To the Graduate Council:

I am submitting herewith a thesis written by Gary Buttrey entitled "A History of the Hunter Hills Theatre, 1956-1977." I recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Arts, with a major in Speech and Theatre.

Fred Fields

Fred Fields, Major Professor

We have read this thesis
and recommend its acceptance

Thomas P. Cooke

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Accepted for the Council:

L Evans Roth

Vice Chancellor
Graduate Studies and Research

Thesis
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A HISTORY OF THE HUNTER HILLS THEATRE, 1956-1977

A Thesis

Presented for the

Master of Arts

Degree

The University of Tennessee, Knoxville

Gary Buttrey

December 1979

1404845

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Finally, the author is especially grateful to his parents, Vernon and Ruth Buttrey of Fairview, Tennessee, for their constant support and understanding.

ABSTRACT

The purpose of this study was to investigate the history of the Hunter Hills Theatre in Gatlinburg, Tennessee, and to provide an accurate account of the theatre operation from 1956 to 1977. Hunter Hills Theatre is an outdoor theatre located in an increasingly popular resort area. It is one of the most beautiful amphitheatres in the Southeastern United States.

The study is divided into five chapters. Chapter I includes an introduction with pertinent information about the site selection and the construction of the amphitheatre. Chapter II deals chronologically with the first years the theatre operated, 1956-1959. Historical facts concerning the production of the outdoor drama Chucky Jack are detailed in Chapter II. In the third chapter, the intermediate years, 1960-1965, are presented. The third chapter offers historical facts about the productions at Hunter Hills sponsored by the Washington Ballet, the "Music Under the Stars" concert series, and the Union College Summer Music Festival. Chapter IV offers a chronological look at the operation of Hunter Hills from 1966 to 1977. The first twelve years of summer repertory productions by the University of Tennessee are detailed in Chapter IV. The final chapter, Chapter V, offers conclusions about the study.

The primary means and procedures used in data assembly for this study have been newspaper accounts, magazine articles, special theatre collections, producing organization's records and files, programs, and personal interviews with individuals associated with the theatre over the years.

During the course of the study, materials were collected relative to the twelve years that the University of Tennessee has operated the theatre. These items of theatre memorbilia include pictures, letters, programs, and so on. The material was placed in chronologically dated file folders, with indexing and labeling of information--including pictures--properly affixed. The collection was then presented to the University of Tennessee Special Collections Library to be contained as a permanent record in the Hunter Hills Theatre Special Collection. A listing of the items in the collection appears in Appendix I.

This study should help further the resolve that Hunter Hills Theatre has given a great deal to those who have been associated with it over the years; to the community, to the development of Gatlinburg, to the student of the drama, to the University of Tennessee, to the many individuals who have worked in the operation of the theatre in various capacities.

It is hoped that this chronological history of the theatre will help illustrate the artistic achievements which have been so enriching and which are sometimes overlooked when concerns for the theatre's financial stability are considered.

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CHAPTER I

INTRODUCTION

The Hunter Hills Theatre has been a unique theatre operation since its beginning. It has provided entertainment events to thousands of area residents and tourists. It has served in a number of different capacities, flying banners for producing organizations of diverse objectives.

The following accounts of the location and construction of the theatre add to our understanding of the theatre facility. The earliest newspaper account explained where the new theatre would be located in relation to Gatlinburg and stated in part:

> A cove on Greenbrier Road, four miles east of here and just off Highway 73 will be the site of the new outdoor theatre. . . . The site of the new theatre will take advantage of the new 80 foot highway which leads east of here and relieves traffic from US Highway 44.[1]

Bert Vincent of The Knoxville News-Sentinel visited the location while the theatre was being constructed and later gave his readers this account of the construction of the theatre.

> It is located to the left of the highway and behind a hill. Bulldozers were tearing a four-lane pass into the theatre site. Two hundred yards further up is another entrance. . . .
> All the seats look toward the tall mountain peaks in the east. A tall wooden temporary tower was erected where the stage is to be. Engineers tied a wire to this tower, and stretched it over to where the seats are to be. then a man took the other end of the wire and walked around, making a perfect segment of a circle. Then he stepped back the proper distance and made another, and

---

[1] "Gatlinburg Tells Plans for Drama," The Knoxville Journal (Knoxville, Tennessee), August 5, 1955, p. 2.

