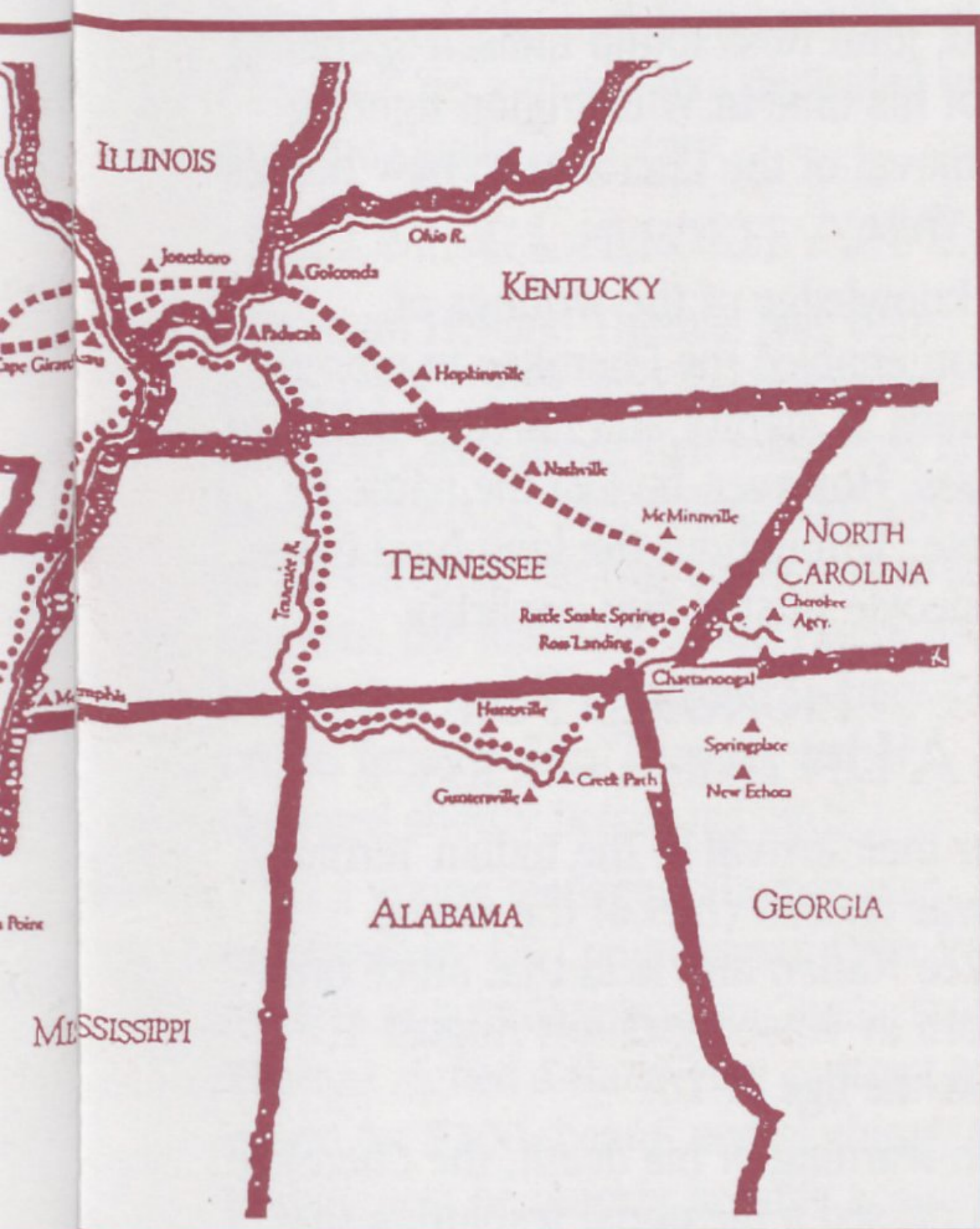
The procession crossed to the north

# IL OF TEARS

side of the Hiawassee at a ferry above Gunstocker Creek, then moved down along the river and northwest across Tennessee through Athens, Pikesville, McMinnville, and Murfreesboro.

The sick, the old, and the smaller children, with blankets, cooking pots, and other belongings rode the wagons and carts. The others trailed along on foot or on horseback.

All the groups were routed through Nashville where contractors furnished



them with supplies. They passed by the home of Andrew Jackson, the man who had betrayed them, but some of the Cherokee who had helped win the Battle of Horseshoe Bend for him stopped by to pay their respects to an old soldier. They were so beaten and sick at heart they did not even think of killing the man who had given the order for their removal.

As the Cherokee plodded west the rains came, and with them came cold weather. The roads, cut up by thousands of horses, cattle, and people, hundreds of wagons and carts, became an appalling morass, making travel even more difficult and dangerous.

## A GRUESOME TOLL

There was death every day, and new sickness almost every mile. One observer reported that the Cherokee buried 14 or 15 of their people at every stopping place. The venerable Chief White Path, who had been a great warrior, succumbed to sickness, infirmity, and hardships of the forced journey near Hopkinsville, Kentucky. He was buried near the Nashville road, and a monument of wood painted to resemble marble was erected in his memory. A tall pole with a flag of white linen flew at his grave to mark the spot for his countrymen who were

following. The procession crossed the Ohio at a ferry near the mouth of the Cumberland. The folks of Tennessee and



Kentucky and Illinois saw them plodding along, heads down, sickness in their hearts and souls.

In December, a traveler from Maine encountered a party led by the Rev. Jesse Bushyhead about halfway along the route to Oklahoma. What he saw was reproduced several weeks later in the New York Observer.

"We found them [about 1,100 in all] in the forest camped for the night by the side of the road...under a severe fall of rain, accompanied by heavy wind. With their canvas for a shield from the inclemency of the weather, and the cold wet ground for a resting place, where after the fatigue of the day, they spent the night."

"When I read in the President's Message that he was happy to inform the Senate that the Cherokee were peaceable and without reluctance removed..., I thought I wished the

President could have been there that very day in Kentucky with myself, and have seen the comfort and willingness with which the Cherokee were making their journey."

## ONWARD TO INDIAN TERRITORY

The Cherokee moved through Southern Illinois, past Golconda, Vienna, Anna, and Ware, until they reached the Mississippi River opposite Cape Girardeau, Missouri. Their crossing was delayed by the passing ice which endangered the boats that were to ferry them. For days they were compelled to remain beside the frozen river. Hundreds were sick or dying, penned up in the wagons or stretched out upon the ground. They had only a blanket overhead to keep out the January blast.

The crossing was made at last in two divisions. One was effected at Cape Girardeau. The other was made at Green's Ferry, a short distance below.

