

The  
Trail of  
Tears  
Historic  
Drama  
1973



ONE DOLLAR

The Theatre at Tsa-La-Gi

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

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

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

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





## The Theatre at Tsa-La-Gi

This outdoor amphitheater seats 1800 guests for each performance. The entire seating area and stage were excavated to give the play a suitable background. Audience comfort is assured by air cooled with seventy tons of air conditioning equipment which makes this the only artificially cooled outdoor theater in the nation. You can see that the forepart of the covered area above and behind the seats is a light gallery with 75 lights used during a performance. Unusual effects are created by the panels at stage rear where the mood of the moment is intensified by projecting shifting forms and shapes that vary in hue and brightness to match the scene's emotional content.

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

In every detail, seeing, seating and sound, this new theatre is built to bring you into the drama. May you find it pleasing.

# TSA-LA-GI

# PROLOGUE

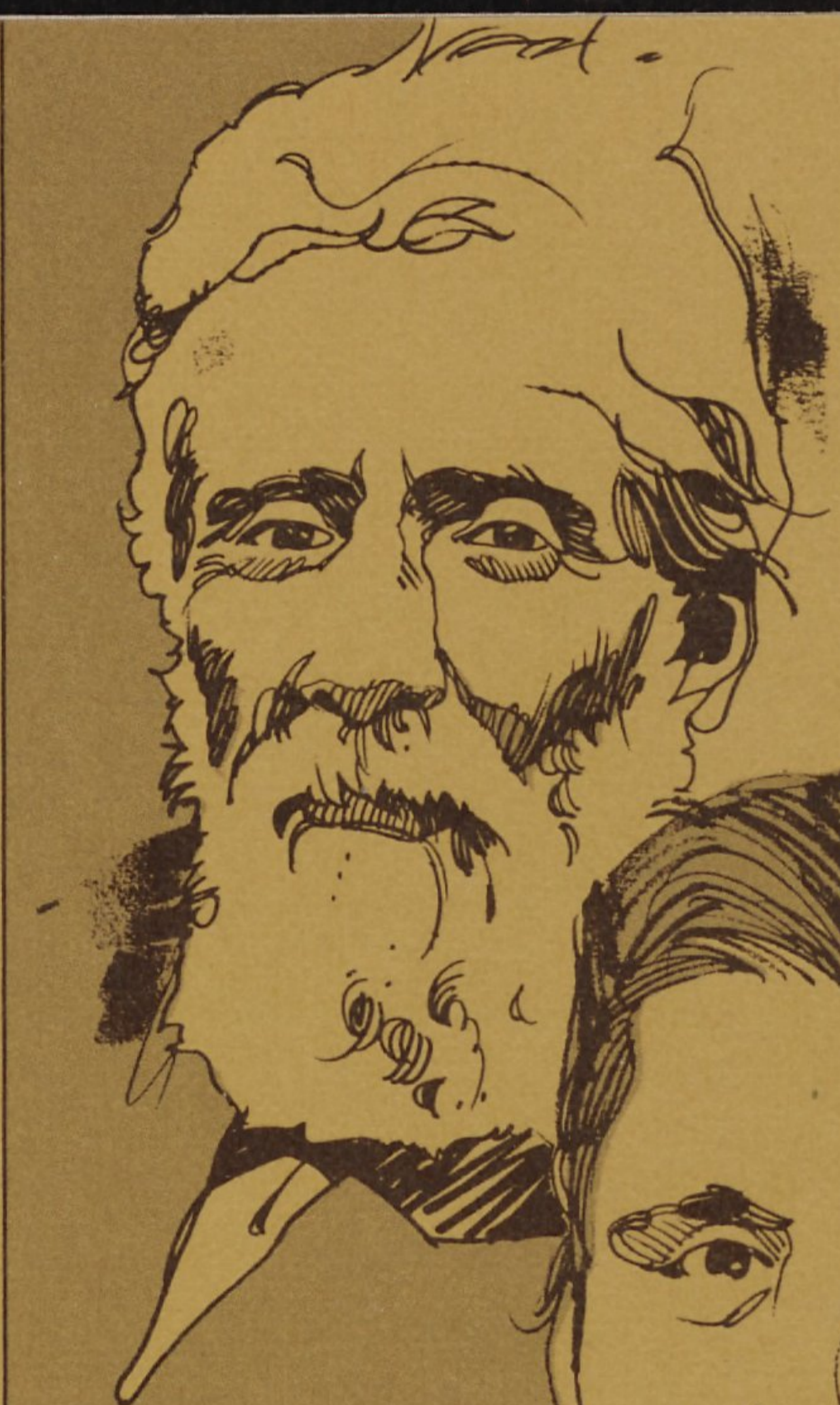
□ We are only now emerging from a period where history recorded this nation as agriculturally oriented. As a tide of immigration surged into this new country, we necessarily formed an agricultural economy where power is measured by land ownership. The play you see here in The Theatre at Tsa-la-gi describes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

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

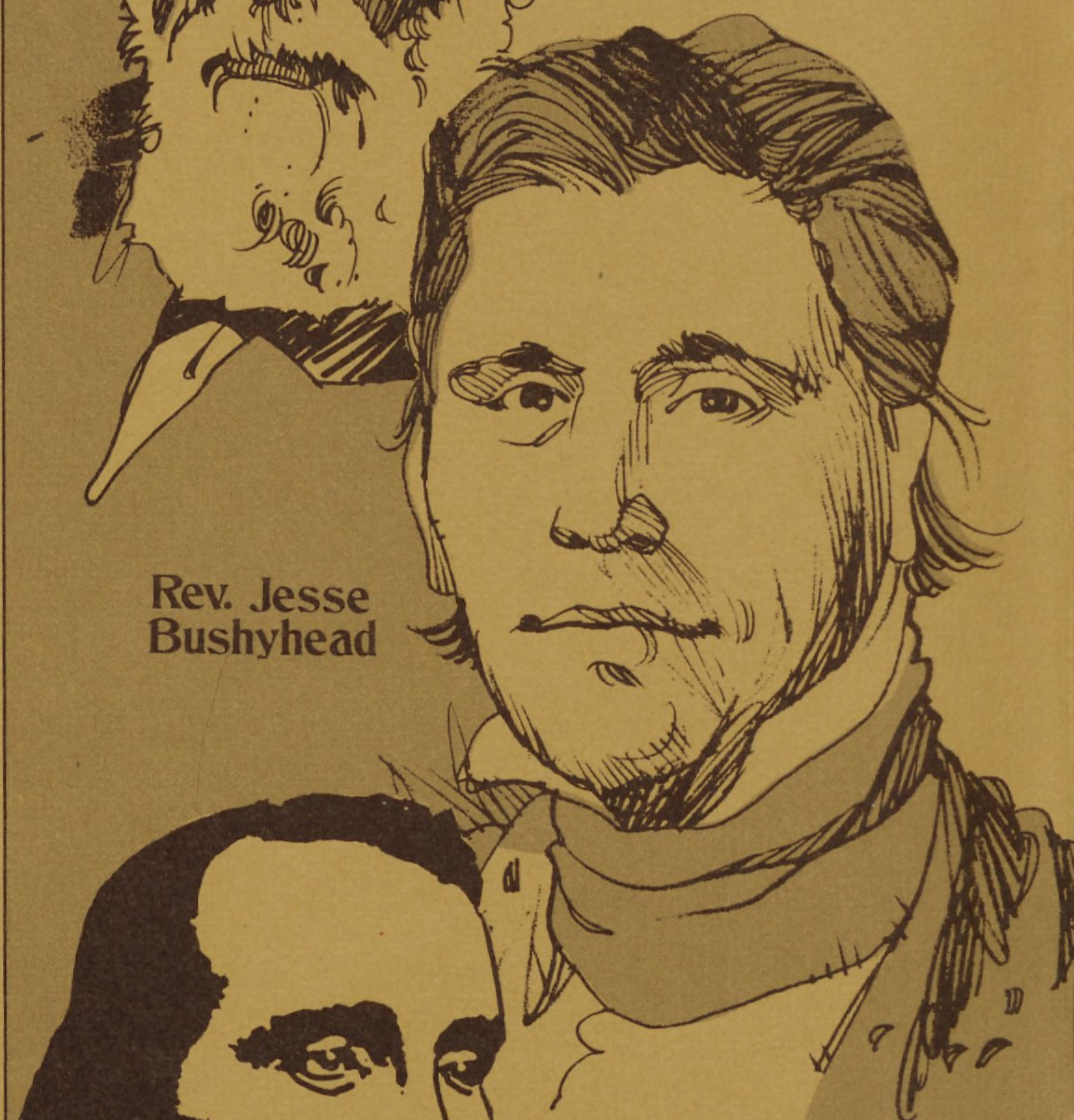
□ Before colonization, the Cherokees controlled about 40,000 square miles in the southern Allegheny mountains. Today this area comprises southwest Virginia, the western portions of the Carolinas and parts of Tennessee, Georgia and Alabama.

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

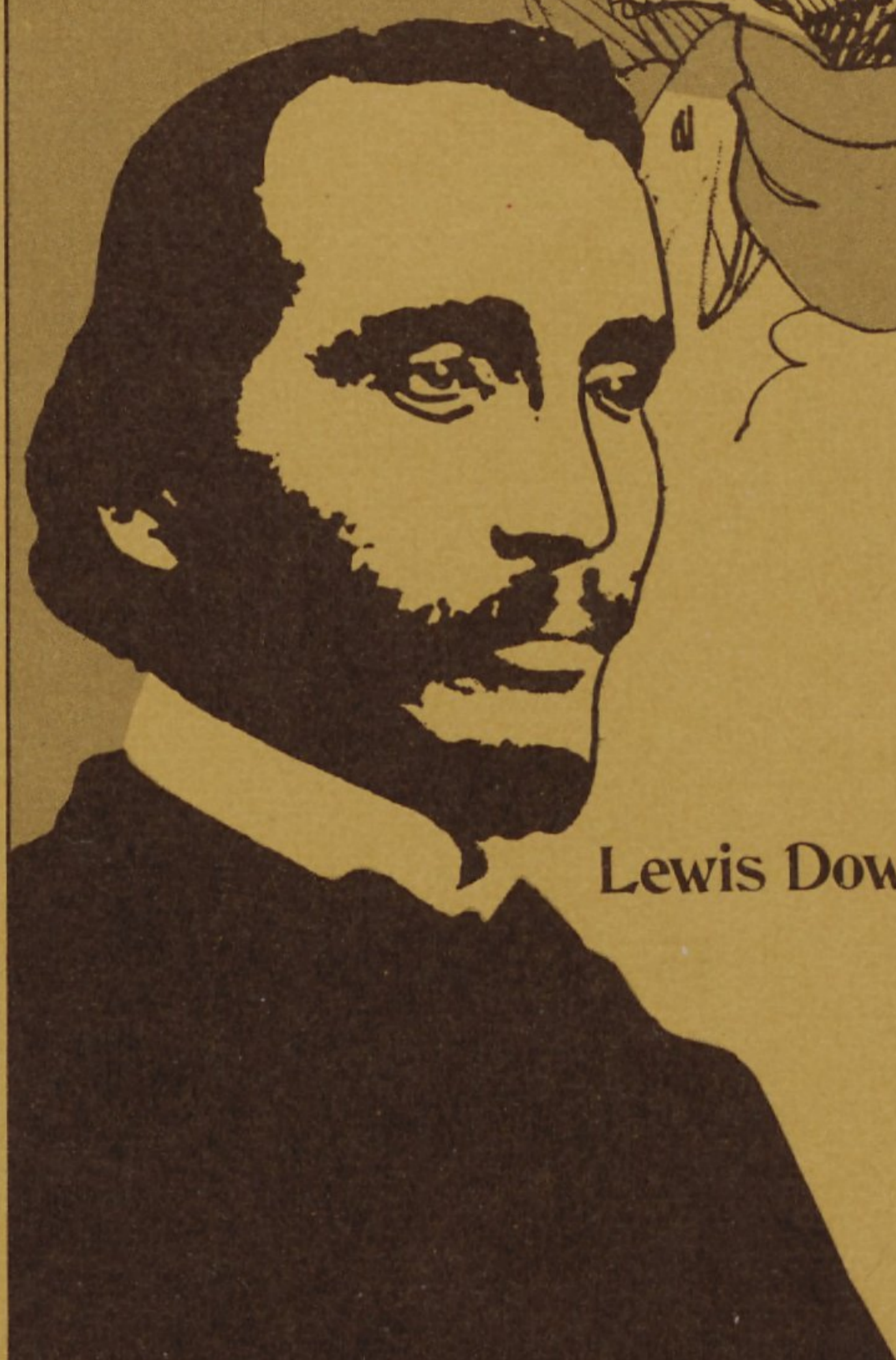
□ This remaining land was the cause of great pressure from outside which created dissension within the Cherokee Nation. The forces closing in on the land were inexorable. President Jackson had no sympathy for the plight of these people. The tribe split over the questions of emigration to new lands and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