> so on until all the rows of seats were lined around on the hillside with each seat equally distant from the stage with all other seats in that row.[2]

During the first season of its operation, Malcolm Miller, drama critic for The Knoxville Journal, gave this account of the theatre's interesting features:

> Innovations in outdoor theatre construction are the two 30-foot circular turntables that flank each end of the 200-foot wide stage. . . .
>
> The revolving stages hold as many as nine scenes, ready for swift silent changes, as required.
>
> There are two 30-foot light towers, one at each side. Seven banks of floodlights are used. The lighting system requires 11 miles of wiring, eight miles being neoprene covered wire, placed under cement, connecting the stage with the control room at the rear top of the theatre.
>
> Five carloads of cement were used in the construction, most of it for the risers to accommodate the 2501 aluminum and plastic lawn type seats.
>
> The 1000 car parking area required 5000 tons of crushed stone and 30 tank loads of hot asphalt.
>
> Polished marble slabs serve as dividers in the dressing room showers. Individual mirrors for 100 persons are available in the dressing rooms.
>
> The hundreds of costumes . . . are cleaned with the latest type of laundry equipment, which includes a fast-drying room.[3]

Mr. Miller concluded his account by stating that the total facility represented an investment of $150,000.

These facts give us an insight into just what the people in the area thought of the new theatre and the excitement which must have been felt knowing that such a facility would become a part of their regional attractions and cultural offerings.

---

2 "Strolling with Bert Vincent," The Knoxville News-Sentinel (Knoxville, Tennessee), November 23, 1955, p. 9.

3 "Music and Drama," The Knoxville Journal (Knoxville, Tennessee), August 12, 1956, p. 16-D.

Mr. R. L. Maples, who was the first to envision such a facility, picked the very lap of Mt. LeConte as the site for the new theatre. Mr. John Lippard, noted designer of amphitheatres from Charlotte, North Carolina, designed the theatre and commented that its features would be unique among outdoor theatre facilities.

The staking out of the area that was to become the proposed outdoor amphitheatre took place in the late summer of 1955. Work was halted during the fall and early winter months and taken up again in February, 1956. The construction of the theatre continued at a record breaking speed and by the second week in June of that year rehearsals for the first season's productions were being held on the newly built stage.

The theatre was named for Kermit Hunter, author of the original historical epic drama for which the theatre had been built.

With these facts about the theatre facility in mind, we can proceed with the chronological study of the Hunter Hills Theatre.

CHAPTER II

THE CHUCKY JACK YEARS, 1956-1959

The site was selected and the theatre was built for one purpose; to be the home of an outdoor historical drama to be written especially for the area and to provide a cultural offering for area residents while serving as an attraction for visitors to the region. The idea for such a venture came from Mr. R. L. Maples, long time Gatlinburg resident and businessman and, in 1955, President of the Gatlinburg Chamber of Commerce. He envisioned the project as an entertainment feature to meet the long need for such an attraction for the vast number of visitors who came into the Tennessee resort during the summer months. He was familiar with the outdoor theatre operation over the mountain in Cherokee, North Carolina, which had been presenting Unto These Hills for six summers. It was his hope and plan for the two operations to pool some of their advertising in order to bring more people into the Great Smokies area. Mr. Maples organized a non-profit association to produce the venture. An early account of the association and its objectives read as follows:

> Plans for a $100,000 to $125,000 project which would provide Gatlinburg with a historical drama for next summer's tourist season were announced here today by R. L. Maples, president of the Gatlinburg Chamber of Commerce.
>
> Maples, a Gatlinburg hotel owner, said The Great Smokies Historical Association, Inc. has been organized as a non-profit corporation to produce a drama which will open next June and run for several years. . . .
>
> All proceeds above expenses will be used for the development of the Great Smoky Mountains area, Maples said. . . .
>
> "It is our sincere purpose to work in complete cooperation with Unto These Hills and the Cherokee Historical Association.

> After several conferences with officials of the Cherokee association, we are confident we can . . . bring more people to the Great Smokies area," Maples said.[4]

Mr. Maples idea began to pick up interest and supporters from all around. Soon announcements appeared about the Great Smoky Mountains Historical Association officers. Mr. Maples served as President. Mr. W. W. Mynatt, Gatlinburg city manager, was elected Vice President and General Manager while Mr. W. L. Mills, President of First National Bank of Gatlinburg, filled the Secretary and Treasurer position. All three continued in these positions for the entire time that the Association produced the drama.