Safely on the other side, the miserable homeless trudged on. They crossed Missouri, past Framington, Rolla, Lebanon, Springfield, Monett, through a corner of Arkansas, and entered Indian Territory, a confused, disillusioned people who only had a great expanse of country upon which to lay their tired and weary bodies over a thousand miles from their home.

The Cherokee had come to the end of their trail into exile in March 1839. The journey had taken six months, in the hardest part of the year.

More than 4,000 had died along the trail, to be buried in unmarked graves in strange and alien soil. ▲

*"Cherokee Heritage Trails Guidebook" marking the North Carolina, Georgia and Tennessee portions of the trail is available at the Museum of the Cherokee Indian Gift Shop, Cherokee, N.C.*

# JOHN ROSS: CHIEF OF THE CHEROKEE

## IN WASHINGTON, D.C., HE WAS KNOWN AS THE INDIAN PRINCE

When the Cherokee nation, numbering some 17,000 people, marched west in 1838, they were led by Principal Chief John Ross. Ross had lost his long political battle to overturn the Treaty of New Echota, but the dedicated leader would continue to serve his grateful nation up to the hour of his death in 1866.

### A MAN OF STATURE

John Ross stood so high in the eyes of his people that they called him Guwisguwi, after a rare migratory bird of large size and white or grayish plumage that had one time appeared at long intervals in the old Cherokee country. He set a precedent in democratic political history that never will be broken. Intellectually, he was the greatest chief in the history of the Cherokee people.

By free ballot, he was repeatedly elected as principal chief of the Cherokee Nation and died in office as chief executive of a government fashioned after that of the United States of America.

In his youth he knew Jefferson, spent most of his prime negotiating with Jackson, came face to face with Lincoln. In Washington, D.C., he was known as the Indian Prince.

Yet, for all his impressive contacts, he was a man of simple and friendly habit, his home ever open to visitors of all walks of life, including John Howard Payne who once shared a jail cell with him where Payne got the idea for the song, "Home, Sweet Home."

### SINGULAR DEDICATION

He was only one-eighth Cherokee and seven-eighths Scot. He was as much a Scotsman as his great opponent, Andrew Jackson, and fought just as tenaciously. But he was forever Cherokee at heart.

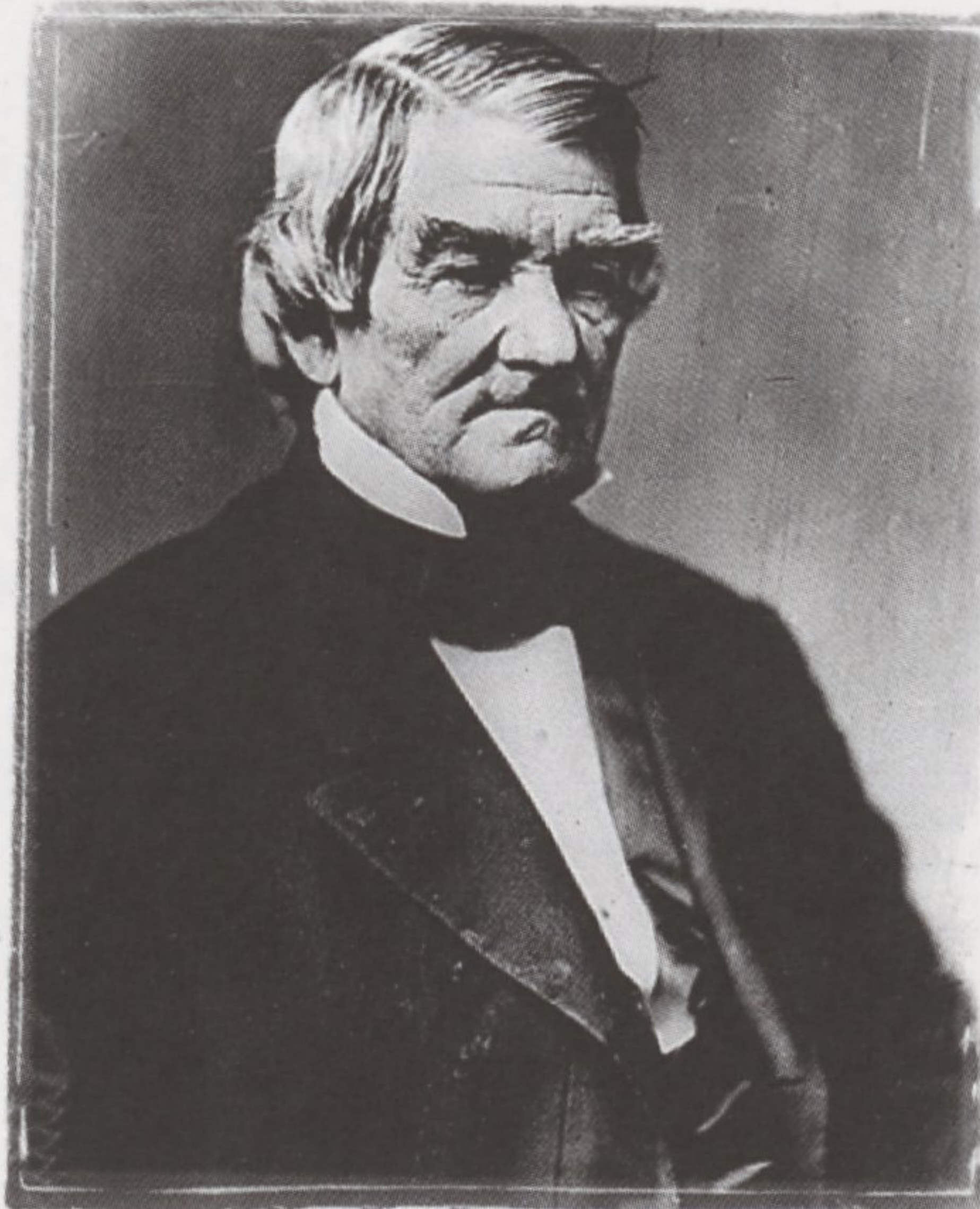
Scion of a prominent trading family that had settled before the American Revolution at what is now Rossville, Georgia, just across the line from Chattanooga, Tennessee, he was born October 3, 1790.

He was educated at a white man's school at Kingston, Tennessee, and began

his public career at the age of 19 when he was entrusted by Indian Agent Return Meigs with an important mission to the Arkansas Cherokee in 1809. Ross fought alongside Jackson, Sam Houston, and Davy Crockett in the War of 1812, and at the Battle of Horseshoe Bend, in a daring act of bravery, he swam the river to capture the Creeks' canoes which were then used in an attack upon the enemy's fort.