William P. Ross

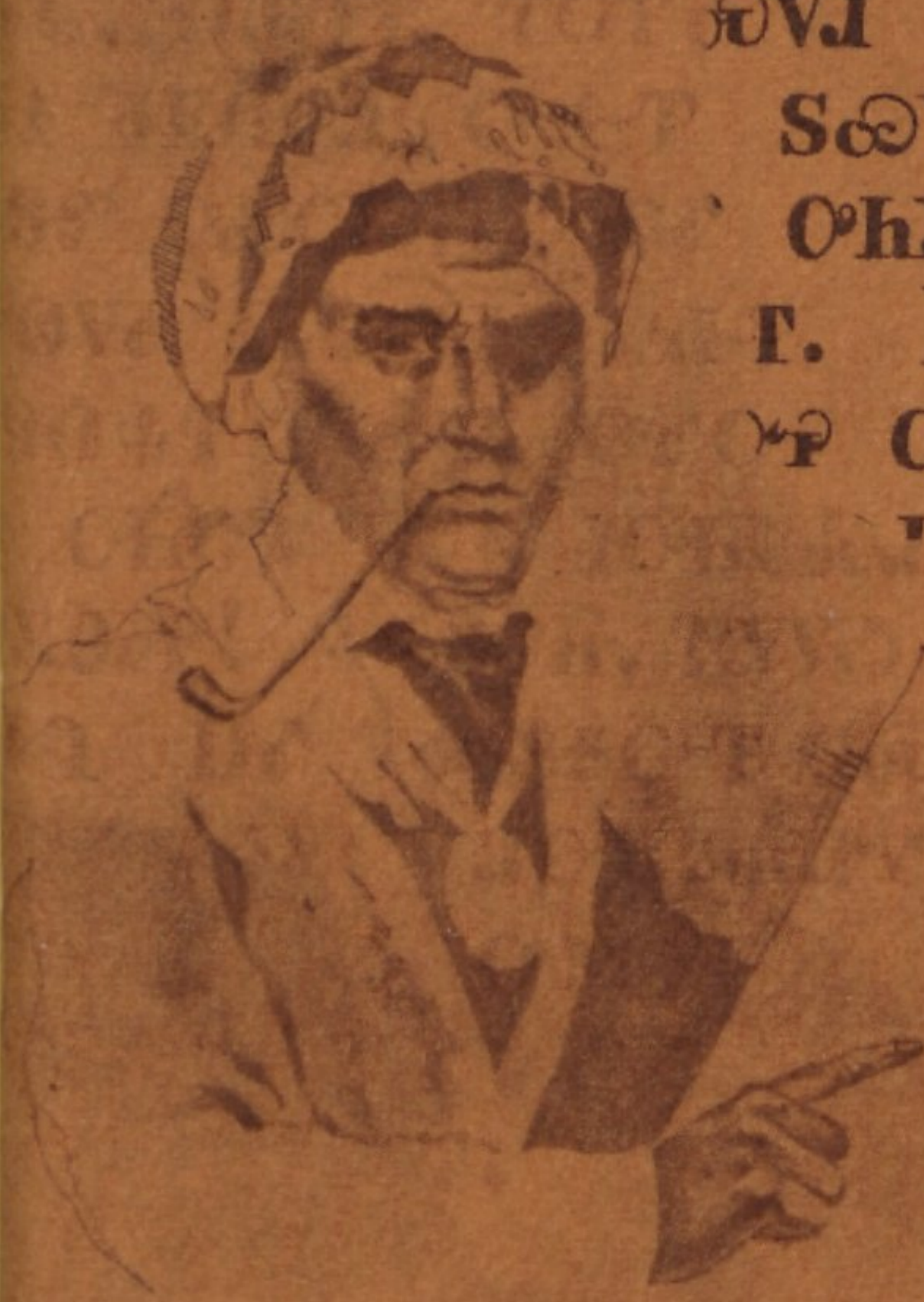


Rev. Jesse Bushyhead

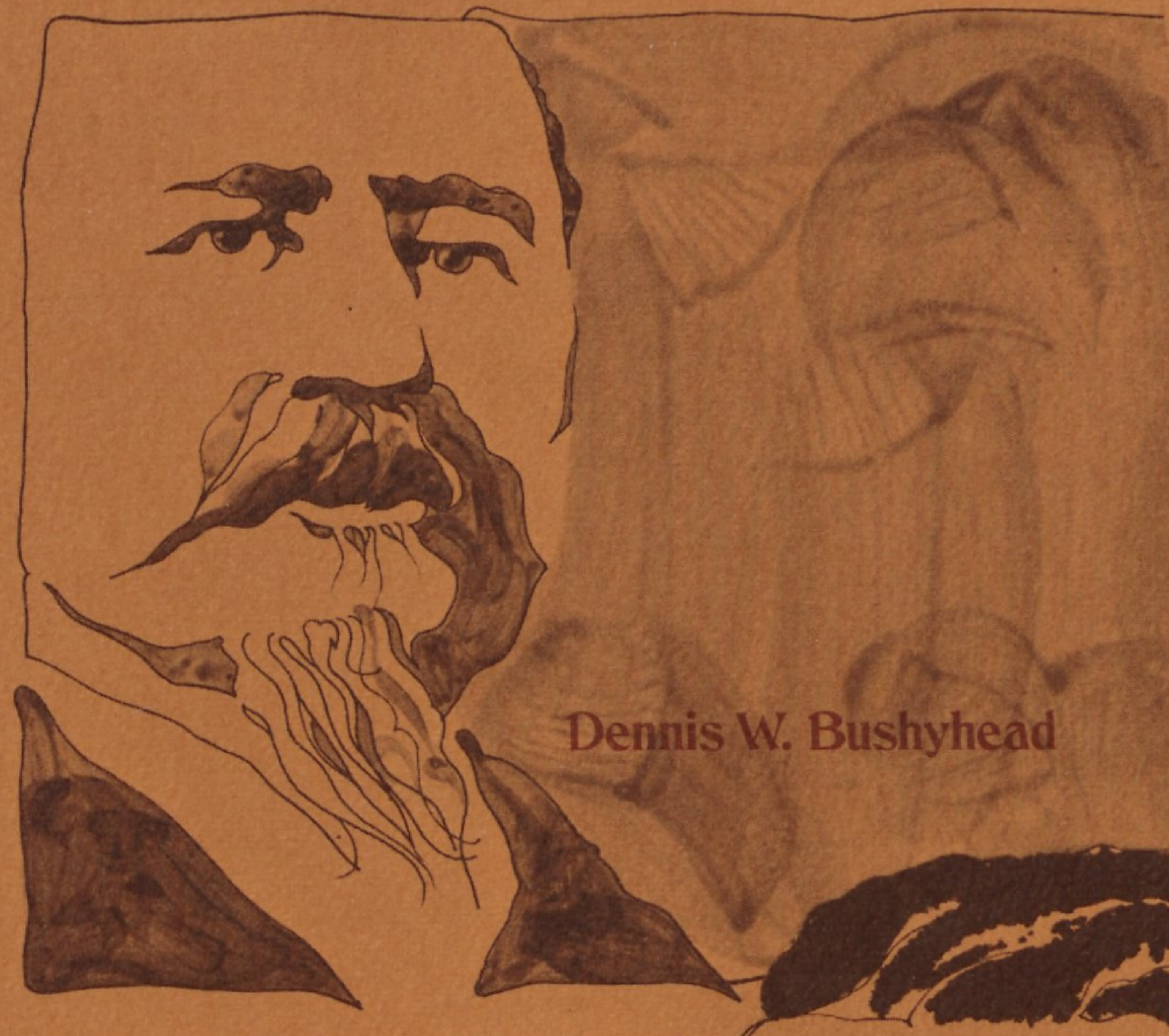


Lewis Downing

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Sequoyah



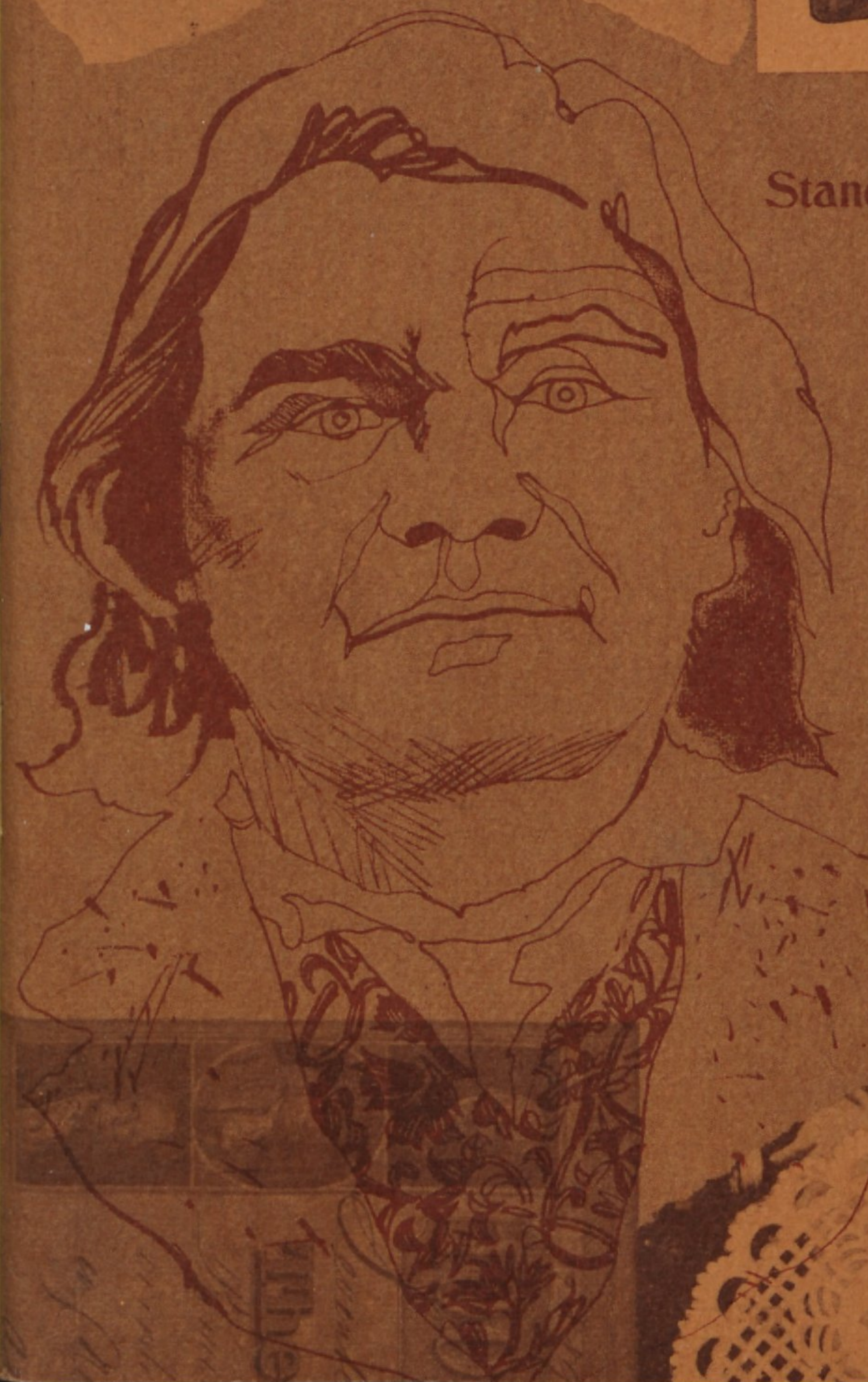
Dennis W. Bushyhead



R



John Ross

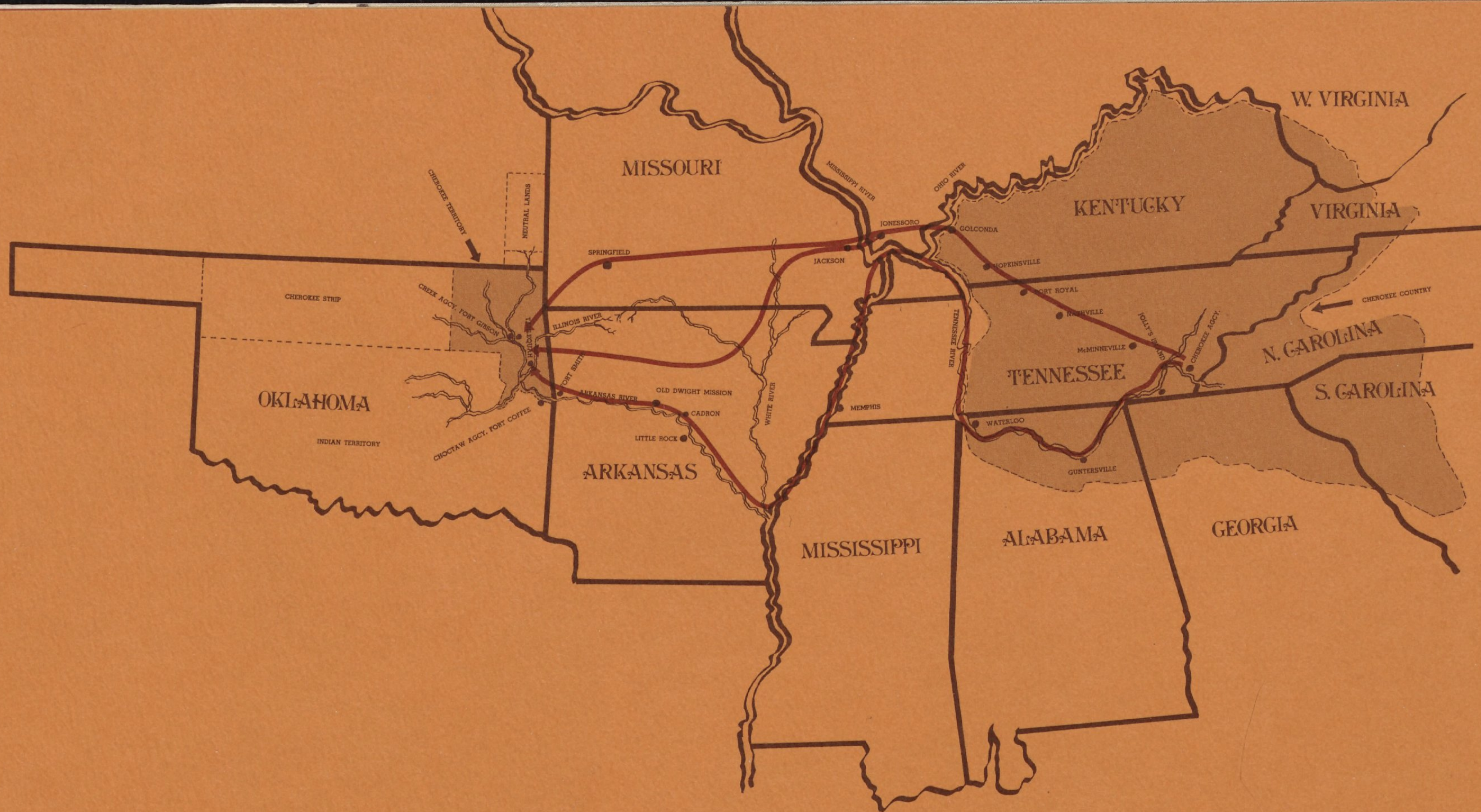


Stand Watie



E. C. Boudinot





## =The Trail of Tears= Westward Routes

□ A group recognized by the U.S. Government signed a treaty of removal. They were opposed by many of the Indian people, led by John Ross; but the deed was done. Those who signed the treaty also signed a warrant for trouble because it was against the sacred law of the Cherokee Nation to sign away land without the common consent of the people.

□ Now the remaining Cherokees had to move west and join some of their number, about 5,000, who had already gone to new lands on the sunset side of the Mississippi River.

□ The journey was long and hard. Many cried in sorrow. Many died. The drama begins...



Robt. Lindneux  
1942 ©

# THE STORY OF THE PLAY



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**Time**  
**1838-1907**  
**Place =**  
**here and**  
**Washington, D.C.**

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## Act One

### Scene 1

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

### Scene 2

**A field by the Illinois River near Tahlequah, June 1839.** Ross angrily confronts the rations boss who is cheating the Cherokees. Later, members of eastern and western groups

gather to discuss their differences. Sequoyah prevents violence between Ross' easterners and Stand Watie's western band, but it is clear serious problems remain.

### Scene 3

**Unfinished Ross home at Park Hill, June 1839.** Dennis and Sarah continue their courtship. A law practice in Washington awaited Dennis, but he chose to go west to rejoin Sarah, Watie's niece. Jesse interrupts with tragic news. Several leaders of the western band have been murdered. Chief Ross, knowing he will be blamed, disperses his family.

### Scene 4

**The Ross home, two years later.** Sequoyah comes to Chief Ross and tells him that he intends to leave. Ross pleads for him to stay, but the old leader holds firm to his decision.

### Scene 5

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

### Scene 6

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

## Act Two

### Scene 7

**Park Hill, a dressing room in the female academy, evening of May 6, 1861.** A few moments of lightness introduces this scene as Sarah, now in her 30s, attempts to help a young girl dress for the evening dance.

### Scene 8

**The garden, a few minutes later.** Stand Watie and John Ross position themselves on the question of aligning the Cherokee Nation with the North or the South. Chief Ross tries valiantly to keep his people neutral. He and Dennis argue their case with Watie who leans heavily to aligning the Cherokee Nation with the Confederacy.

### Scene 9

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

### Scene 10

**Home of Ross, August 1861.** Action shifts again to Ross Cottage where Superintendent Pike of the Confederacy and Watie debate with Ross and Dennis concerning the alliance of the Cherokees. A vote of the council is forced. Dennis sides strongly with Ross to remain neutral, but all others rise at the motion to join the Confederacy.

### Scene 11

**The Civil War, 1861-65.** This Civil War dance sequence is in four parts. First is the gathering storm, as war comes. Second, families in despair over the tragedies of war. Third, the war itself. Fourth, the return home.