One of the first to share Mr. Maples ambitious endeavor was Mrs. Wilma Maples, his wife. She served in a number of unofficial capacities over the years and became one of the most important individuals to ever be associated with Hunter Hills Theatre.

In soliciting support, an advisory board was set up along with an honorary board of advisors. Individuals serving on these two boards are named in Table I.

One of these board members was Mr. Carlos Campbell of Knoxville. He expressed his enthusiastic approval for such a venture in a letter to the association president.

> Because of the importance of the movement and the opportunities for community improvement that are presented, I gladly accept the appointment. Your Association is

---

[4] "Gatlinburg Tells Plans," op. cit.

TABLE I

GREAT SMOKY MOUNTAINS HISTORICAL ASSOCIATION, 1956

Advisory Council

Charles H. Gullickson
Jack Huff
Melvin Johnson
Bart Leiper
Rev. Spurgeon McCartt
Hattie M. Ogle
William C. Postlewaite
Stuart Reagan
Joe Sharp
Bruce Whaley
Dick Whaley
Tom Woods

Honorary Advisory Council

Elizabeth Bishop, Gatlinburg, Tennessee
Harry E. Buchanan, Hendersonville, North Carolina
M. M. Bullard, Newport, Tennessee
Ross Caldwell, Maggie, North Carolina
Carlos C. Campbell, Knoxville, Tennessee
Ralph Frost, Knoxville, Tennessee
Harriet C. Greve, Gatlinburg, Tennessee
Hon. Albert Gore, Carthage, Tennessee
Helen M. Harris, Knoxville, Tennessee
Andrew D. Holt, Knoxville, Tennessee
Hon. Estes Kefauver, Madisonville, Tennessee
A. J. King, Sevierville, Tennessee
Roy Ledwell, Sevierville, Tennessee
Loye W. Miller, Knoxville, Tennessee
Marion W. Mueller, Gatlinburg, Tennessee
Alfred D. Maynders, Chattanooga, Tennessee
W. E. Newell, Knoxville, Tennessee
Hon. Carroll Reece, Johnson City, Tennessee
Mary U. Rothrock, Knoxville, Tennessee
Edna Lynn Simms, Gatlinburg, Tennessee
Guy Smith, Knoxville, Tennessee
Paul L. Soper, Knoxville, Tennessee
Laura Thornburgh, Gatlinburg, Tennessee
Herbert S. Walters, Morristown, Tennessee
Robert H. White, Nashville, Tennessee

Source: Chucky Jack Souvenir Program, 1956, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

> to be complimented for this undertaking. . . . You have selected an excellent location for its presentation.
>
> There are at least four good reasons why I am glad to see this project undertaken:
>
> 1. It will bring a lot of interesting pioneer history to us and our visitors.
> 2. It will help keep visitors in and near the Great Smokies a little longer.
> 3. It will help bring some additional visitors who may not otherwise have come, and
> 4. It will permit a number of important community improvements from the profits from the drama.
>
> Still another advantage is that it will give employment to a large number of local people in presenting the drama.
>
> It is a pleasure to have even so small a part in such a fine undertaking, and I thank you for the privilege.[5]

It has already been noted that Kermit Hunter was commissioned to write the drama. As one of the leading outdoor theatre supporters and playwrights of the day, having already written numerous such dramas including Unto These Hills, he was the best possible choice for the mammouth task.

Dr. Hunter announced that the drama would deal with the era from about 1780 to 1800, when the State of Franklin was established by John Sevier and others whose names are famous in Tennessee History, leading to the founding of Tennessee itself.

Dr. Hunter soon decided to concentrate the plot on the character of John Sevier, Tennessee's first governor. The drama was originally entitled Nolichucky Jack, which was Governor Sevier's Indian nickname. Hunter had chosen Sevier because his leadership in Indian Fighting was outstanding, he founded the lost State of Franklin and was hero of the

---

[5] Letter, Carlos Campbell to Mr. R. L. Maples, February, 1956, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

Battle of Kings Mountain, which many historians concede to be the turning point of the American Revolutionary War.