### FRAMING THE REPUBLIC

More than anyone else, Ross was responsible for remodeling the Cherokee



tribal government into a miniature republic in 1820. Under the arrangement, the nation was divided into eight districts. Each was entitled to send four representatives to the Cherokee national legislature, which met at New Echota, the capital, near present-day Calhoun, Georgia.

Meanwhile, Sequoyah had invented his alphabet, and overnight, the Cherokee became a literate race.

This led, in 1828, to the adoption of a constitution predicated on the Cherokee assumption of sovereignty, development of a system of industries and home education, and establishment of a national press. This bold step drew the immediate wrath of authorities and people of Georgia and set off the first argument for state's

rights, with Georgia asking the United States government what it proposed to do about the "erection of a separate government within the limits of a sovereign state."

As the battle raged, Ross dreamed that one day a new star would be added to the flag of the United States and that it would stand for a state the like of which has not yet been received into the Union—an Indian state, the State of Cherokee. Instead, John Ross found himself spending most of his time in Washington fighting the removal of the Cherokee to new homes in the West.

His knowledge of the writings of Jefferson enabled the Cherokee to present memorials of dignity and moving appeal to Congress. However, he lost the battle by one vote. Throughout the long hard battle, Ross' people trusted him implicitly.

### HONORED FOR A LIFETIME OF SERVICE

After their arrival in the Indian Territory, Ross was chosen chief of the united Cherokee Nation and held that office until his death in Washington on August 1, 1866 at the age of 76.

Upon learning of his death, the Cherokee Nation passed a memorial resolution that praised him as a man of moral conviction and selfless leadership, dedicated to the rule of law and the importance of education. The resolution also acknowledged his important place in the history of his people:

"His works are inseparable from the history of the Cherokee people for nearly half a century, while his example in the daily walks of life will linger in the future and whisper words of hope, temperance, and charity in the years of posterity."

Resolutions were also passed for bringing his body from Washington at the expense of the Cherokee Nation and provided for suitable funeral rites and burial, in order "that his remains should rest among those he so long served."

He was buried at Park Hill, Oklahoma, his home, but there are descendants of John Ross living here at Cherokee. ▲

# WILLIAM HOLLAND THOMAS

## CHAMPION OF THE RIGHTS OF THE CHEROKEE

**W**ill Thomas figures prominently in the concluding scenes of *Unto These Hills* as the most important force in the establishment of a Cherokee homeland at Qualla Boundary. As the first and only white man to serve as a Cherokee chief, he was uniquely qualified to represent the Eastern Band at a time when Indians were forbidden to own land. Later as a state senator, Thomas lobbied in Raleigh for Cherokee interests. He is described as "the best friend the Cherokees ever had" on a monument dedicated to him near the Qualla Boundary.

### BECOMING CHEROKEE AT HEART

William Holland Thomas was born February 5, 1805, in a log house on Raccoon Creek about two miles east of Mount Prospect, later called Waynesville, North Carolina. He was connected to the Calverts, the founders of Maryland, through his mother and to President Zachary Taylor on his father's side. Thomas' father drowned shortly before his birth.

As a young teenager, Thomas was employed by US Congressman Felix Walker to clerk at a trading post in Qualla Town. Thomas signed a three-year contract in return for \$100, board, and clothing. At the trading post he quickly became acquainted with the Cherokees, learned their language, and was befriended by Chief Yonaguska, who adopted Thomas into his band and gave him the Cherokee name "Will-udsi" or "Little Will."

Around 1820 Walker was forced to close his stores, and, since he was unable to pay Thomas, he gave him a set of law books. At the time there were no bar exams to pass, and anyone who read law was allowed to practice. Thomas soon became well-versed in frontier law and was asked by Yonaguska to become the Cherokees' legal representative in 1831. By that time Thomas had opened his own trading post for the Qualla Town Cherokees, and he later opened several other trading posts in Western North Carolina.

### COMING FORTH FOR HIS PEOPLE

In 1835 when the Treaty of New Echota was being negotiated, Thomas had his first

real opportunity to represent the Cherokees legally. Some Cherokees had received reservations of 640 acres by an earlier treaty and no longer resided in what was considered the Cherokee Nation. Although, technically, the treaty should not apply to them, still the Qualla Cherokees were apprehensive.

Seeking assurances, the "reservation" Cherokees and some others asked Thomas to represent them in Washington, D.C. There, Thomas was able to get acknowledgment of the right of a number of Cherokees to remain in North Carolina,



and these Cherokees became the core of the present-day Eastern Band. In 1839, just before he died, Yonaguska persuaded the Cherokees to accept his adopted son as their chief.

During the 1840s and 1850s Thomas was constantly trying to secure recognition of Cherokees as citizens of North Carolina. He also used Cherokee money, as well as his own, to purchase land for them in his name. Today his purchases constitute much of the Qualla Boundary, and the various sections (Paint Town, Bird Town, Yellow Hill, Big Cove and Wolf Town) were named by Thomas. In 1848, he was elected state senator, and he was re-elected every two years through 1860.

### HERO & WARRIOR IN THE SOUTH

When the Civil War broke out and Thomas realized that neutrality was impossible, he agreed to organize the Cherokee to serve in the Confederacy. The 400 men he recruited to form two Cherokee companies, along with six companies of whites, comprised the famous Thomas Legion.

Thomas' men experienced their baptism of fire at the Battle of Deep Creek in 1864. Except for one other minor battle at Baptist Gap, the Cherokees served primarily as guards and rounded up deserters. However, Thomas and his Legion are credited with firing the last shots of the Civil War in North Carolina.

In May of 1865, Union soldiers controlled Waynesville and the rest of Western North Carolina. Colonel Thomas and his men slipped into the mountains surrounding Waynesville by night and built hundreds of campfires so it would appear to Union troops that thousands of Indians and Confederates were camped there. To insure the right effect, the Cherokees punctuated the nights with "chilling warwhoops" and "hideous yells." The following morning Thomas and about 20 Cherokees entered Waynesville to demand the Yankees' surrender.

After the Union officer pointed out that Lee had surrendered a month earlier and a Yankee surrender to Thomas would only bring in more Union troops, Colonel Thomas reluctantly agreed to lay down his arms. The Civil War was over, but the last shots in North Carolina had been fired in Waynesville.

### LEGACY OF A FAITHFUL SERVANT

When Thomas died in May of 1893, he was buried on a hilltop in Waynesville and the Cherokee mourned his passing. Without his assistance and support the Cherokees might have failed to acquire and, later, to hold onto their land. Without him there might have been no Eastern Band of Cherokees. Undeniably, Colonel William Holland Thomas was "the best friend the Cherokees ever had." ▲

# YONAGUSKA

## A KEY FIGURE IN THE LIFE & TIMES OF THE CHEROKEE

In the Drama, Chief Yonaguska, who was also known as Drowning Bear, is a figure of persistence and endurance. Yonaguska challenges Rev. Schermerhorn to explain the terms of the 1835 Treaty of New Echota that a handful of Cherokee had signed. He is also the only chief who remains in the hills to rebuild the Eastern Band with others who had escaped or eluded the soldiers. His adopted son, William Thomas, the only white chief the Cherokee ever had, would carry on Yonaguska's work to establish what is now the Qualla Boundary.