### Scene 12

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

### Scene 13

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

### Scene 14

**The public square at Tahlequah, November 17, 1907.** A long rebuilding period has followed the Civil War. Gradually bowing to the inevitable, Cherokee leaders play an important role in the creation of Oklahoma. Sarah, in her 80s, attends the statehood ceremony with her grandson, Dennis. The Cherokees have always believed the Great Spirit has destined them to do one great thing. Sarah wonders aloud if the creation of Oklahoma will fulfill that destiny. The rebirth of the Cherokees is symbolized by the hauntingly beautiful Phoenix Dance. As the play ends, Sarah gives herself willingly to death. She now realizes that perhaps, after all, "The Trail of Tears" will end in triumph.

# The Playwright

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

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

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

Presently, Dr. Hunter is Dean of The Meadows School of the Arts at Southern Methodist University.

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**Director**

ART GREENE



**Musical staging  
and dancing**

MARVIN GORDON



**Music**

DR. JACK KILPATRICK

The original score was envisioned by a Cherokee composer, Dr. Jack F. Kilpatrick whose work on the production was cut short by his untimely death. Portions of the music reflect extracts from some of Dr. Kilpatrick's previous work as incorporated into the play by its author.

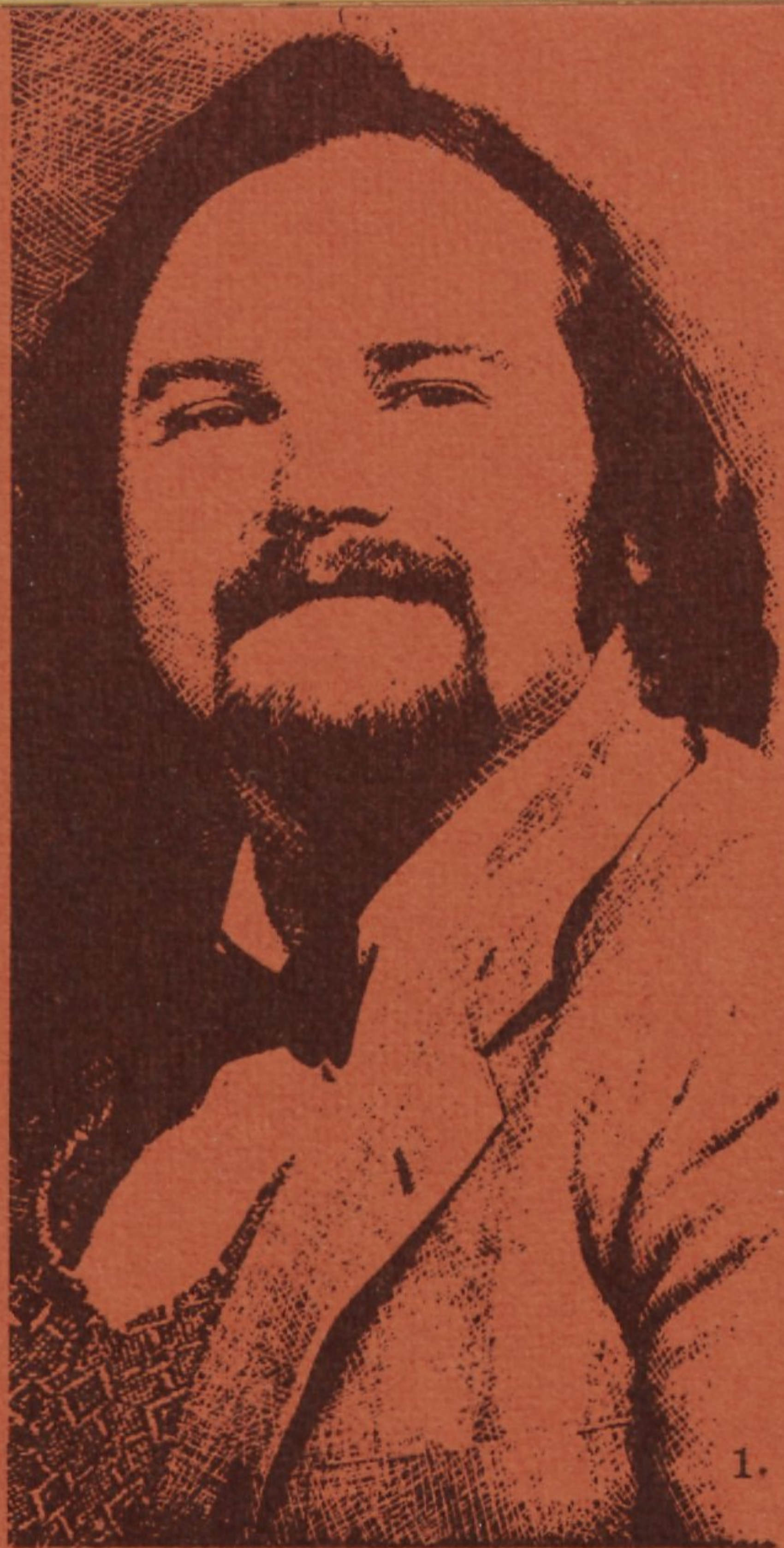


**Producer**

MARTIN A. HAGERSTRAND

# PLAYERS & STAFF

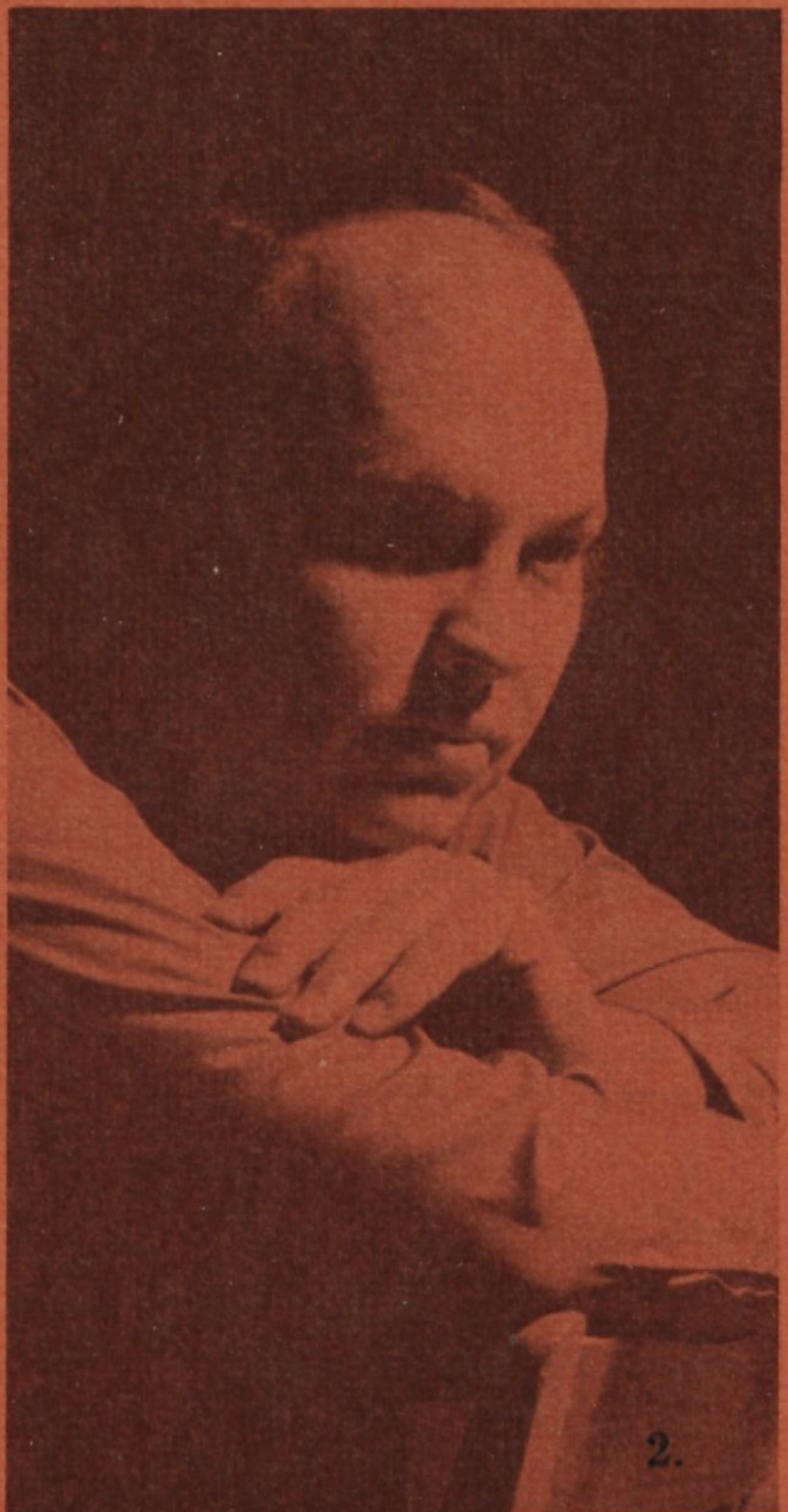
PRINCIPAL



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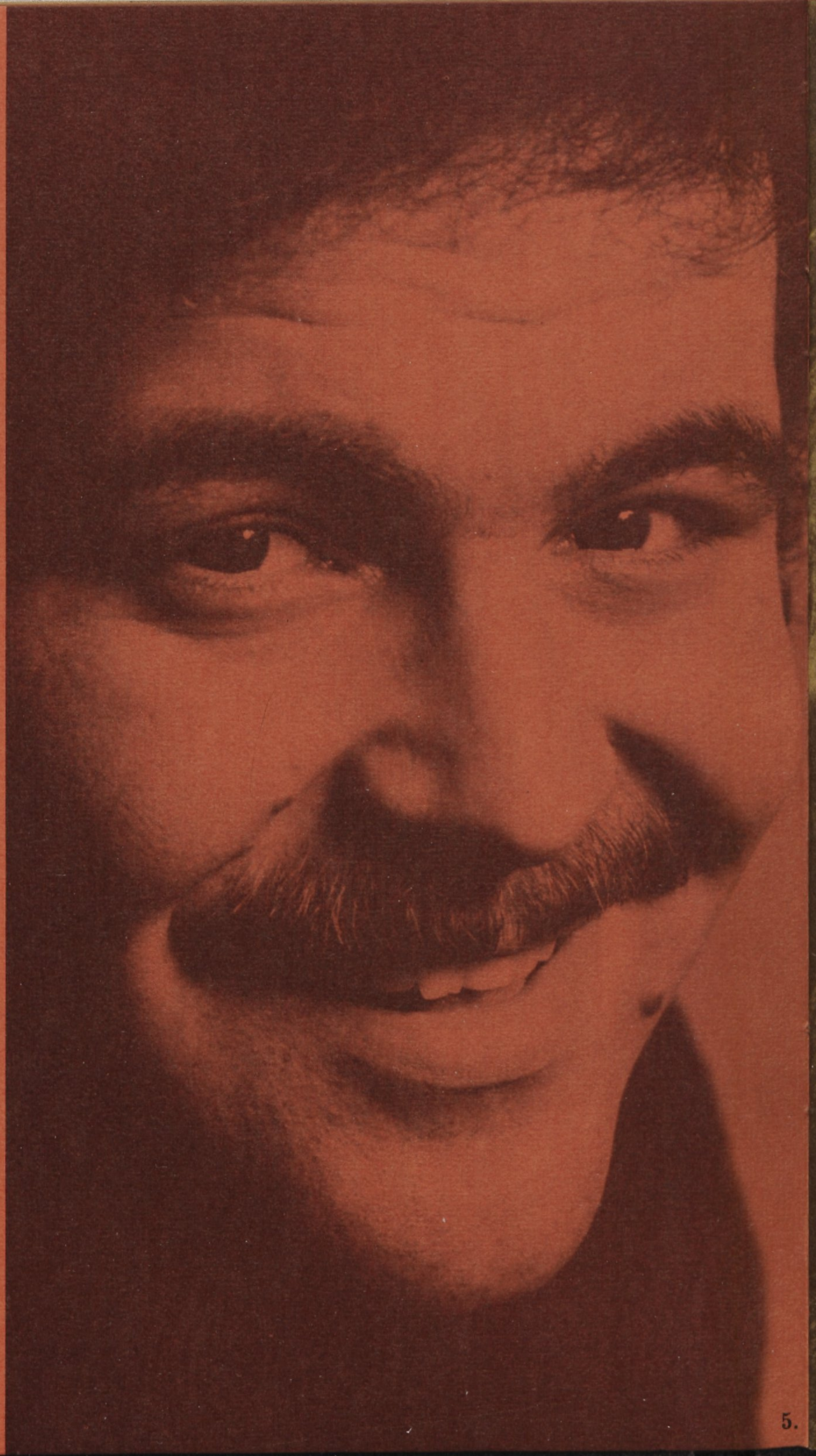
1. Ration Boss — Raymond D. Slaten
2. President Polk & Property Master — Earl Squyres
3. Jesse — Joseph Connley
4. Daniel Webster — Lee Medinets
5. John Ross — Frank W. Kopyc
6. Sarah — Kathleen P. Hurley
7. Dennis — John S. Mansfield
8. General Female Understudy — Becky Burroughs
9. Sequoyah — Dino Almond
10. Boudinot — Thomas L. Allard, II
11. Phoenix Dancer — Dewey Daley