The title was later shortened and Chucky Jack became the drama to be presented in the new theatre.

In a later article, Hunter explained his objectives in writing the play.

> Chucky Jack, according to its author Kermit Hunter, is an effort to show the character of John Sevier, the forces which played on him, the problems he faced, the decisions he was forced to make.
>
> But above all, the play is a story of people--the ordinary human beings our ancestors were, their hopes and dreams, their vast struggles to defeat the wilderness and build a great America. It brings to life in a memorable stirring way the stirring drama of the founding of a great state, and how this was accomplished through the lives of a few people.
>
> John Sevier's career covered some 50 years of the history of East Tennessee. The play deals with the period from about 1782 to 1796, chosen because those were the mature and vital years of his personal life.[6]

1956

In the early spring of 1956, the staff for the first season's operation was selected. Kermit Hunter was to be producer. Dr. Samuel Seldon, head of the Department of Dramatic Arts at the University of North Carolina, was to serve as Production Advisor. Mr. Robert Tedder was to be the production's director. Herman Middleton took on the task of scene designer. Jay Lloyd of New York City and "The Ed Sullivan Show" was engaged as choreographer. Other staff members were gradually incorporated

---

[6] "Final Kinks Ironed Out for Chucky Jack Show," The Knoxville Journal (Knoxville, Tennessee), June 17, 1956, p. 12A.

into the production's operation. It was decided the first season would begin June 22 and play nightly through September 1, except Sundays. Ticket prices were set at $1.50, $2.00, $2.50, and $3.00. All seats were reserved. These prices remained in effect every year Chucky Jack was presented.

Tryouts were held on Sunday, March 18, 1956, at the New Gatlinburg Inn, the hotel operated by Mr. and Mrs. Maples. There were seventeen speaking parts. A number of roles represented actual persons associated with the John Sevier story. Many of the minor roles were designed to be filled by aspiring performers from the neighborhood area.

To aid in the selection of actors, some half dozen heads of drama and speech departments of area colleges served as volunteer judges for the auditions. There were candidates reporting from a number of states.

While the artistic staff was busy selecting the performers and construction continued on the theatre facility, others were working to get the word out about the Gatlinburg outdoor drama depicting early Tennessee history.

Bert Leiper, public relations director for Gatlinburg Chamber of Commerce, was hired to head up the publicity and promotion campaign. He continued in this position through the final season of Chucky Jack. Mr. Leiper made use of a number of interesting aspects of the theatre in all his promotions. The following news item points this out:

> When the theatre was designed, the number of seats came out exactly 2501. "If we'd tried to plan that, it wouldn't

> have worked out," said Maples. Bert Leiper . . . was quick to make use of the odd seat as an attention grabber.[7]

The original production received an enormous amount of publicity, as did the Chucky Jack productions each year. During the 1956 season, articles about Hunter Hills Theatre and the Chucky Jack story appeared in the following publications; American Magazine; American Motorist Magazine; Asheville Citizen - Asheville, North Carolina; Billboard - Cincinnati, Ohio; Chattanooga News-Free Press - Chattanooga, Tennessee; Cincinnati Post - Cincinnati, Ohio; Commercial Appeal - Memphis, Tennessee; Courant - Hartford, Connecticut; Dallas News - Dallas, Texas; The Democrat - Greensboro, North Carolina; The Democrat - Lebanon, Tennessee; The Enterprise - Harlan, Kentucky; The Evening Star - Washington, D. C.; Free Press - Kinston, North Carolina; Greeneville Sun - Greeneville, Tennessee; Herald Tribune - New York, New York; Holiday Magazine; Hotel World Review - New York, New York; The Journal Every-Evening - Wilmington, Delaware; The Journal and Sentinel - Winston Salem, North Carolina; Maryville Times - Maryville, Tennessee; Memphis Press-Scimitar - Memphis, Tennessee; The Messenger - Union City, Tennessee; The Morning Star-Telegram - Fort Worth, Texas; The Morning Sun - Baltimore, Maryland; The Nashville Tennessean - Nashville, Tennessee; The New York Times - New York, New York; News - Durant, Mississippi; News - Weldon, North Carolina; The News Journal - Murfreesboro, Tennessee;

---

[7] "Gatlinburg Growing With Many Additional Recreation Facilities," The Knoxville Journal (Knoxville, Tennessee), April 1, 1956, p. 14A.