During his life, however, Yonaguska was also a reformer and a prophet, a leader who recognized the power of the white man's liquor and early on realized the lengths to which settlers would go to take over Cherokee lands.

### FIGHTING THE "BLACK DRINK"

Yonaguska was born about 1759, some 40 years after English traders introduced the "black drink," or rum, to his people in the North Carolina mountains. He is described as strikingly handsome, strongly built, standing 6 feet 3 inches, with a faint tinge of red—due to a slight strain of white blood on his father's side—relieving the brown of his cheek.

Like many dedicated reformers, Yonaguska's resolve was strengthened by first-hand experience—he had been addicted to alcohol most of his life. When he was 60 years old and critically ill, Yonaguska fell into a trance. Certain that the end had come, his people gathered around him at the Soco townhouse and mourned him for dead.

At the end of 24 hours, however, Yonaguska awoke to consciousness and spoke to his people, among whom was his adopted son William H. Thomas, a 14-year-old white boy who was destined to succeed him as chief and become the only white man ever to serve as chief of the tribe. When the chief addressed his people, he relayed a message from the spirit world: "The Cherokee must never again drink whiskey. Whiskey must be banished."

He then had Will Thomas write out a pledge: "The undersigned Cherokees,

belonging to the town of Qualla," it read, "agree to abandon the use of spirituous liquors." Yonaguska then signed it, followed by the whole council and town. Preserved among Thomas' papers, the pledge is now in the archives of the Mountain Heritage Center at Western Carolina University.

From the signing of the pledge until his death in 1839 at the age of 80, whiskey was almost unknown among the Cherokees. And when any of his people broke the pledge—few did while he was alive—Yonaguska enforced the edict with the whipping post and lash.



### REEDS IN THE RIVER

Yonaguska was the first among his people to perceive the white man's takeover of their mountain kingdom. As a boy of 12, he had such a vision and spoke of it, but no one paid any attention to him.

As a young man, he had witnessed the havoc wreaked among his people when Gen. Griffith Rutherford and his North Carolina militia burned 36 Indian towns in 1776.

Throughout the early 1800s Yonaguska was repeatedly pressured to induce his people to remove to the West. He firmly resisted every effort, declaring that the Indians were safer from aggression among their rocks and mountains and that the Cherokee belonged in their

ancestral homeland.

After the Cherokee lands on the Tuckasee River were sold as part of the treaty of 1819, Yonaguska continued to live on 640 acres set aside for him in a bend of the river between Ela and Bryson City, on the ancient site of the Cherokee town of Kituhwa.

As pressure increased for Indian removal, Yonaguska became more determined than ever to remain in his homeland, rejecting every government offer for removal west. He refused to accept government assurances that his people would be left alone in the promised western lands. In the course of his life, he had seen settlers push ever westward. Yonaguska knew that nothing short of complete control would ever satisfy them.

"As to the white man's promises of protection," he is said to have told government representatives, "they have been too often broken; they are like the reeds in yonder river—they are all lies."

### ESTABLISHING THE EASTERN BAND OF THE CHEROKEE

After the removal of all but a handful of mountain Cherokee to the West, Yonaguska gathered those left about him and settled at Soco Creek on lands purchased for them by his adopted son, Will Thomas. As a white man, Thomas could legally hold a deed to the lands and allow the Cherokee to live on them.

Shortly before his death in April, 1839, Yonaguska had himself carried into the townhouse at Soco where, sitting up on a couch, he made a last talk to his people. The old man commended Thomas to them as their chief and again warned them against ever leaving their own country. Then wrapping his blanket around him, he quietly lay back and died.

Yonaguska, the most prominent chief ever of the Eastern Band, was buried beside Soco Creek, about a mile below the old Macedonia mission, with a crude mound of stones to mark the spot. ▲

# ELIAS BOUDINOT

## THE FIRST AMERICAN INDIAN NEWSPAPER EDITOR

Elias Boudinot, sometime missionary and schoolmaster, made his name and his fame as editor of the first Indian language newspaper in the United States. But because of his role in the sham Treaty of New Echota, he is famous as one of the men who betrayed the Cherokee into exile. He appears in the first part of the Drama as Rev. Schermerhorn convinces a handful of Cherokee to represent their nation.

### SCHOLAR AND EDITOR

A mixed-blood Cherokee, Elias Boudinot was born around 1803 near Rossville, Georgia. His Indian name was Galangia (The Buck) Watie, whose brother, Stand Watie, became the only Indian to serve as a general in the Army of the Confederate States of America.

With two other Cherokee youths he entered the Cornwall foreign mission school in 1818 at the insistence of the philanthropist whose name he was allowed to adopt—Elias Boudinot, U.S. lawyer, director of the U.S. mint at Philadelphia, and first president of the American Bible Society. He continued his education at Andover Theological Seminary.

When the council of the Cherokee Nation formally resolved in 1827 to establish a national newspaper in the mother tongue, Elias Boudinot was chosen as its editor. A hand press and type were shipped by water from Boston to Augusta and transported 200 miles by wagon to their destination, the Cherokee capital in the north Georgia hills. There, in New Echota, Boudinot cranked out the debut front page of the Cherokee Nation's first newspaper.

"The Phoenix" came into being just at the time when the discovery of gold threatened the very existence of the Cherokee Nation. In the beginning, Boudinot editorially opposed removal and referred to President Andrew Jackson as "our false and faithless father." However, by 1832, he had become convinced the Cherokees must consider orderly and voluntary emigration, and he believed that "The Phoenix" was the proper forum for public discussion.

### THE VOICE OF OPPOSITION

As a result, he acquired a formidable antagonist, the astute principal chief of the Cherokee Nation—John Ross. Ross forbade Boudinot to print a word favoring emigration, and Ross wielded the power to make his injunction stick. So Boudinot, after having nurtured a journalistic voice growing in strength in the wilderness for four and a half years, resigned on August 1, 1832.

Still, he kept fighting. He argued, with the confidence of a visionary, that the Cherokees, on a new frontier, could establish a disciplined society where spiritual and intellectual development and secular progress were attainable goals.

In 1835 Maj. Ridge and Boudinot went to Washington without the authority of the

enter into detailed negotiations with Ridge and Boudinot for a removal treaty. When Ridge and Boudinot went back to the Cherokee Nation in April 1835, they brought Schermerhorn along. He carried the treaty and a special message from Jackson urging the Cherokee to ratify the document.