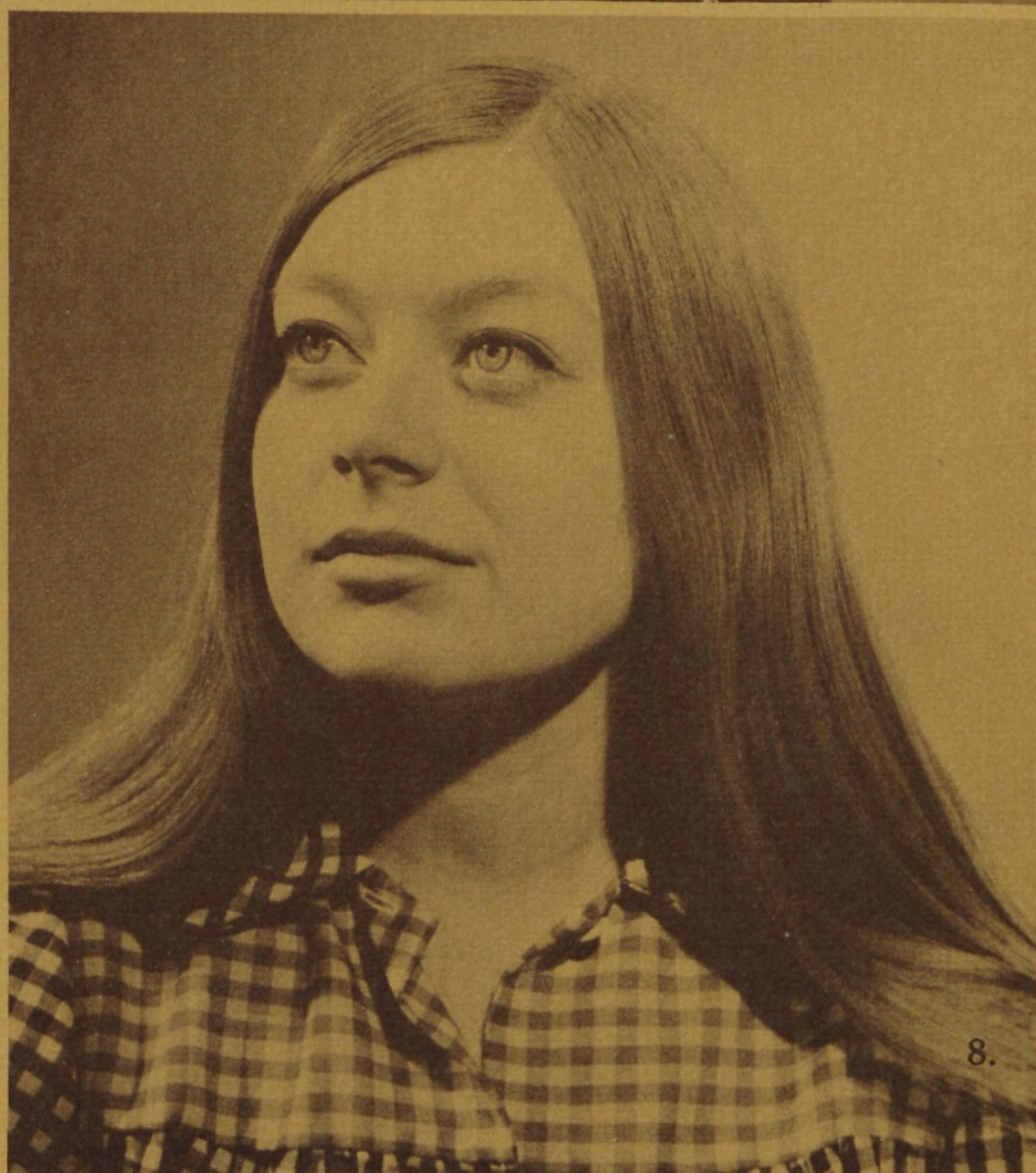
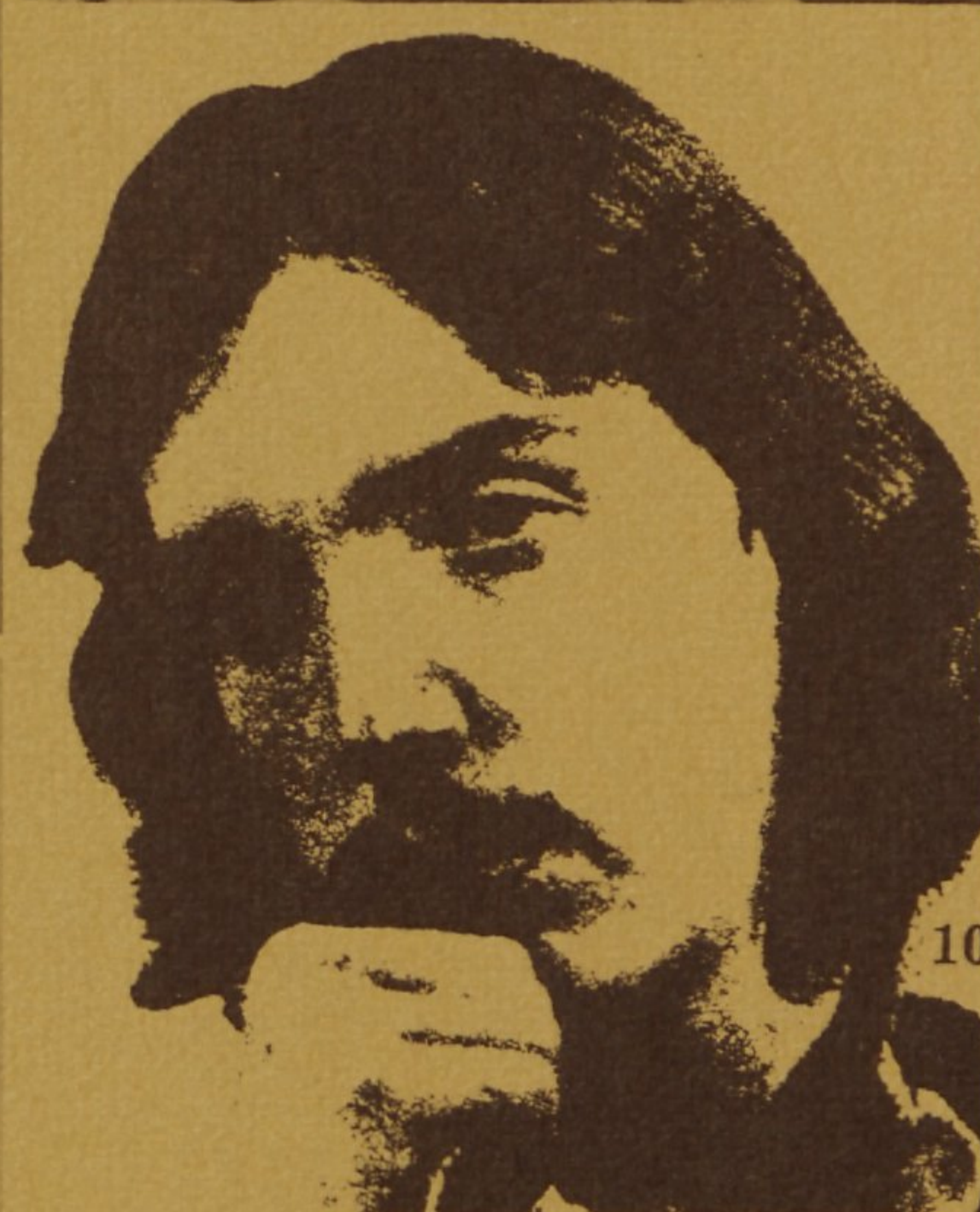
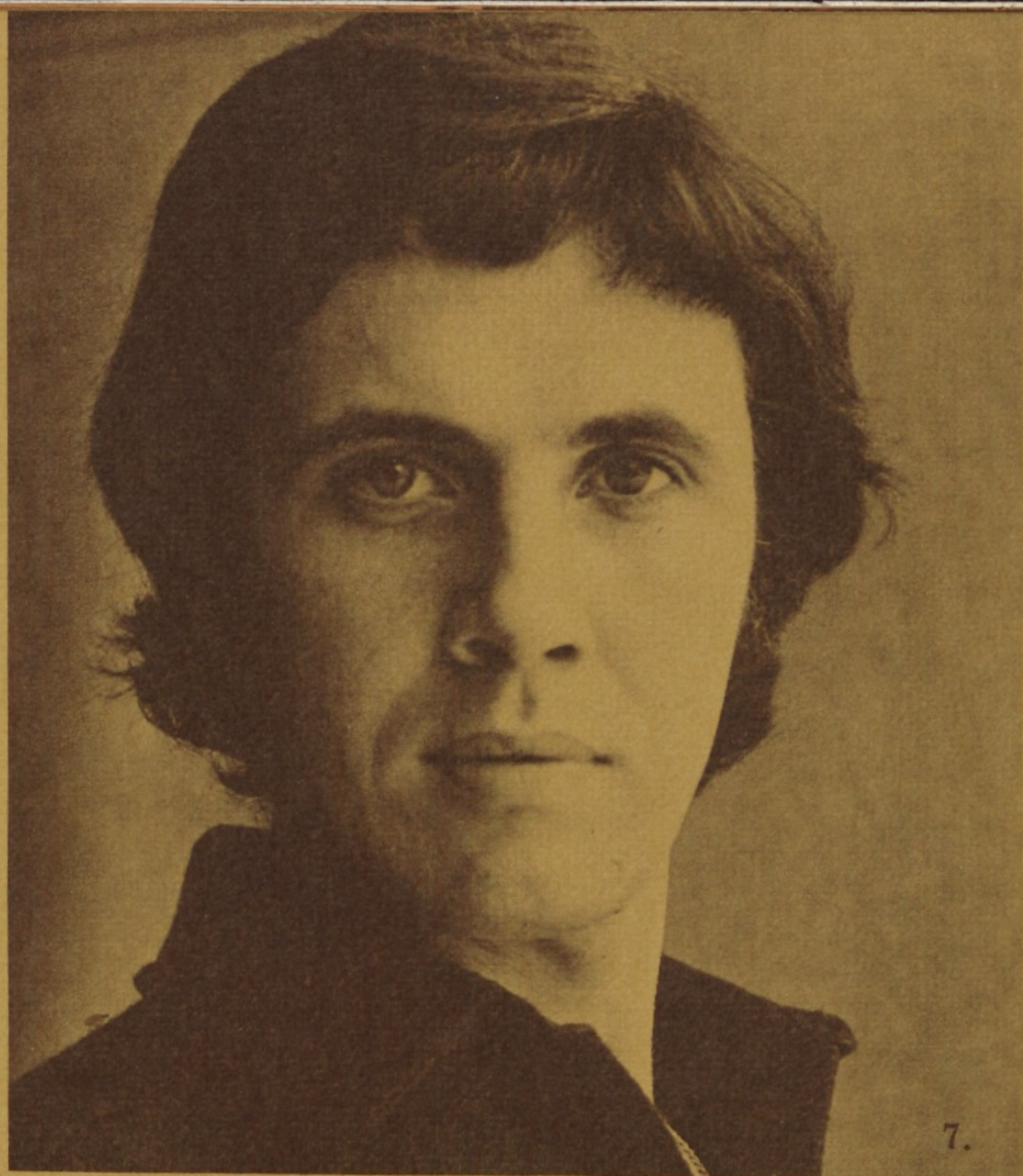
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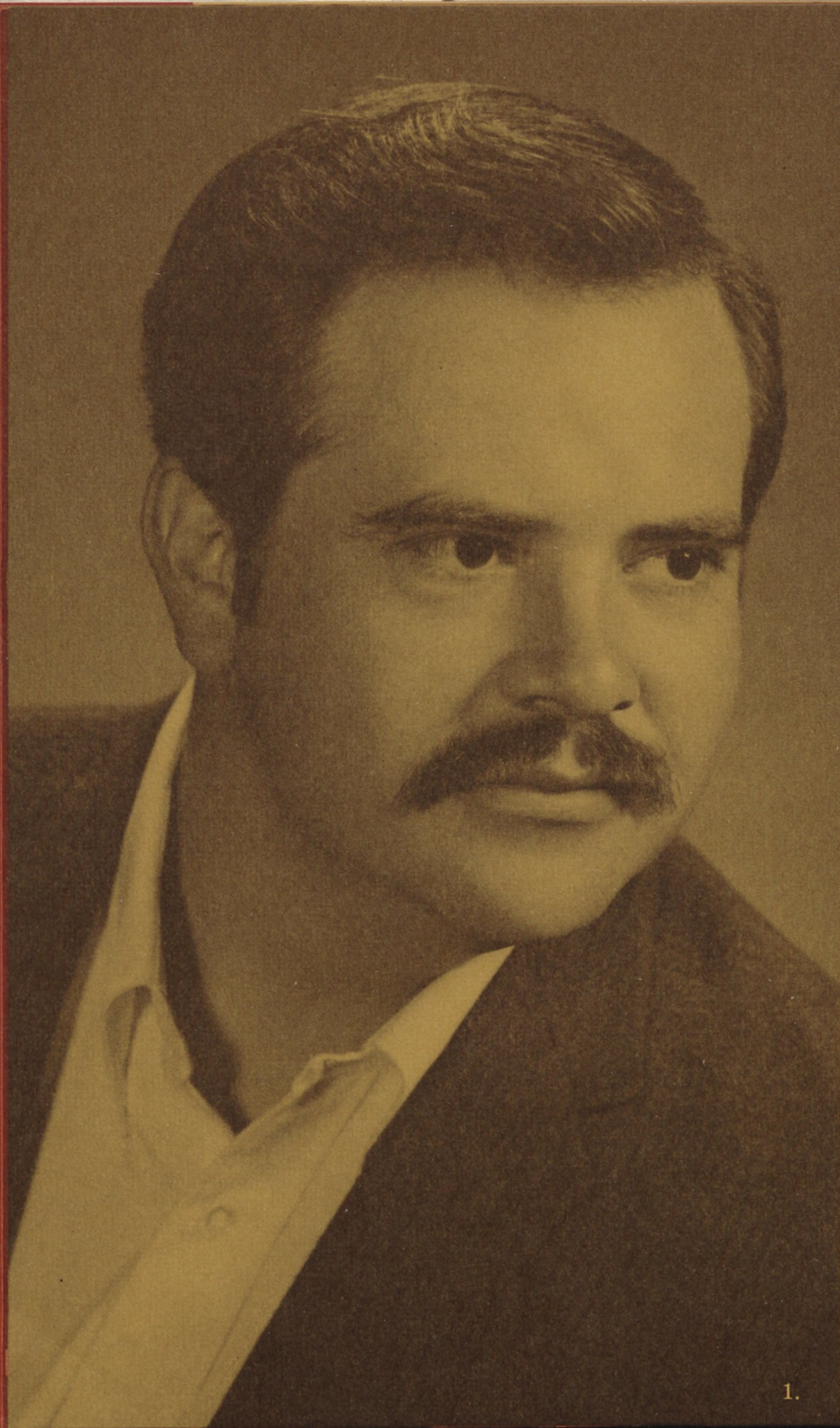


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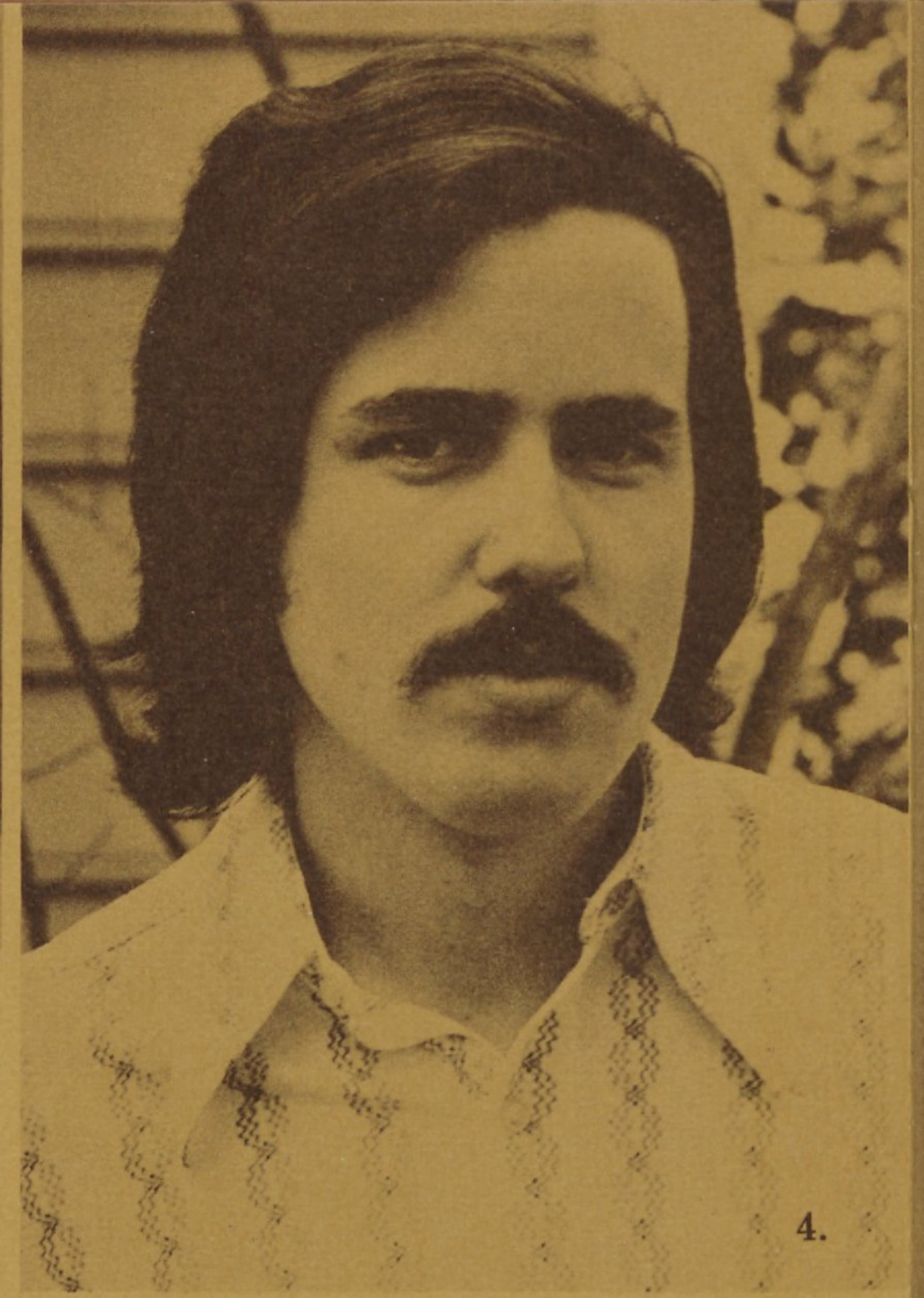