The Oak Ridger - Oak Ridge, Tennessee; The Register - Des Moines, Iowa; Star Journal - Long Island, New York; Travel U. S. A. Magazine; Tribune - Thomasville, North Carolina; Washington D. C. News - Washington, D. C.; and World - Tulsa, Oklahoma.

In addition, the comic strip "John Sevier, 'Nolichucky Jack,' An Old Glory Story," by Rick Fletcher and Athena Robbins, was syndicated by The Chicago Tribune and carried in thirty-six papers over the United States. Also, locally "Chucky Jack's A-Comin," drawn by Bill Dyer, ran in The Knoxville News-Sentinel in twenty-four installments beginning in May 1956, and was sold as a comic book at the theatre from 1956-1959.

One of the most innovative types of publicity was used when the Great Smoky Mountains Historical Association purchased a trackless train to transport visitors to and from the theatre. The following news account explains:

> A Trackless Train manufactured by the National Amusement Devise Company, Dayton, Ohio, made an overland jaunt from Dayton to Gatlinburg, Tennessee, last week to bally (sic) the new Kermit Hunter epic drama Chucky Jack. . . .
> The train, comprising a Diesel type locomotive and two cars, will be used . . . to transport patrons to the outdoor theatre located four miles from the heart of Gatlinburg. Deal involved $15,600.[8]

The train continued to operate until July, 1959. It became quite a tourist delight and carried thousands of patrons each year from hotels and restaurants to the theatre. It is presently still in use in Gatlinburg, used daily by customers visiting the shops in the downtown area.

---

[8] "National's Train Bally for Gatlinburg's Outdoor Drama," The Billboard Magazine, March 31, 1956, p. 20.

Bebe Kay Lusher was hired as costumer. She and Mrs. Maples, along with several volunteers from the community, worked night and day in the basement of the New Gatlinburg Inn, sewing on the 400 costumes to be used in the production. All were original designs and required constant up-keep and repair over the years.

Director Tedder selected his cast and rehearsals began at 8 a. m. on the morning of June 2, 1956. A list of the first company staff and cast appears in Table II.

Gunby Rule, reporter for The Knoxville News-Sentinel, visited the theatre during the final week of rehearsals. His report of the activities during those last few days before the opening help to point out the dedication and enthusiasm of those involved in the first year activities.

> The hustle and bustle of last minute preparation was upon Chucky Jack when The News Sentinel visited last week.
>
> Producer R. L. Maples had a host of details besetting him, the most immediate being the late discovery that the stage would have to be covered with asphalt that day. Also the numbers to be stenciled on the seats.
>
> Director Bob Tedder still didn't know whether the script would fit within the time limits.
>
> Several of the actors were still wrestling with their lines and the characterizations of the famous figures they were to portray.
>
> Electricians swarmed over the huge layout of Hunter Hills Theatre stringing wire, testing lights, signals, sound system and phones.
>
> Set makers were busy with hammer and brush in the spacious workshop beneath one wing of the plush dressing rooms with tiled baths, numerous washbowls and individually lighted mirrors.
>
> But the work was all going forward with vigor and assuredness that the first preview of Chucky Jack Tuesday night would find everything in its proper place, every cue memorized--the whole business ready to present to the public for which it was created.[9]

---

[9] "You Will Relive Era of Pioneers at Chucky Jack," The Knoxville News-Sentinel (Knoxville, Tennessee), June 17, 1956, p. C-3.

TABLE II

CHUCKY JACK STAFF AND CAST, 1956

STAFF

Director - Robert Tedder
Music - Jack F. Kilpatrick
Technical Director - D. C. Mullins
Production Adviser - Samuel Seldon
Dance Director - William Lewis
Settings - Herman Middleton
Choral Director - Robert Strobel
Lighting - Raymond Pusey
Properties - John E. Hanby
Costumes - Bebe Kay Lusher
Choreographer - Jay Lloyd
Stage Manager - Tom Keating
Assistant Costumer - Elizabeth Savage
Assistant State Manager - Nate Way
"No One Has Worked Harder" - Mrs. Wilma Maples