Although the Cherokee majority called a council in May to dispose of the treaty and also to condemn, unanimously, the action of the treaty-makers, Ridge and Boudinot continued their work. They went to the people and called a council of their own. Both that council and the next one on December 23, 1835, attracted fewer than 100 legal voters—not even a ghost of the majority required under the Removal Bill that had been passed by the U.S. Congress.

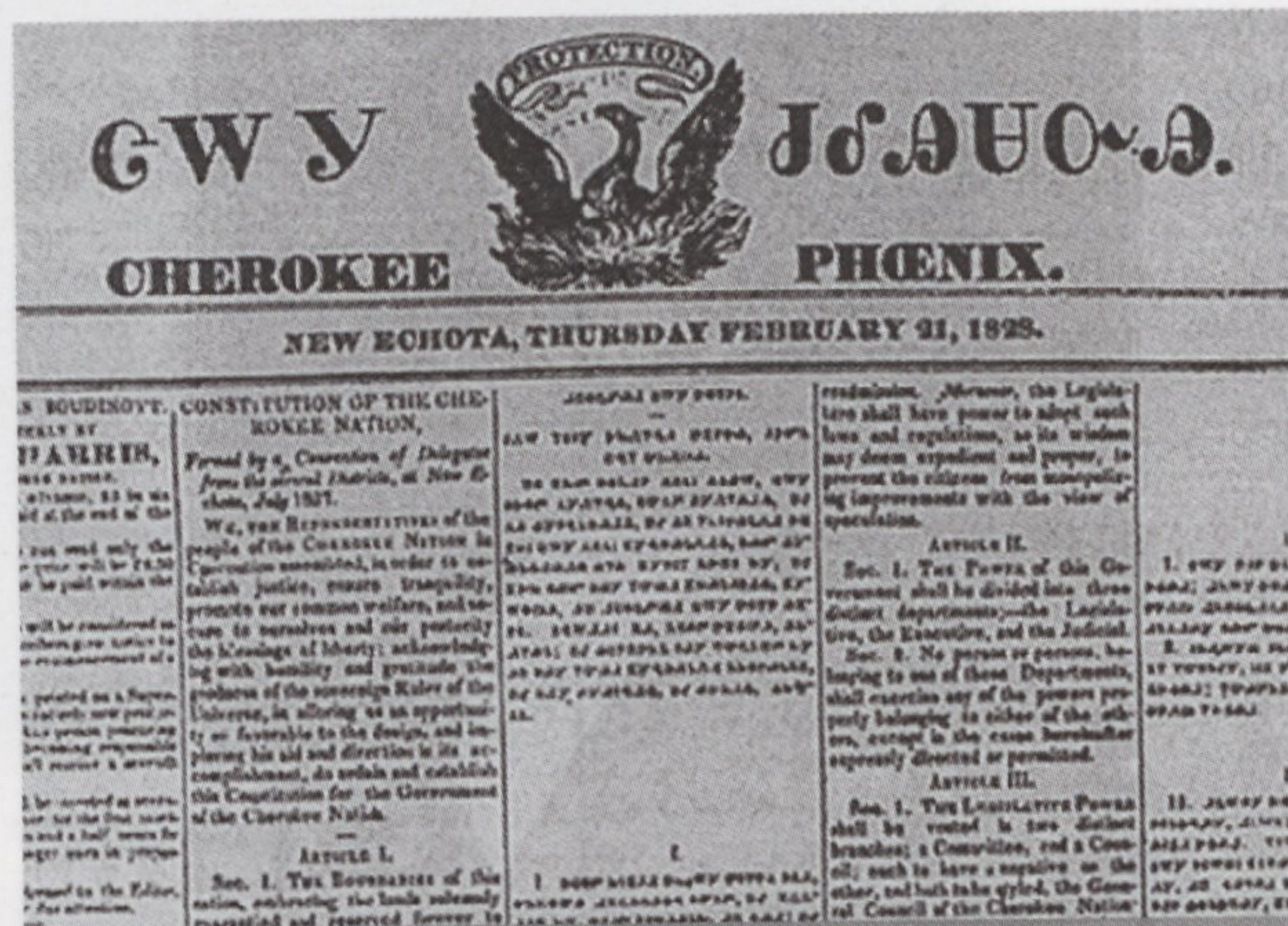
Schermerhorn announced that all Cherokee failing to attend would be counted as voting in the affirmative. In another meeting at Boudinot's home, they continued negotiations and ratified the results. Towards midnight of December 29 their work was complete. The treaty lay before them for signature, and Ridge agreed to set his mark before all the others.

### THE PRICE FOR BETRAYAL

The removal treaty was proclaimed May 23, 1836, and within two years soldiers began rounding up the Cherokee. The removal got under way, and in the spring of 1839 Elias Boudinot and his family emigrated to the West.

Then, on a June morning in 1839, a band of young Cherokee, bitter because they had been uprooted and expelled from the land of their fathers, invoked the "blood law," careful to keep Chief John Ross ignorant of their plans. They executed Elias Boudinot and Major Ridge and his son John Ridge—all signers of the removal treaty.

Elias Boudinot was buried at his homeplace at Park Hill, Oklahoma. He is remembered as a well-intentioned man, who, nevertheless, made a tragic choice to betray the will of his people. ▲



Cherokee National Council to negotiate the treaty for removal. They fully understood that they were acting against the will and law of their people.

Earlier, in 1829, Maj. Ridge had, himself, introduced into council at New Echota a measure decreeing death to any member who would sign a treaty agreeing to give up their country in the East, and the measure had been adopted. But as Boudinot explained later, they considered it the responsibility of an intelligent minority, in possession of the facts, to take the initiative for an emotional, misinformed, misled majority.

### BOUDINOT'S ACT OF TREACHERY

So it was that President Jackson arranged for J.F. Schermerhorn, a retired parson, to

**W**ith its careful attention to period detail, Oconaluftee Indian Village has often been compared to Colonial Williamsburg. As a unique re-creation of an early 18th-century Cherokee community, however, it offers visitors insight into an entirely different way of life during the Colonial period. In contrast to the class-conscious, gendered society of the Europeans enshrined at Williamsburg, Oconaluftee presents the egalitarian, collective, and agrarian culture of the traditional Cherokee, where the work of women was honored and appreciated by all.

Located in a forested cove adjacent to Mountainside Theatre on the site where nomadic groups camped 10,000 years ago, the Village provides a veritable time-journey into the past. Cherokee men and women, wearing the traditional dress of their ancestors, daily perform the rites and practice the crafts as they were before European settlers invaded the American interior. The Village also features authentic reproductions of period architecture, including a seven-sided council house, the center of religious and political life.