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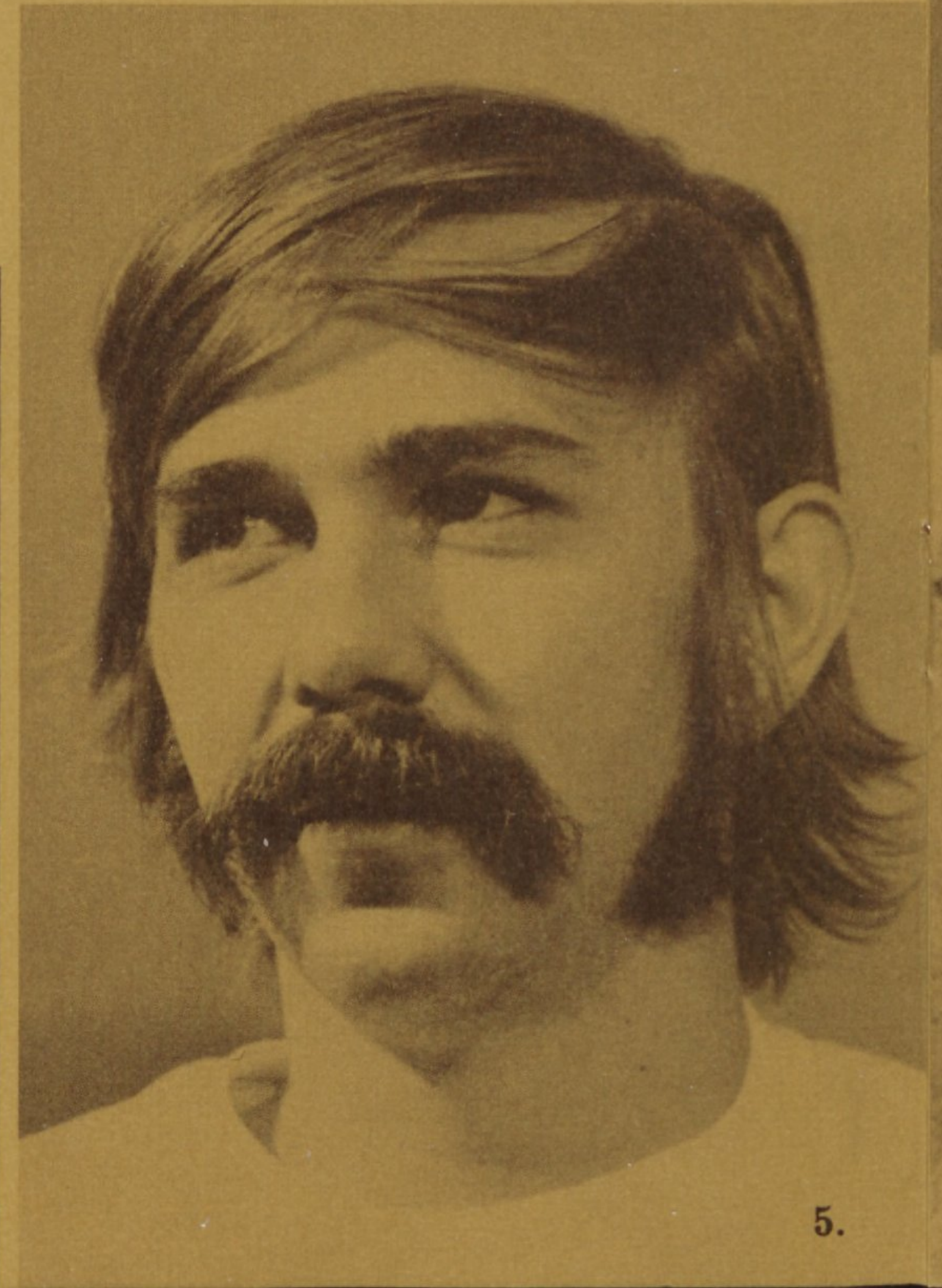


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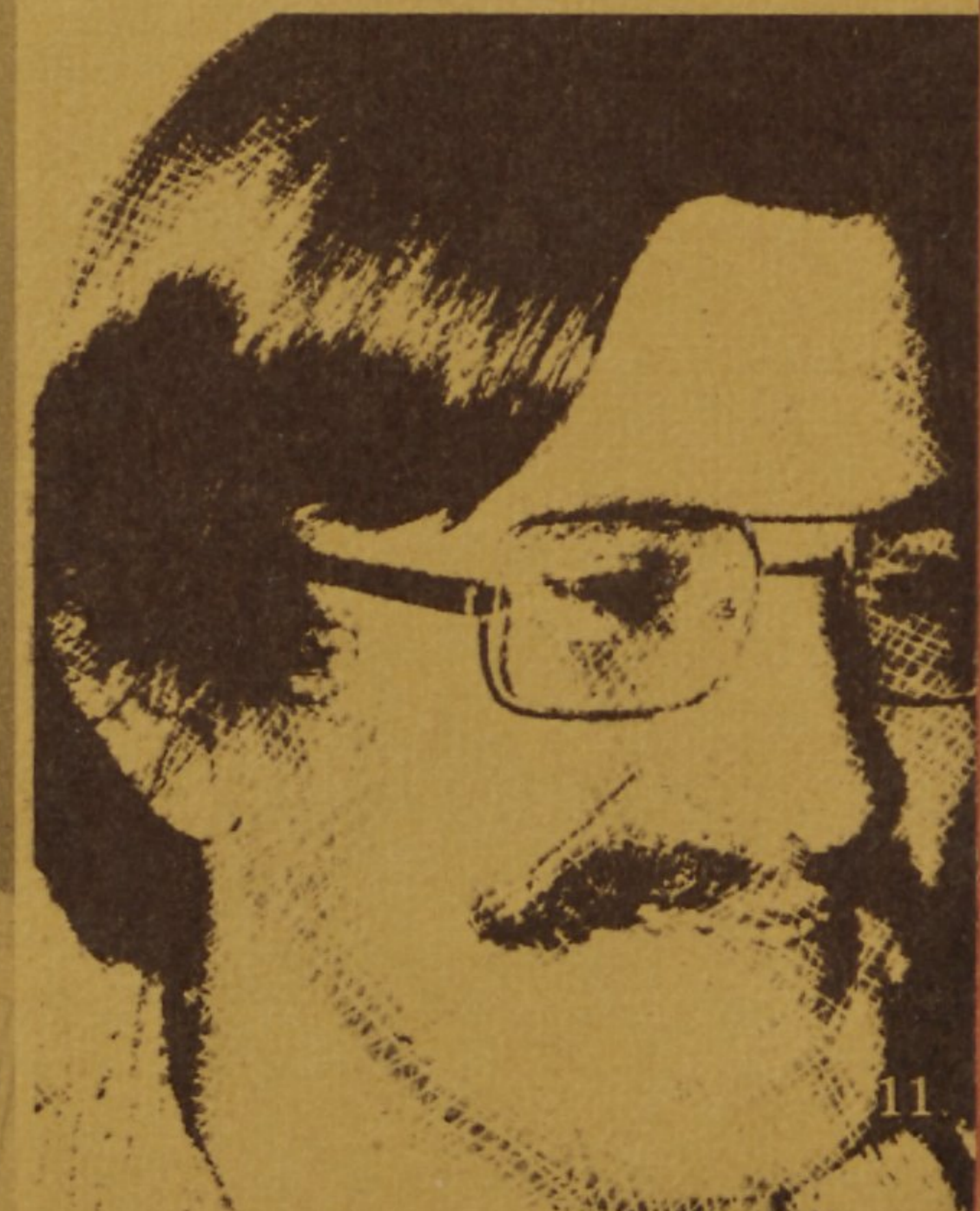
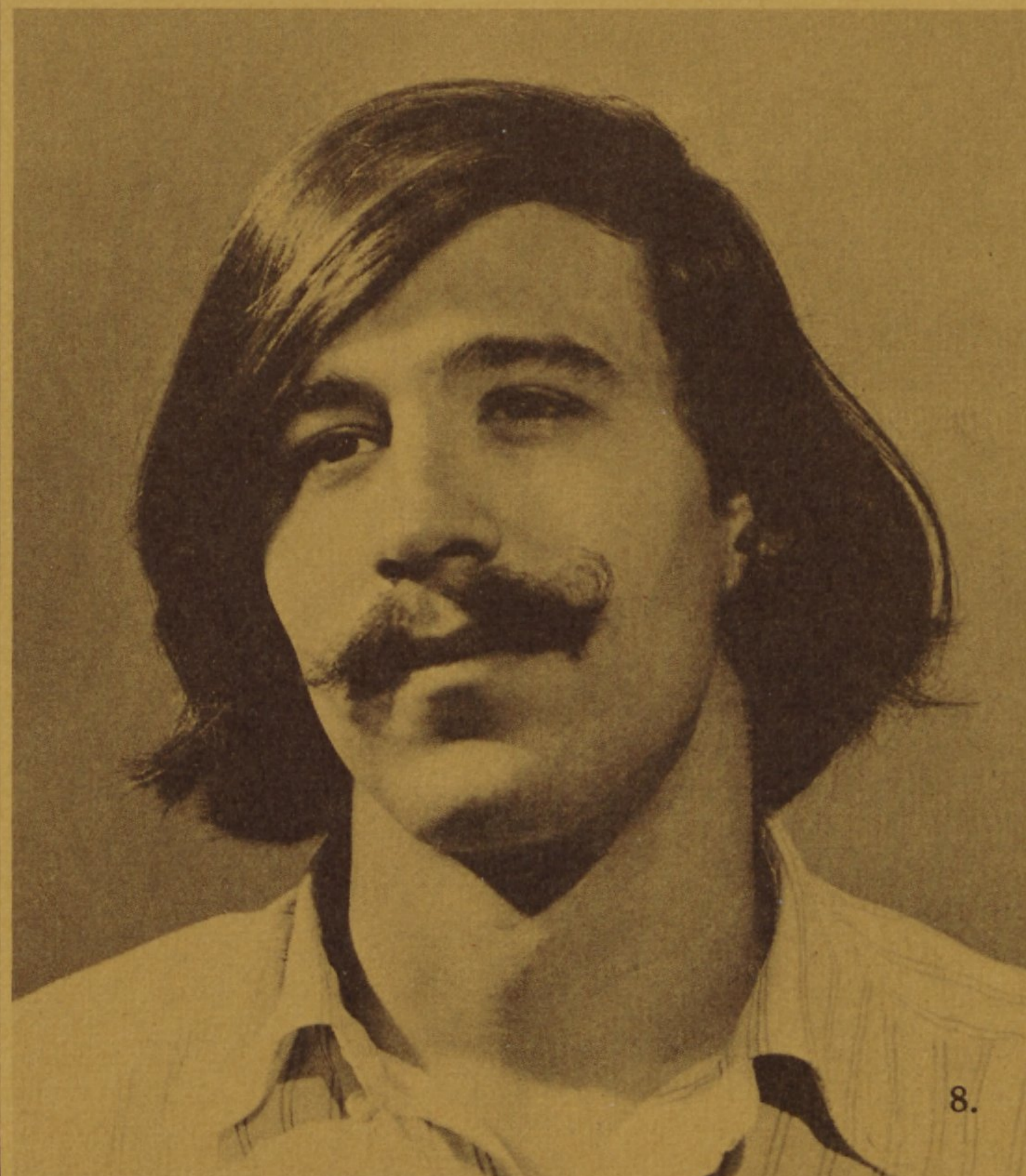
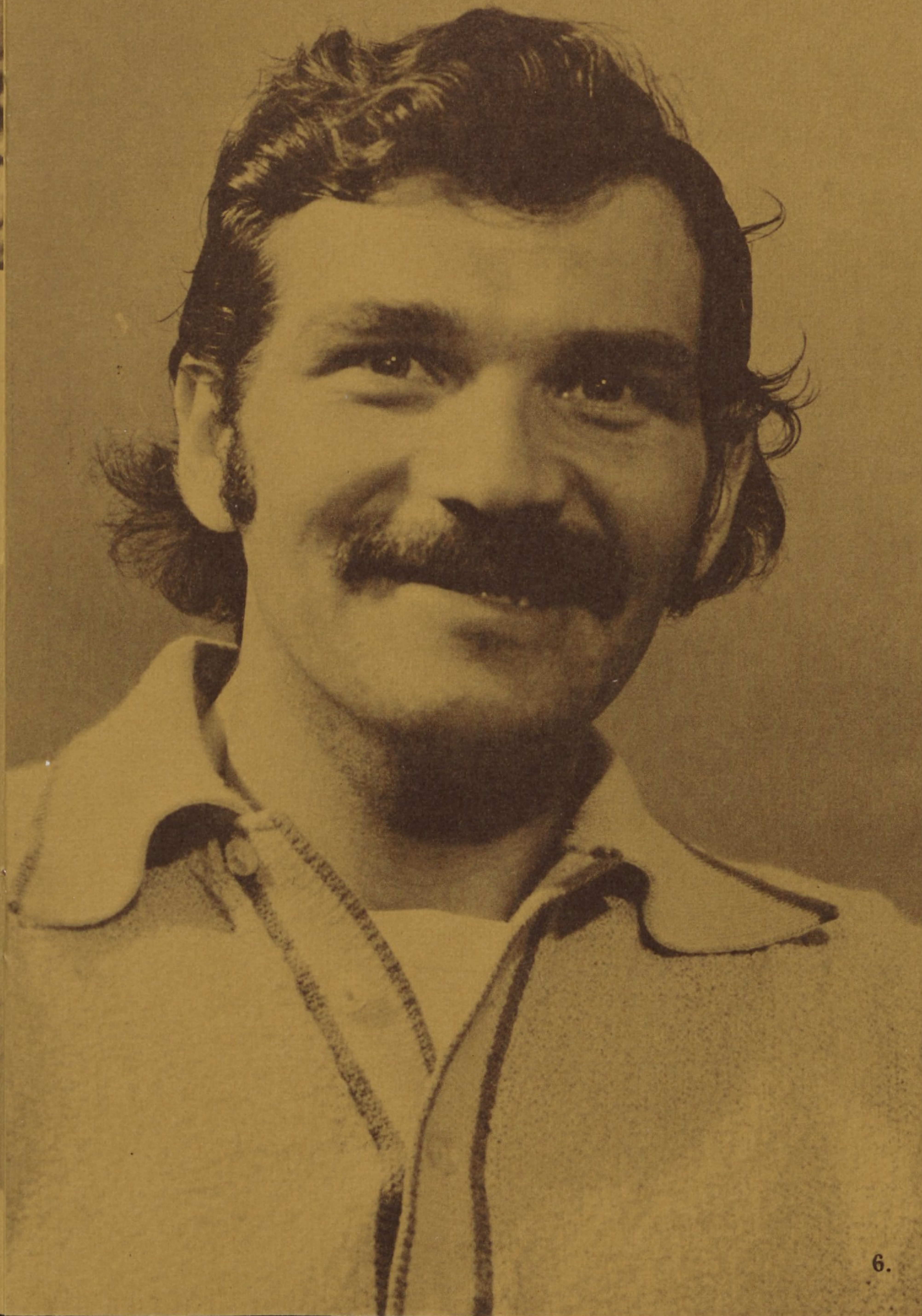
- 1. Stand Watie — Charles Seat
- 2. Marcy — John Rothrock
- 3. Talara — Exie White
- 4. General Male Understudy — David G. Cupp
- 5. Stage Manager — Ray Heinicke
- 6. Associate Director — Carl H. Parker
- 7. Technical Director — Jim Kohler
- 8. Master Electrician — Jack L. Hagerstrand
- 9. House Manager — Jerry Bread
- 10. Costumer — Maria C. Nichols
- 11. Sound Technician — John Goldesberry



3.