CAST

Henry Joyner	Elizabeth Savage	Judy Smith	Ethel Capps
James Maddux	James Mee	Emeran Way	Ellen Carey
Walter Sumner	Betty Robinson	Hazel Way	Patricia Cooper
Bryan Harris	Phil Pleasants	George Proffitt	John Cripps
Hal Christiansen	Maxine Kennedy	Jimmy Galbraith	Teta Eubank
Norma Sykes	John Stoya	Robin Yergin	Patricia Frank
Don Moore	Hershel Netherton	Richard Way	Deborah Jouritt
Anita Barker	Dorothy Donaldson	James Byers	Frederick Kaugman
Franklin Moody	Donnell Stoneman	Claude Dalton	Bill Lewis
Burt Breazeale	Gertrude Dennis	Kenneth Faulk	Terence Murphy
Pat Gibson	John Faulkner	Joe Harvill	Ralph Robinson
Nate Way	Agnes Hanby	George McLain	Robert Schwartz
Richard Herd	Martha M. Lewis	J. T. Owenby	Phillipa Simpson
Frederic Winter	Mariam Obenschain	Eddie Reece	Mary Snider
Peter Banus	Helen Proffitt	James Shuler	Ann Talley
Vincent Dennis	John Turner	Howard Vogel	
Robert Strobel	Al Shakleton	Gino Aversa	
Richard Bunting	Josephine Sharkey	Ann Brewer	

Source: Chucky Jack Souvenir Program, 1956, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

Mr. Rule continued his article by stating what the production meant to the various individuals.

> To Mr. Maples and the Great Smoky Mountains Historical Commission, it is the realization of a dream that started more than a year ago with the selection of the site. . . .
>
> To Kermit Hunter, the author, Chucky Jack, is the corwning achievement of a life devoted largely to the creation of outdoor drama. . . .
>
> To Director Tedder, Chucky Jack is in his own words, "The biggest challenge I've ever faced, and we have the finest cast I've ever worked with. There are 75 men and women here all willing to press hard to their task. I hope we can bring all the drama that is in the script."
>
> To the various members of the cast, Chucky Jack is an opportunity to be heard and seen by thousands of people. For some it doubtless will be a step toward Broadway or Hollywood.
>
> To lots and lots of guys named Joe, Chucky Jack has been a job--plasterers, gardeners, electricians, carpenters, masons, engineers. They have had a hand in getting the show ready.
>
> To the people of Gatlinburg and in a larger sense to the people of East Tennessee and Western North Carolina, Chucky Jack is an attraction that it is hoped will bring in more and more tourists to an area where the tourist trade is one of the strongest forces of economy.
>
> To you who may be reading this, Chucky Jack is a show, a drama based on the life of Tennessee's first governor, John Sevier. . . . It is also an opportunity for a family outing, a pleasant summer evening experience for young and old.[10]

The music for the show was written by Jack F. Kirkpatrick, who had written the score for Unto These Hills. Originally written for symphonic orchestration to be recorded by the Knoxville Symphony Orchestra, it was changed to organ accompaniment because there were not enough members of the symphony available in the summer of '56 to make the recording. Finally, the music was recorded at the Sequoyah Hills Presbyterian Church in Knoxville with Maurice Douglas Pederson playing the Moeller organ at the church. The singing was done by the Knoxville College Octet.

---

[10] "You Will Relive Era," op. cit.

There were no records kept of the dedication speech given opening night. However, Malcolm Miller, writing for The Knoxville Journal recorded what took place on that first opening night at Hunter Hills.

> Edward A. Hummel, superintendent of the Great Somky Mountains National Park, was master of ceremonies. He presented Reverend Spurgeon McCartt, of Gatlinburg Methodist Church, who gave the invocation at 8:28 p. m. Hummel then introduced Mr. and Mrs. R. L. Maples, paying Mr. Maples a glowing tribute as the driving force that made Chucky Jack possible. As president of The Great Smoky Mountains Historical Association, Inc., he financed the construction of the theatre.
>
> After Kermit Hunter, the author of Chucky Jack, and Mrs. Hunter were presented, Knoxville's Ralph W. Frost was introduced. He read the dedicatory address.[11]

Mr. Miller continued with a review of that first performance.