## UNCOVERING THE PAST

Established by the Cherokee Historical Association, the Village was reproduced by the Tsali Institute for Cherokee Indian Research, an Association-sponsored technical consortium of anthropology departments at the Universities of Tennessee, North Carolina, and Georgia.

Armed with years of research and treasured knowledge, the Tsali Institute's members, who collectively represented the fount of all known life, customs, and architecture of the Cherokee, brought forth in 1952 a reproduction of period culture without parallel in America.

It's a traditional way of life resurrected in authentic detail—a truly "living museum" of mud huts and log cabins and rustic arbors with Cherokee men and women making dugout canoes, stringing beads, finger-weaving, chipping arrowheads and spear points, carving fishhooks of bone, weaving baskets, fashioning blowguns and darts, bows and arrows—over 50 natives of the Qualla Boundary reproducing the life and work of their ancestors.

## A VISIT TO THE 18TH CENTURY

The tour begins near a cabin made of logs and chinked with mud, where Cherokee women cook traditional foods, including bean bread and dried corn. Nearby, others are also busily at work.

Across a spring-fed stream that winds through the Village, a Cherokee man fashions a dugout canoe from a section of a giant poplar. When the dugout is completed it will be big enough to hold a party of eight, light enough for two to carry, and water-tight.



*Toineeta Cabin on Nature Trail.*

Elsewhere along the trail, men sit beside smoldering fires, fashioning weapons for hunting and warfare. Their hands are busy as they shape bows and arrows, burn out the pith in the river cane that will become blowguns, feather arrows and darts with feathers of the wild turkey and the downy seed of the thistle.

Around them are their tools and some of the more tedious examples of their skills—fishhooks and needles of bone, spoons and combs of holly and cherry, ritual pipes, and tomahawks. From time to time one of them will turn to chipping arrowheads from flint, an ancient art once again practiced in Oconaluftee Indian Village.

## TRADITIONAL CRAFTS

Across the way, under an arbor of pine boughs, the pottery makers spin coils of clay into pots and jars. There is genius in their hands. Without a potter's wheel, they turn the clay into articles of beauty and intricate design.

Beneath another pine-bough arbor, women

# THE INDIAN VILLAGE



work on beaded sashes composed of thousands of tiny beads, the kind worn by chiefs of the tribe in ancient times. They work with the same type of imported Venetian bead the white traders introduced into the tribe in 1750 and which supplanted the shell.

Farther along the trail, the basket weavers—in their colorful and authentic costumes of homespun and calico—quietly and cleverly demonstrate one of the most enduring of Cherokee arts. Experts in the ancient techniques,



they weave baskets from oak splints and pliable river cane.

Upon the square ground, where the Cherokee held their ritual dances and sipped their morning tea from a shrub called yaupon or wild holly, a Cherokee man spins out the history and lore of his ancient people. His story is interspersed with demonstrations showing the use of the blowgun or how community ball games are played. He may also play the water-drum or demonstrate traditional dance.

The Village is surrounded by a palisade of locust posts on a tract of some 30, mostly forested acres, with five structures of an authentic traditional design in the Village. These include three types of homes in which the Cherokee lived.

## ARCHITECTURE FOR A COMMUNITY

The earliest is a reproduction of the type of dwelling Europeans found when they first began trading with the Cherokee around 1716. This early dwelling includes no windows or chimney or

swinging door. The walls are formed of woven river cane cut into strips and tightly interlaced with small saplings. They are covered with a plaster of river clay.

Other dwellings are constructed from logs, forerunners of the pioneer log cabins of the American Revolutionary period. One cabin is notched-log in design, the other of hewn design. Both are mudchinked, and both have fireplace and chimney but earthen floors.

Largest of the structures is the council house. This was the center of the religious and political life of the people. It was here Cherokee warfare and the ball play were planned and where the solemn religious rites were held. It also was where the sacred fire of the Cherokee was kept and features handcarved ritual masks and other objects honored by the community.

The council house is seven-sided, each side representing one of the seven Cherokee clans, its walls made of woven oak splints covered with clay. The roof is conical with a hole in the peak for smoke to escape and through which the rays of the sun poured to mark the time of day upon the floor.

Adjacent to the palisaded village is the admission-free Cherokee Botanical Garden and Nature Trail, another Association project. More than 150 species of plants native to the Great Smokies are grown along the banks of the trails and are identified with the common and botanical name.

The Oconaluftee Indian Village is open 9 AM to 5:30 PM, May 15 through October 25. For more information about The Oconaluftee Indian Village call (828) 497-2315 or (828) 497-2111. ▲