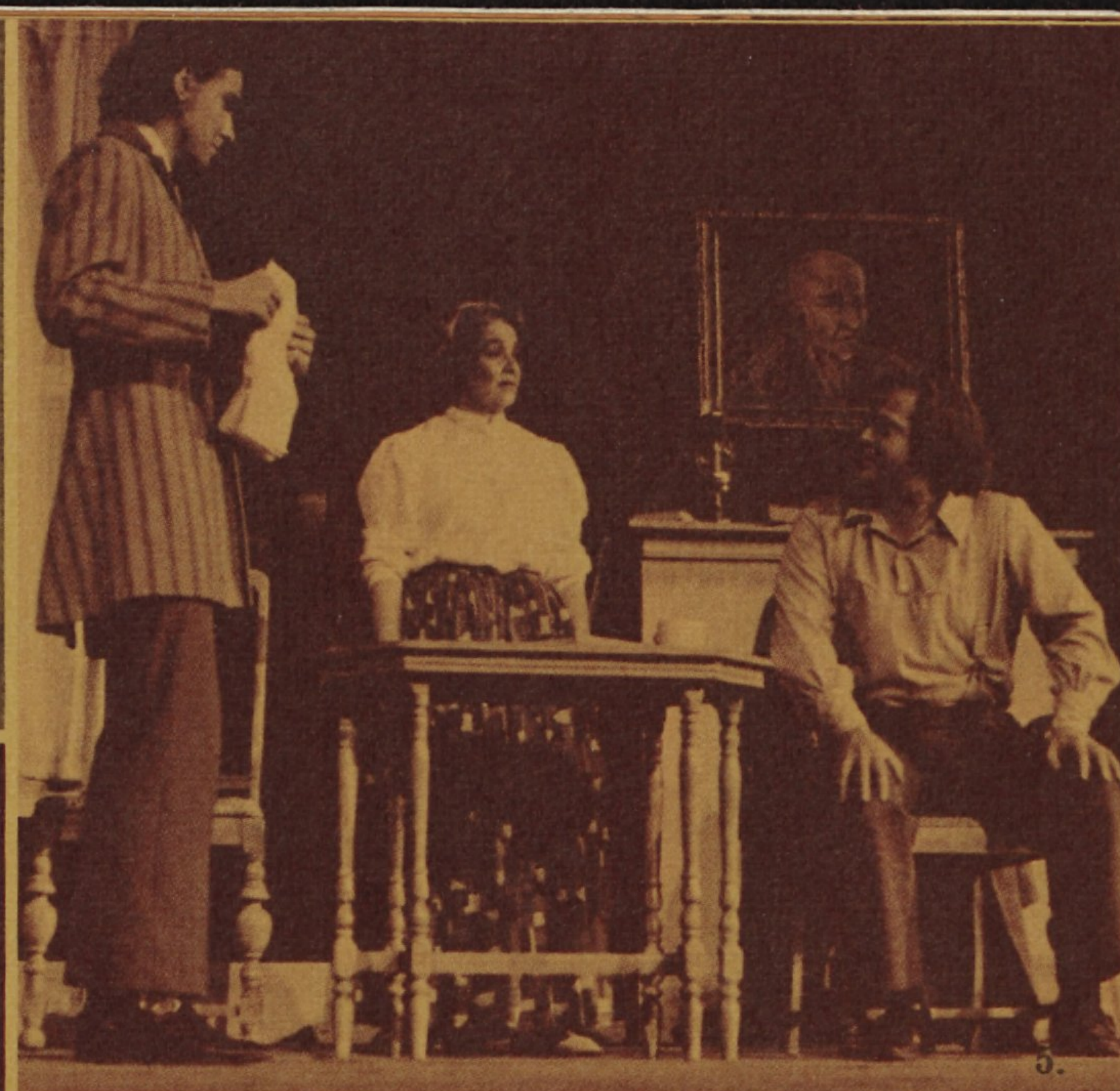
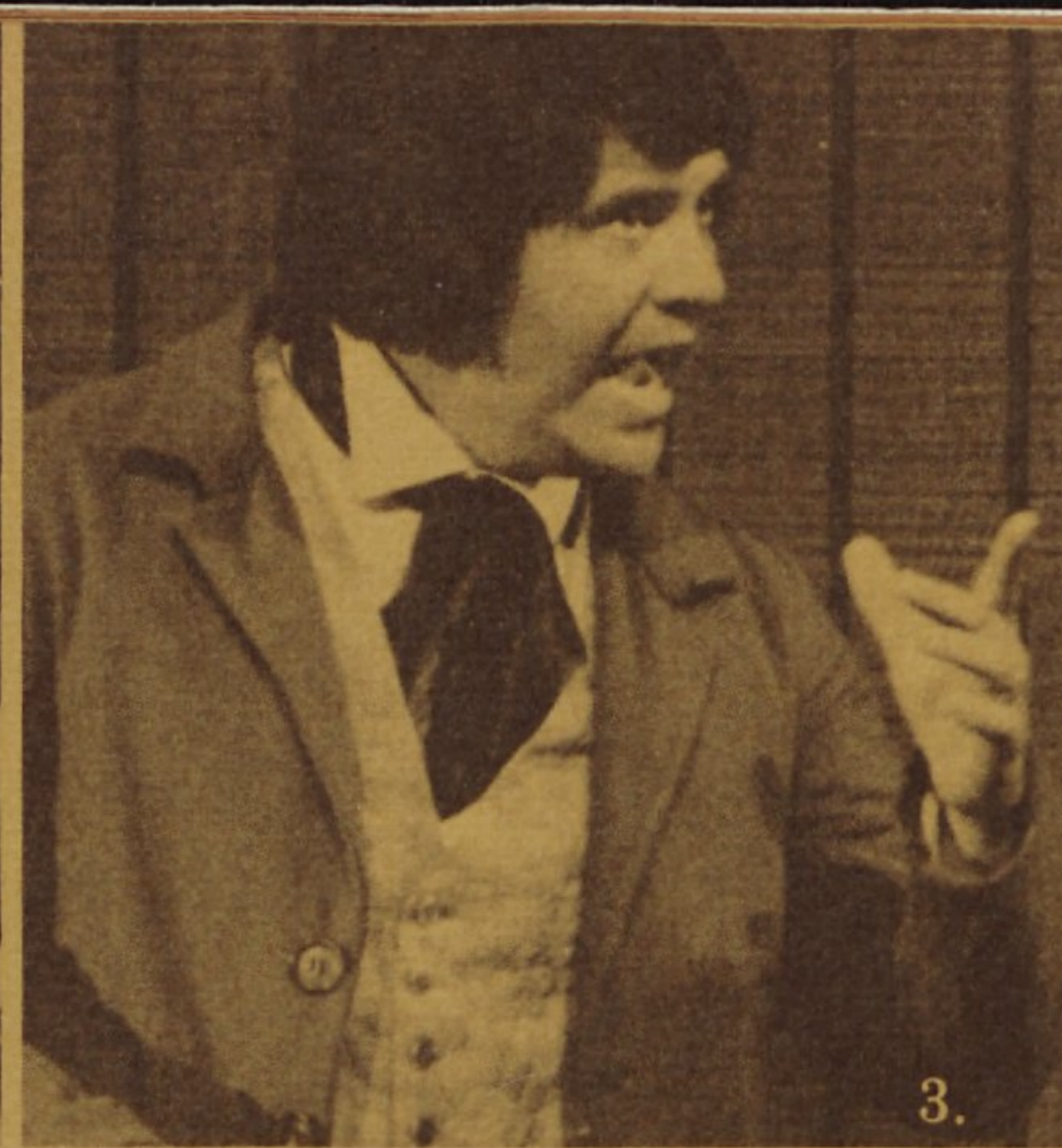
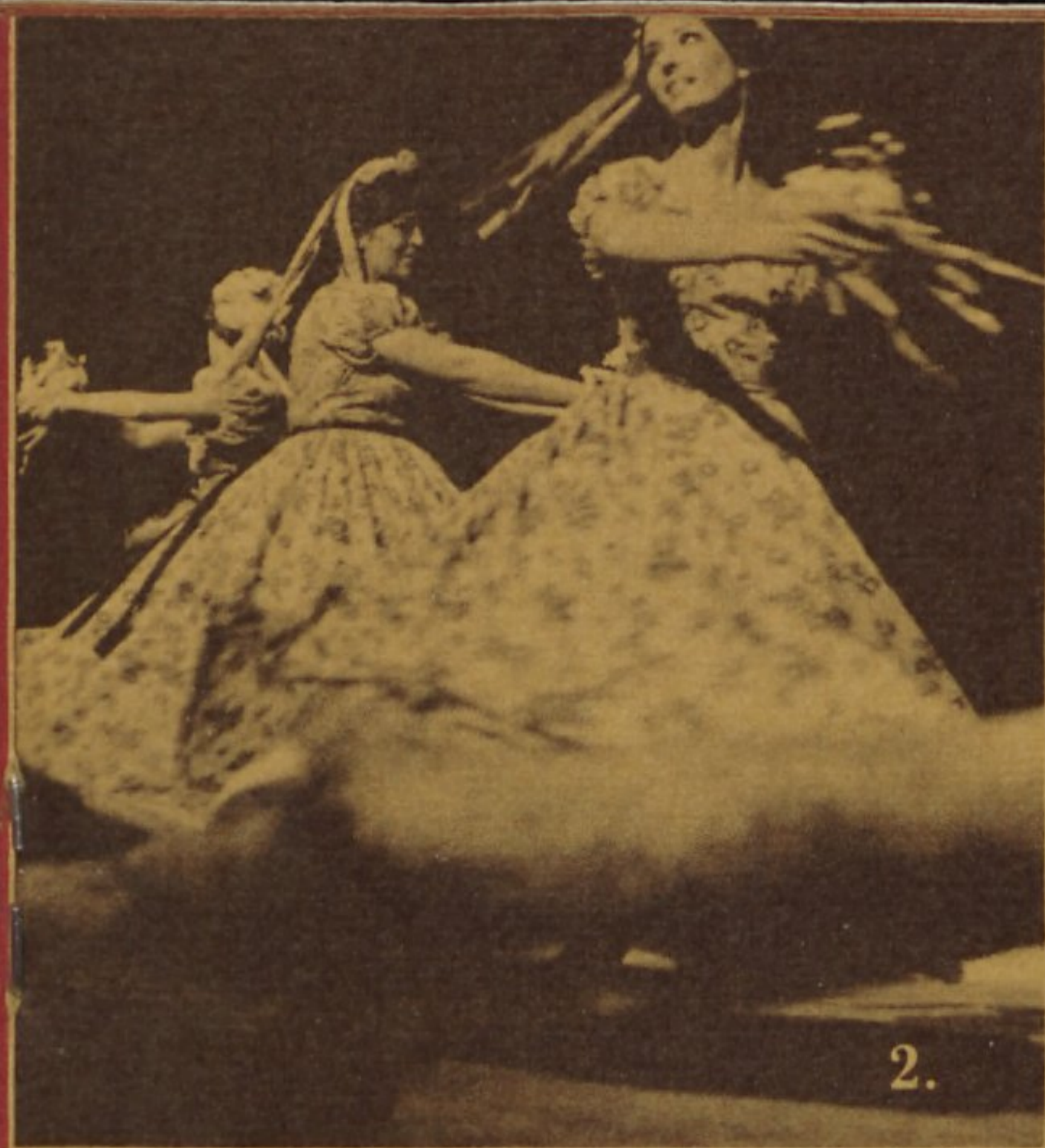


5.



# THE TRAIL OF TEARS





1. Death takes the Phoenix.
2. Happy girls at the Seminary May dance.
3. John Ross speaks for tribal unity.
4. Ancient rhythms are remembered in the Green Corn dance.
5. Stand Waite receives a message from the confederacy.
6. John Ross tries to persuade Sequoyah not to leave.

# THE CHEROKEES

## a short history

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

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

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

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

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

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

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

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

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

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

domain for the Cherokee Nation until Oklahoma Statehood in 1907.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

off to hell."

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

It is estimated there are well over 100,000 persons of Cherokee descent in America, perhaps 50,000 of them in Oklahoma.

Most remaining full blood Cherokees live in eastern Oklahoma, primarily in Adair, Cherokee, Mayes and Delaware counties. It has been estimated that over 15,000 full bloods and near full bloods are located primarily in these counties. Many still live on small farms allotted to them, or to their close kin, prior to Oklahoma statehood.

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



Sequoyah



## To Catch a Girl

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

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

Yû- wu- sti- i                    nû- dô- gû- hnô  
l- ya nû- da- qua-                    du-yû-hnû- hi  
tsi- ne- gô si-                    yu a- yû  
ga- gô- ke- hnô                    na- squô na- sgi  
i- ni- ga- yô- hi                    ya- qua- le- hne-hô  
a- yû di- nô-                    si di- na- ga- li-  
sgû-quô wa-gi -gi- sù                    a- qua- tsa- nû- gi  
u- hi- sô- ti ni-                    ge- sù- na. Di- gi- di- di- di.

# Medicine

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

There are conjurations that you can use today. Here's one for healing a burn. "Sprinkle cold water on it and say: Ice has been brought by the Anidawehi. Snow has been brought by the Anidawehi. They quickly make it feel cool. Let the heat disappear into a very old tree."