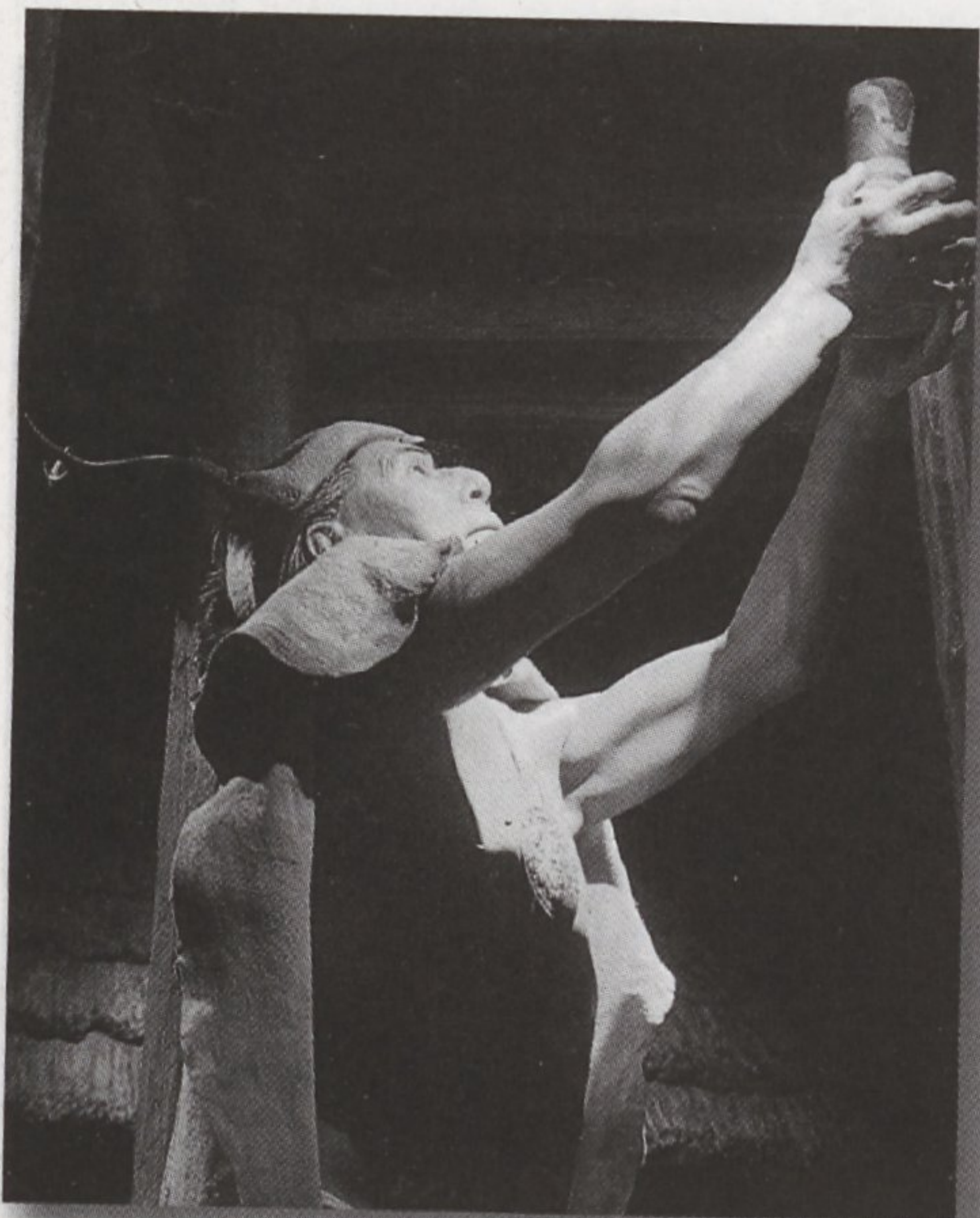


# THE MUSEUM OF THE CHEROKEE INDIAN

## PRESERVING AN ANCIENT CULTURE IN MODERN WAYS

The Museum of the Cherokee Indian, with the dramatic redwood sculpture of Sequoyah out front, sits almost exactly in the center of the Qualla Boundary, which seems appropriate since the Museum is where the heart of ancient Cherokee is preserved. It is here that age-old philosophies are maintained and explained; it is here that the stories and symbols are stored and kept alive. It is here that you can learn how the Cherokee people lived, endured, and survived.

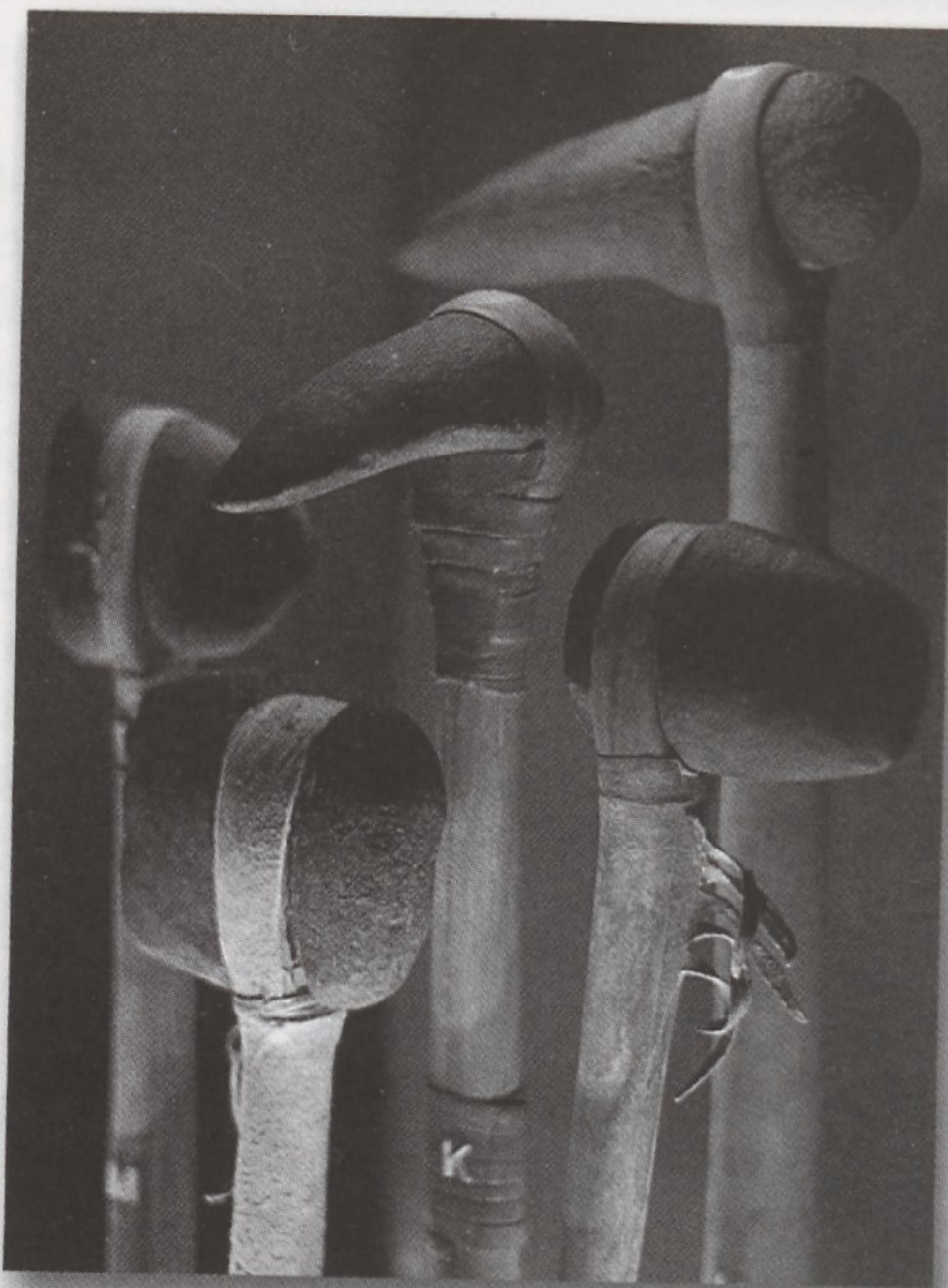
Long before Europeans found the New



World, Cherokee society was organized around an oral tradition that maintained its history through myths and carefully protected rituals. The people who sustained the oral history were revered and their jobs were much the same as the Museum's—to perpetuate the history, culture, and stories of the Cherokee people.

Although it is one of the oldest Indian museums in the United States with a highly respected Cherokee collection, in 1998 the Museum undertook a multimillion dollar renovation so the Cherokee story could continue to be told in the most effective way. The result is a state-of-the-art exhibit area that won three important awards within months of re-opening.

Using fiber optics, special effects, computer generated images and sophisticated systems, the Museum makes Cherokee history a personal experience. Interactive opportunities



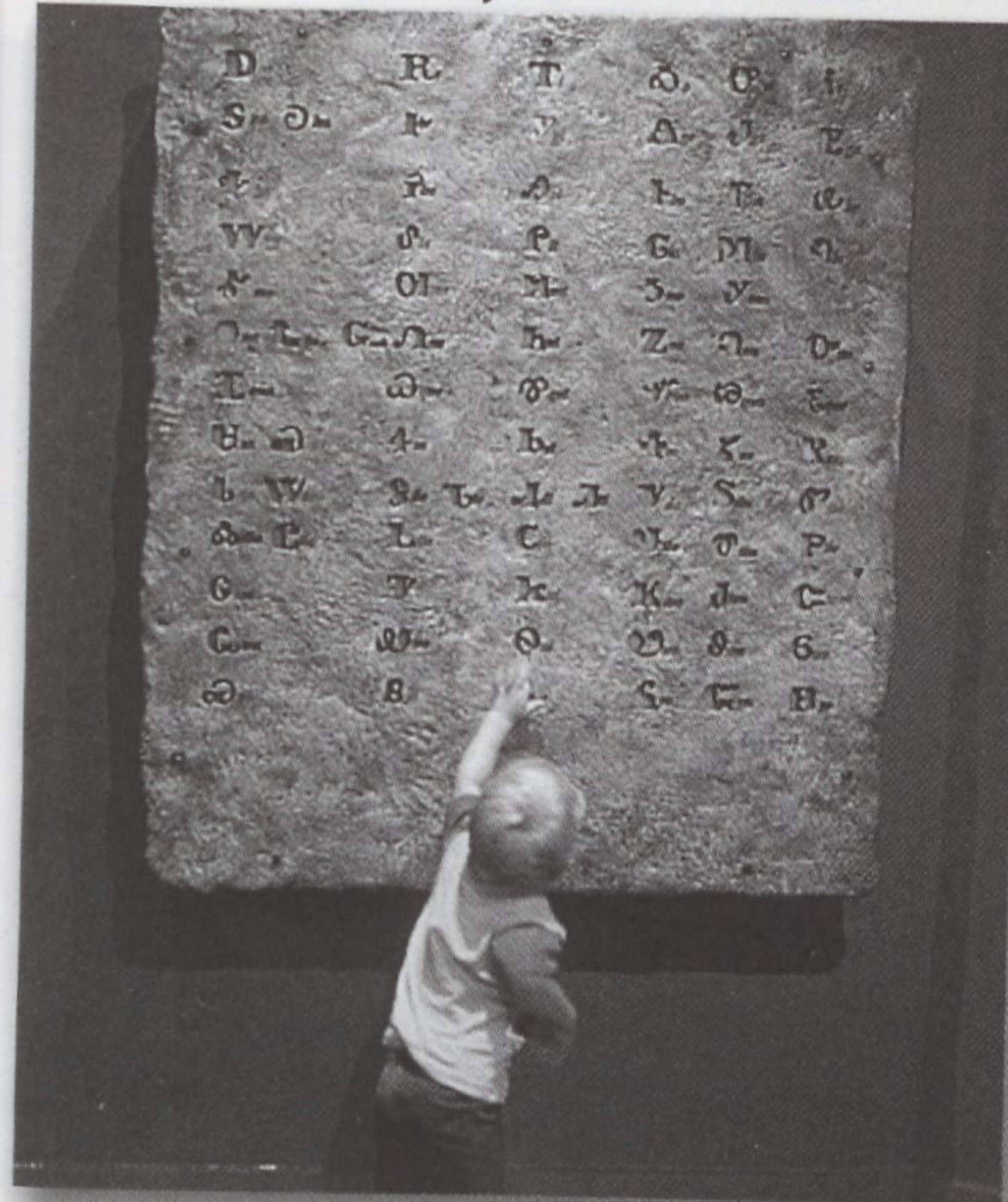
allow visitors to do much more than stare into sterile glass cases holding artifacts. Now artifacts are in settings that conjure up how each item was used. Visitors are reminded that some living person once made that effigy pot or used the arrowhead.

"The history is the same. The artifacts are the same, only now we're telling the story with a stronger sense of time and in a more personal way. We're still in the business of explaining how our people have survived, only now visitors get more involved," said Ken Blankenship, director of the Museum since 1986.

The Museum constantly works to find ways to increase understanding of Cherokee culture. The Museum maintains an archives

and publishes *The Journal of Cherokee Studies*, the oldest academic journal devoted entirely to one Native American group. The Museum has an ongoing schedule of Cherokee artisans who demonstrate both ancient and modern art forms, and there is a Museum Outreach Program for civic and school groups within 100 miles. A newly added Education Department is offering its first classes and workshops this summer.

The Museum's gift shop carries a large inventory of works by current Cherokee



craftsmen along with a large selection of books and tapes concerning the Cherokee people. The Museum's gift shop has been called one of the best in the state.

The Museum of the Cherokee Indian is open every day except Thanksgiving, Christmas, and New Year's Day. For more information about the Museum, call (828) 497-3481, or e-mail [littlejohn@cherokeemuseum.org](mailto:littlejohn@cherokeemuseum.org) web site: [www.cherokeemuseum.org](http://www.cherokeemuseum.org) ▲

*Above left: Chieftan display in the Mississippian Time Zone.*

*Center top: The hatchet display.*

*Center bottom: The Cherokee Delegation to England leaving from Charleston, SC.*

*Right: The Sequoyah exhibit.*



Former Chairman Dr. David "Ed" Henson said it best: "Unto These Hills" is one of the great true stories of American history ... as compelling today as it was in the beginning." Beginning with next year's season and looking to the future, The Cherokee Historical Association is committed to exciting changes and improvements in the presentation of the "Unto These Hills" outdoor drama. It will be expanded. The body microphones and sound system will help facilitate a full theater surround-sound experience. Use of the Cherokee language, traditional Cherokee dances, music, instrumentation and actors will be given greater roles in the production. We also plan to re-script aspects of the story to better represent the Qualla Cherokee Indian culture.

Our new technology and special effects will make traditional Cherokee storytelling dramatic and intimate for audiences of all ages. Cherokee life before European contact will be presented in order to better understand the historical context in which these remarkable people evolved. And finally, since music is such a profound and powerful medium, we are contemplating a musical version of the Removal with original and dramatic songs to portray the struggles to retain our ancestral homelands.

These changes, we believe, will appeal to a larger demographic and keep our audiences returning each year. The Association intends to retell that story in new, meaningful, and exciting ways to many new people for generations to come.

Lewis H. Harding  
Chairman, Cherokee Historical Association

Enjoy your free DVD of the last appearance of the original "Unto These Hills" outdoor drama.



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