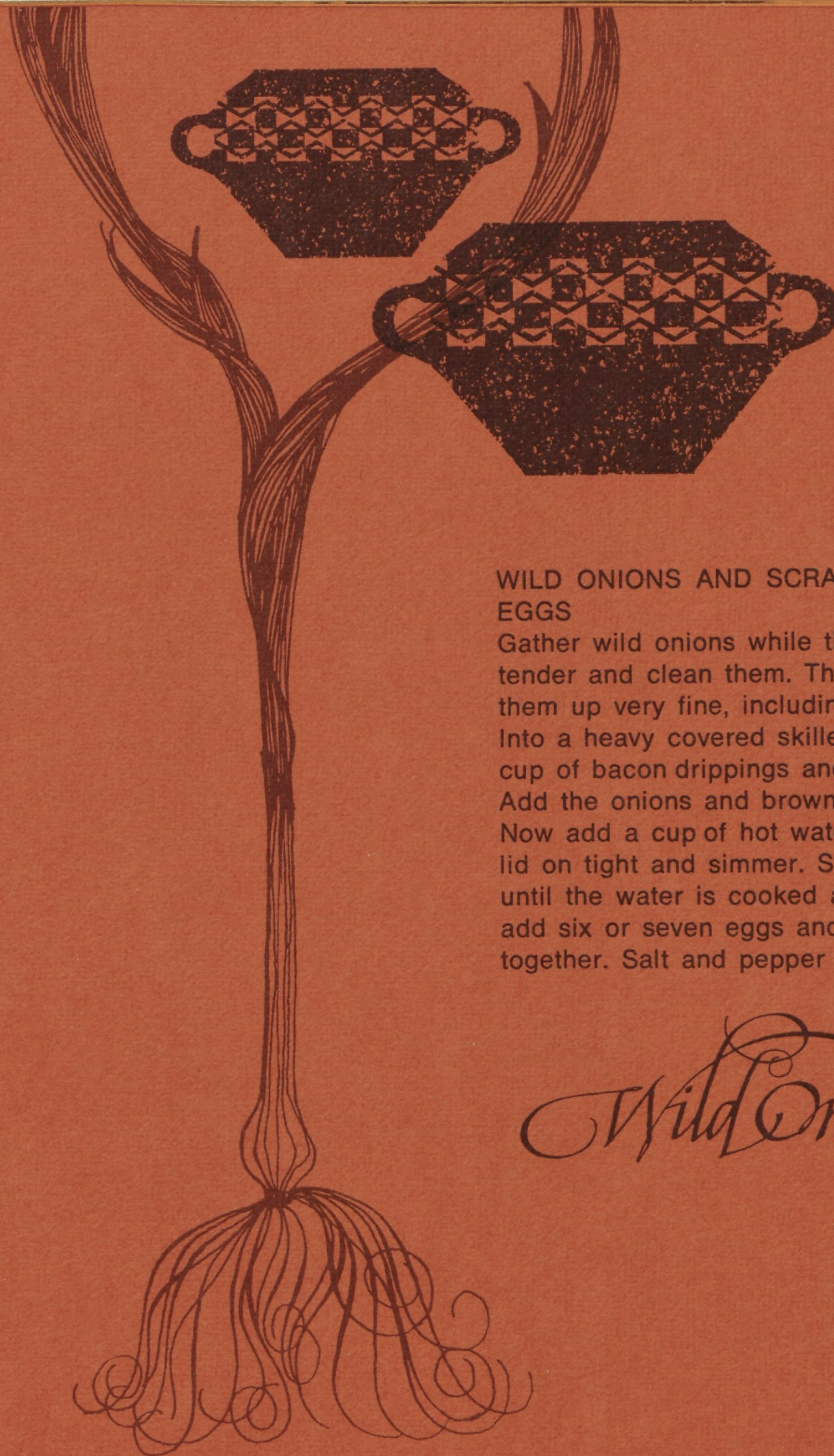
# Good Things To Eat

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

## SQUAW BREAD

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

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



## WILD ONIONS AND SCRAMBLED EGGS

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

*Wild Onions*

# The Crane and the Hummingbird

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

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

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

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

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

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

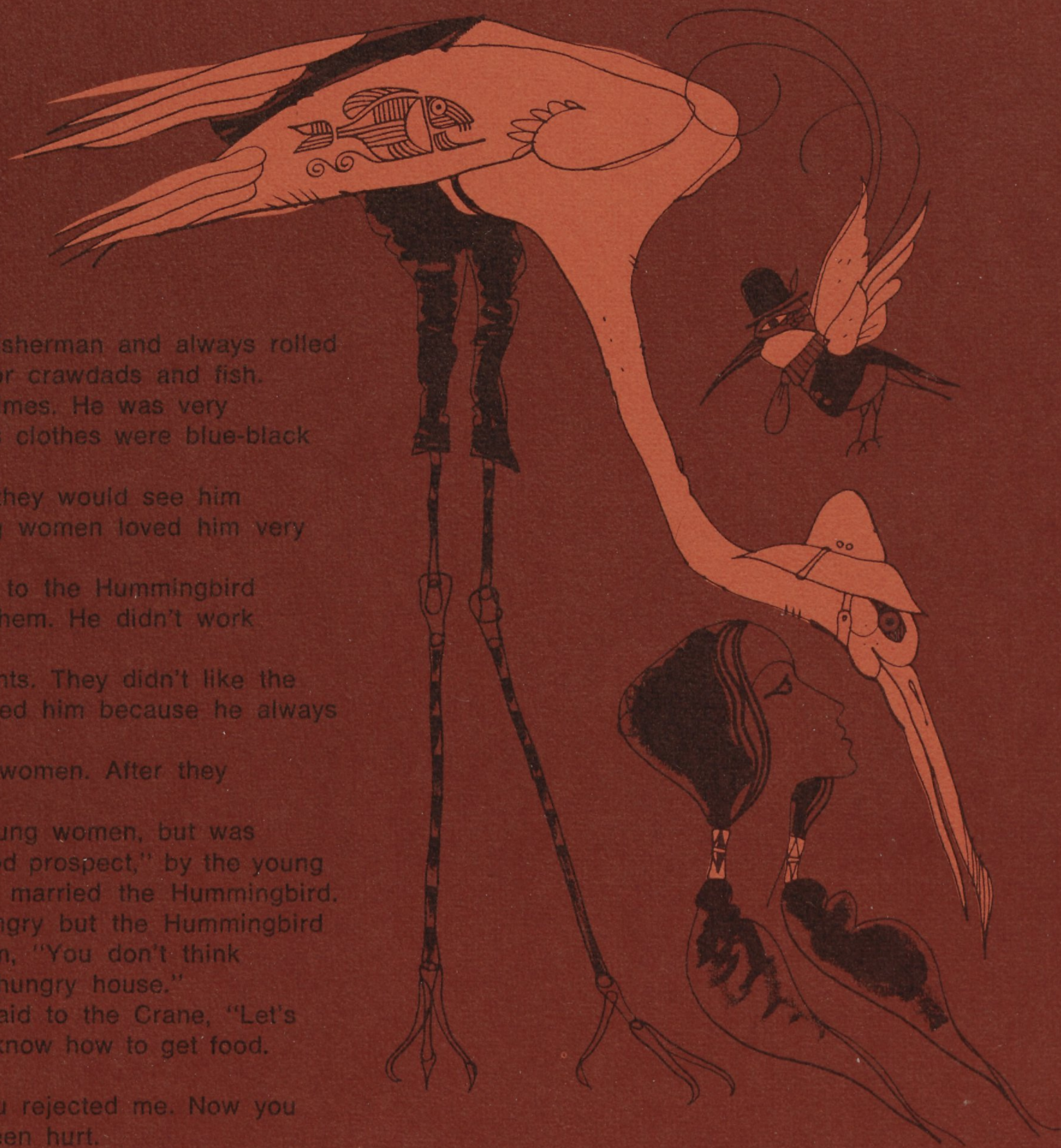
■ The Crane also asked for the hand of one of the young women, but was refused. He was told, "You are so ugly. You are not a good prospect," by the young woman. Now this was the same young woman who later married the Hummingbird.

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

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

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

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





## Thunder and the Turtle

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

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

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

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

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

Thunder frightened him forever so they never became fighting partners.



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

### THE LITTLE PEOPLE

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

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

# The Rabbit= The Bear and the Buzzard

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

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

The Rabbit decided that he needed a doctor, so the Bear went for one.

He met the Crow first. "I'm not a doctor," said the Crow, "because I have black legs."

Later the Bear met the Terrapin. The Bear asked him if he could doctor.

The Terrapin said, "No, because I have red eyes."

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

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

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

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

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

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

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

That's all.



# The Way It Was

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

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

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

The sawmills did that.”



# THE VILLAGE AT TSA-LA-GI

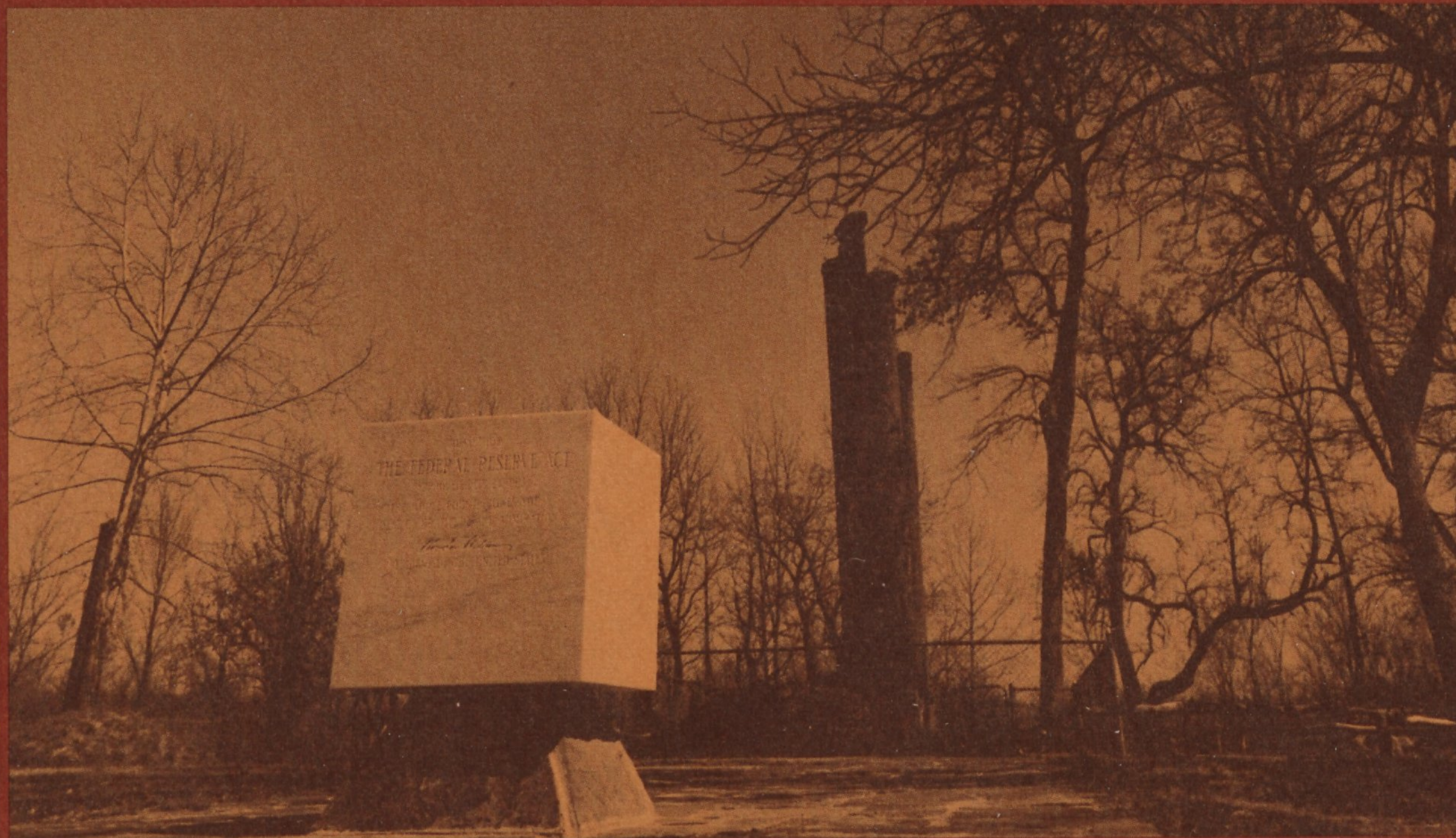
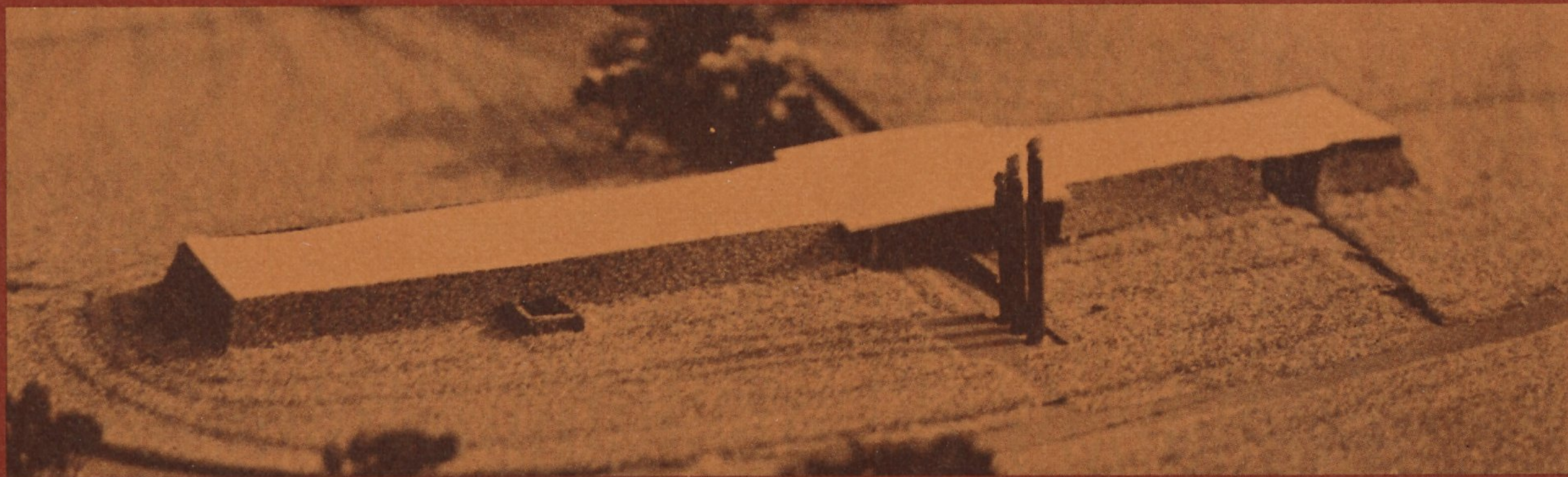
The Village at Tsa-La-Gi is, like the "Trail of Tears" drama, another part of the physical embodiment of a continuing dream — that of preserving for all time the centuries-old culture and customs of a proud far-advanced people, native to the North American continent.

One of the five "civilized" tribes, the Cherokee had achieved a remarkably high level of social and cultural development before the advent of the white man. It is this pre-white stage in Cherokee history which is presented in the Village at Tsa-La-Gi. From early May through Labor Day, guided tours of the Village are conducted daily except Mondays by young Cherokees. Cherokee Village hours are 10 to 5.

1. Tortoise shells rattle during a dance.
2. Weaving mats from cane.
3. A young boy learns one of the ancient crafts.
4. The booger mask is worn to protect the crops.
5. A woman makes pottery in the ancient manner.
6. A small boy enjoys playing with a baby wolf.
7. Stick Ball is enjoyed by everyone. Formerly used to train young warriors for combat it was appropriately called "Little Brother of War."
8. Blowgun darts can be delivered with remarkable accuracy.
9. Women in ancient villages stayed busy with a variety of duties.







## CHEROKEE NATIONAL MUSEUM

The museum will serve to further communicate Cherokee history with professionally designed and prepared displays of priceless historical material.

Now under construction and to be opened to the public in the Spring of 1974.



## CHEROKEE HALL OF FAME

Prominent Cherokees who make significant contributions to the nation will be recognized by membership in this Hall of Fame and memorialized here at Tsa-La-Gi.



## CHEROKEE NATIONAL ARCHIVES

This structure will contain the greatest collection of material written by or about Cherokees and their descendants to be found.

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## HISTORY OF CHEROKEE CULTURAL CENTER

In 1957 a group of Cherokee leaders and interested Oklahoma businessmen visited Cherokee, North Carolina, to view "Unto These Hills," which is presented to over 100,000 people there each summer in a mountainside theater. The visiting group was interested in the related economic development produced both directly and indirectly as a result of Cherokee, North Carolina's booming tourist industry. The men returned to Oklahoma enthusiastic about the potential for a summer program in Oklahoma, but no action developed immediately.

Six years later, in 1963, the Cherokee National Historical Society was organized and plans to develop a Cherokee Cultural Center were discussed from the very beginning of this Society. A feasibility study covering a proposed outdoor historical drama as part of the center was made late in 1963. The study produced encouraging results. Out of many ideas discussed in this early period, a four-phase program for Cherokee Cultural Center Development was approved in August 1964. The program provided for an authentic re-creation of an ancient Cherokee village; an outdoor theater for presentation of an historical drama about the Cherokee; a professional museum; and a professional archives and library.

The decision was made to develop the Cultural Center at the site of the original Cherokee Female Seminary, which had been opened by the Cherokee tribe in 1851 and had burned in 1887. This hallowed ground contains three brick columns still standing which are the "hallmark" of Tsa-La-Gi.

Actual work on the ancient village began February 23, 1966, under the guidance of Col. M. A. Hagerstrand who joined the

project as general manager. Hand labor, native materials, and ancient methods were extensively utilized to create the most authentic atmosphere possible. The Village at Tsa-La-Gi was dedicated and opened to the public on June 27, 1967. Over a quarter of a million people have visited the village since then.

Groundbreaking for the theatre was held August 6, 1968. Almost a year later the first performance of the "Trail of Tears" was presented in the beautiful 1,800 seat Theatre at Tsa-La-Gi. Over 100,000 persons have now witnessed the play which Dr. Hunter was contracted to write back in 1965.

Now the third major development — the Cherokee National Museum — is in the late stages of construction. It is expected to open in late Spring 1974.

Tsa-La-Gi has become a reality, partially because of grants by the Economic Development Administration of the U. S. Government and the financial support of the Cherokee Nation of Oklahoma, the State of Oklahoma, the Cherokee National Historical Society, the Cherokee Foundation, and individuals.

In just a few short years, the economic impact of Tsa-La-Gi on northeastern Oklahoma and Oklahoma tourism as a whole is measured in terms of many millions of dollars. It provides a number of jobs for Cherokee County people, almost all of them Cherokees. The economic impact of increased area tourism has indirectly created many additional jobs throughout northeastern Oklahoma.

Tsa-La-Gi's progress in a relatively few years has been astounding. It now appears that the fondest hopes of those who nearly two decades ago visualized a Cherokee Cultural Center in the heartland of the old Cherokee Nation area will be realized in the years ahead.

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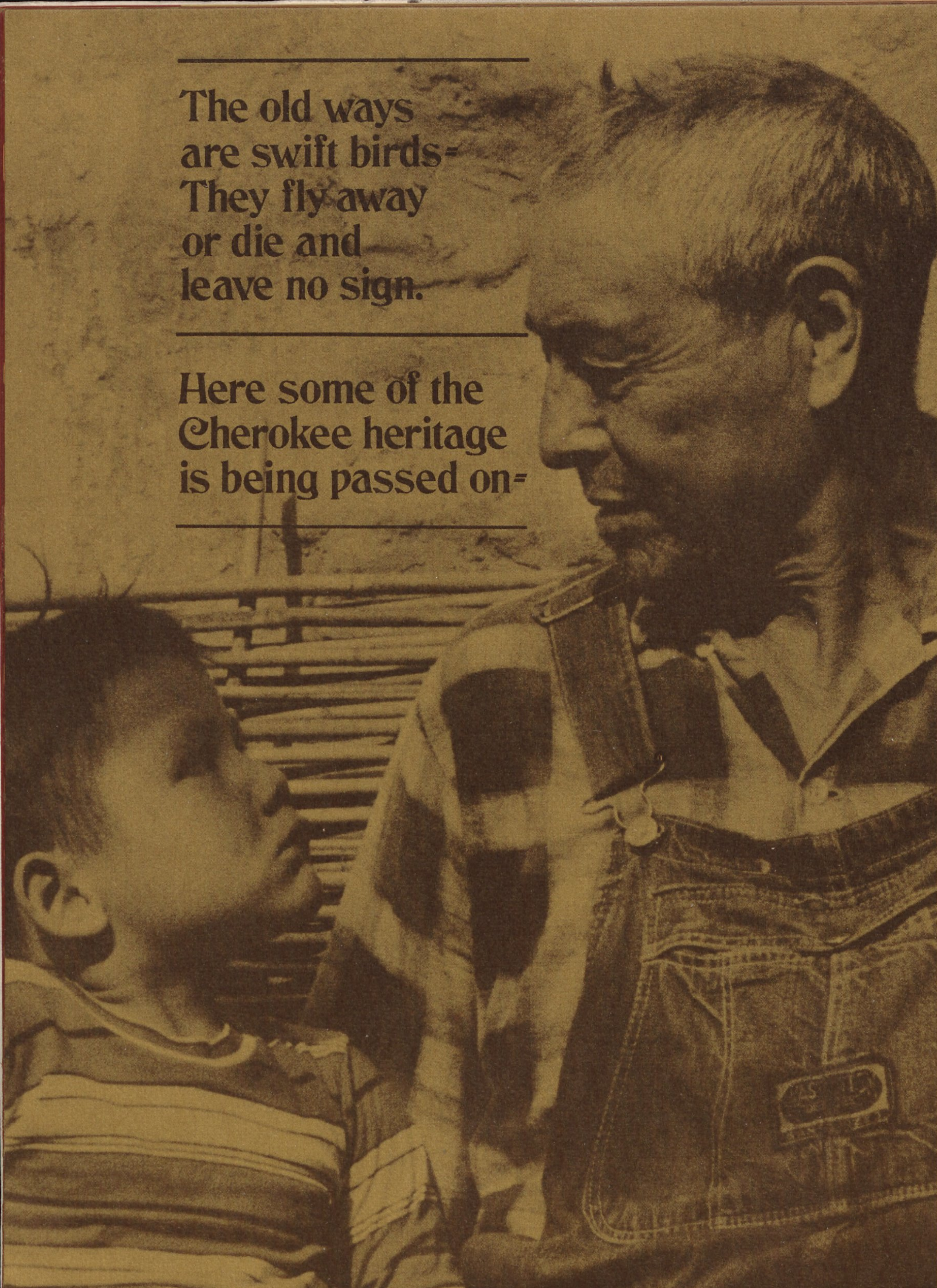
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The old ways  
are swift birds—  
They fly away  
or die and  
leave no sign.

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Here some of the  
Cherokee heritage  
is being passed on—

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Cut into the stone facing of our National Archives Building in Washington, D. C. are these words: "WHAT IS PAST IS PROLOGUE."

This message is being repeated here in the Green Country of Northeast Oklahoma where a history older than that of the United States is in the process of being preserved.

In the years to come, thousands and thousands of people will come to this place where history is being reenacted and recorded. Young and old, rich and poor, from all nations and all races, people will have here an opportunity to see the past and perhaps learn better preparation for the future.

This is an important contribution by the Cherokees to Oklahoma and to our Country.

We hope you return often, and profit from every visit.



*David Hall*

David Hall  
Governor  
State of Oklahoma



*W. W. Keeler*

W. W. Keeler  
Principal Chief  
of the Cherokees

# Other Noteworthy Outdoor Dramas

**STEPHEN FOSTER STORY** — Paul Green's musical drama based on life and music of Stephen Foster. Nightly except Mondays at 8:30 p.m. EDT, June 16—Sept. 2. Saturday Matinees at 3 p.m. beginning June 23. P.O. Box D, Bardstown, Kentucky 40004.

**THE ARKANSAW TRAVELLER THEATRE** — This famous folk play and musical is a cultural experience for the entire family. Tuesday, Thursday, Saturday nights, June 2 — September 1. 2½ miles south of Hardy on US 167-62. Then east ½ mile on Old Pershing Way Road.

**TEXAS** — Paul Green's musical romance of Panhandle history. June 21 through August 25, nightly except Sundays, 8:30 p.m. CDST Palo Duro Canyon State Park (near Amarillo). Write "Texas", Box 268, Canyon, Texas 79015 or call 806-655-2182.

**FROM THIS DAY FORWARD** — The story of the Waldenses' struggle for religious freedom, spanning the 17th through 19th centuries. Old Colony Amphitheatre of Valdese Thursdays through Sundays at 8:45 p.m. EDT, July 19 through August 19. Write Old Colony Players, Box 112, Valdese, N. C. 28690 or phone (704) 874-0176.

**THE LEGEND OF DANIEL BOONE** — Jan Hartmans' exciting tale of the birth of the West. Tuesday through Sunday at 8:30 p.m. E.D.T., Old Fort Harrod State Park. Write Legend Of Daniel Boone, P. O. Box 365, Harrodsburg, Kentucky 40330. Phone (606) 734-3346.

**TRUMPET IN THE LAND** — Story of the founding of Schoenbrunn, Ohio's first Christian settlement. Fourth season, playing nightly except Mondays. Curtain time, 8:45 p.m. (EDT), July 3 thru September 2. Write: P.O. Box 275, Dover, Ohio 44622.

**UNTO THESE HILLS** — Outdoor drama portraying the history of the Eastern Band of Cherokee Indians. June 19th through August 28th, 1973. Nightly, except Sundays, at 8:45 p.m. E.D.T., Mountainside Theatre, Cherokee Indian Reservation, Cherokee, North Carolina 28719 — Phone (704) 497-2111.

**SHEPHERD OF THE HILLS** — Factual story of Ozarks pioneer life. At Shepherd of the Hills Farm, Branson, Missouri; 8:30 p.m. nightly except Sunday; Monday through Saturday until Labor Day, then Tuesdays, Thursdays and Saturdays until October 27. For reservations: write Shepherd of the Hills, Branson, Missouri 65616 or call area code 417, 334-4191.

**THE COMMON GLORY** — Paul Green's drama of this nation's independence. This is its 26th season. Nightly, except Sunday at 8:40 p.m. D.S.T. June 18 — August 25. Lake Matoaka Amphitheatre, 709 Jamestown Rd. (P. O. Box 488) Williamsburg, Va. 23185.

**CROSS AND SWORD** — Paul Green's exciting musical drama depicting the 1565 founding and settlement of St. Augustine. Presented nightly except Sundays at 8:30 p.m. from June 22 through Sept. 2. St. Augustine Amphitheatre, A1A South, St. Augustine, Fla. 32084. (904) 824-1965.

**HONEY IN THE ROCK AND HATFIELDS & McCOYS** — Hatfields & McCoys (Tues., Wed., Thur., Sat.) by Billy Edd Wheeler and Ewel Cornett. The true story of the world-famous feud. Honey In The Rock, by Kermit Hunter, (Fri. and Sun.) is the story of the birth of West Virginia during the Civil War. June 23 through September 2, 1973, 8:30 E.D.T., Cliffside Amphitheatre, Grandview State Park. (304) 253-8313 or write: Box 1205, Beckley, West Virginia 25801.

**THE LONG WAY HOME** — Each Thursday thru Sunday June 29 thru Labor Day. An outdoor historical drama based on the Drapers Meadows Massacre of 1755 and the captivity and escape of Mary Draper Ingles from the Indians. Box 711, Radford, Va. 24141.

**THE GREAT PASSION PLAY** — Eureka Springs, Ark., May 25 through Oct. 27, closed Monday and Thursday, performances 8:30 p.m.

**ZION PASSION PLAY** — More than 40 episodes in life and ministry of Jesus. Fridays, Saturdays, 8 p.m., throughout July and August. Passion Play Amphitheater, Dowie Memorial Drive, Zion, Illinois 60099.

**THE LOST COLONY** — Celebrating 35th anniversary of Paul Green's first symphonic drama. Story of the first English speaking settlement. June 22 — August 25, nightly except Sunday at 8:30 p.m. E.D.T. Waterside Theatre, Roanoke Island, North Carolina. Write: The Lost Colony, P. O. Box 68, Manteo, N. C. 27954. Phone (919) 473-2971.

**TRAIL OF THE LONESOME PINE** — John Fox, Jr.'s famous story adapted for the stage by Dramatist Earl Hobson Smith. An exciting outdoor musical drama of proud mountain people. 10th season. Tuesday through Saturday nights, June 30 — September 1. 8:30 p.m. June Tolliver Playhouse, Big Stone Gap, Virginia 24219.

**TECUMSEH!** — Allan W. Eckert's epic tragedy of the struggle between the Shawnee, the British and the Americans for supremacy in the Northwest Territory. 8:45 p.m., EDST, Tuesday through Sunday, Sugarloaf Mountain Amphitheatre, Chillicothe, Ohio, July 1 through September 2. P.O. Box 73, Chillicothe, Ohio 45601, or phone (614) 774-2600.

**AMERICAN OBERAMMERGAU PASSION PLAY** — Exciting, inspiring story of Jesus, with Val Balfour, is presented in English, nightly (except Monday and Thursday) June 30 — Labor Day at 8:30 p.m. at Strasburg, Va. Write Passion Play, Strasburg, Va. 22657. Phone 703-465-3688.

**WILDERNESS ROAD** — Paul Green's colorful musical story of conflicts and passions of the Civil War. Nightly except Sundays 8:30 p.m. EDT June 26 through September 2. Indian Fort Theatre, Berea, Kentucky. Box 2355, Berea, Kentucky 40403. Phone (606) 986-9403.

**SMOKY MOUNTAIN PASSION PLAY** — Amphitheater — Rt. 73, Townsend, Tennessee. June 29 through September 3, 8:45 p.m., Monday through Saturday, and also Labor Day. Phone 984-4111.

**THE BOOK OF JOB** — Presented at World's Fairs in Brussels and New York. Pine Mountain Resort State Park Amphitheatre, U.S. 25-E, Pineville, Kentucky 40977. Phone 606-337-3800. July and August, nightly except Sundays, 9:30 EDT.

**JENNY WILEY SUMMER MUSIC THEATRE** — Amphitheatre in Jenny Wiley State Park, Prestonsburg, Kentucky. Presenting the finest in Broadway musicals, June 20-August 19. Performances nightly Wednesday — Sunday at 8:30. For information, P.O. Box 22, Prestonsburg, Kentucky 41653. Phone (606) 886-6647.

**WALK TOWARD THE SUNSET** — Kermit Hunter's drama about the Melungeons, an olive-skinned group of people whose origin is shrouded in mystery and of their struggle to attain freedom and respect. Thursday through Saturday, June 21 through September 1, at 8:30 EDT. P.O. Box 36, Sneedville, Tn. 37869.