> The drama is well paced. Scene changes blend into each other, thanks to the two revolving stages and the intervening acting areas.
>
> Costuming is authentic and colorful; the dances are spirited, although some of them approach the technique of Russian ballet rather than the dances of the area and period.
>
> Performances of the entire cast are excellent, from the vibrant narration of Henry Joyner to the characterizations beginning with "Samuel Doak" to the "Mrs. Blount" of Dorothy Donaldson.
>
> Walter Sumner is brilliant in the long, taxing role of "John Sevier;" Norma Sykes is convincing as "Catherine Sevier;" Richard Herd is a grand villian as "John Tipton;" and Frederic Winter is an appealing "Old Tassel," the faithful Indian.
>
> Chucky Jack should give pleasure to audiences through many summers in Gatlinburg.[12]

Other reviews of that first season's production heaped praise on the efforts of the original staff and cast. Mr. Alfred Mynders of The

---

11 "Music and Drama," The Knoxville Journal (Knoxville, Tennessee), June 24, 1956, p. 13A.

12 Ibid.

Chattanooga Times reported:

> The drama abounds in thrills but commendable restraint is shown. . . . There are numerous Hunter touches. For instance, a stranger introduces himself to a leading character. The man has a little boy by the hand and the boy wears a coon-skin cap. The man says "I am Crockett, and this is my son David." Loud applause from the audience. . . . The fine cast was letter-perfect, showing the skillful direction of Robert Tedder. The costuming defies description. The linsey gowns of the women in beautiful shades, the buckskin and hunting jackets of the pioneer hunters fill the three stages with colors which blend into the green of the foothills of the Great Smokies. The dances are unique and the musical background, by Jack Kilpatrick, the Cherokee Indian who wrote the music for Unto These Hills keeps the mood of the frontier. The narrator is Henry Joyner, who did a similar service for Unto These Hills and who appeared in Walt Disney's picture David Crockett. [13]

The first season continued with favorable acceptance, good attendance, excellent publicity and promotion efforts, and the drive and excitement generated by any theatrical production.

The drama was highly successful in its first outing. Things had gone smoothly and it appeared the show would become the yearly attraction that Mr. Maples had envisioned. The final performance of the original cast was given on September 1, 1956.

In the fall of that year, Mr. Maples made the following facts about the first season public in an open letter to the people of Gatlinburg.

> As of the Season of 1956 on the payroll of Chucky Jack were 125 people, and of this number 85 were in the cast. This group consisted of college students, university professors, professional actors and others in crowd scenes. They came from many states over the country. The payroll of the 1956 season was $65,000.00 plus, of

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13 "Next to News," The Chattanooga Times (Chattanooga, Tennessee), June 23, 1956, p. 4.

> which most was spent in Gatlinburg. These people were also housed and fed here. Some 45,000 people saw this show in 1956 and many were in this area for that sole purpose.
>
> Practically everyone with housing facilities in the vicinity told us personally of this additional business.
>
> So, with this bit of information, we gather the show did an awful lot of good and we are certainly expecting it to exceed any and all expectations in the seasons to come.[14]

It looked like Chucky Jack was on its way to becoming a "hit."

1957

With one "good" season behind them, the Chucky Jack people were ready to jump into the activity of the second season with continued hope for success in all areas of the theatre operation.

Despite the optimism generated by the first "good" season, there were problems with the production. For one thing, the script had never fully satisfied many who were associated with the production. There were problems with its length, some the characters weren't drawn realistically enough, and many of the scenes moved much slower than they should.

The music was another unacceptable element. It was decided early in the planning that live organ accompaniment would be provided for the second season. The entire musical score was rewritten by Dr. Kilpatrick. A specially trained chorus was added as well.

More dance segments were needed. A new opening scene depicting a Creek Indian dance based on ceremonial dances of the tribe was written to help in adding spectacle to the show. Mark Ryder of New York served as the choreographer.

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14 Letter, Mr. R. L. Maples to the Citizens of Gatlinburg, Fall, 1956, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

Herman Middleton, who served as the first season's scene designer, was selected to direct Chucky Jack the second year. Charles A. Horton served as his assistant. Middleton concentrated on hiring an acting company that would be even better than the first year's company. He held tryouts at the theatre on April 6, 1957. Prior to that date, however, Middleton met with prospective cast members in Charlotte and Chapel Hill, North Carolina; Barberville and Louisville, Kentucky; and other locales visited by him and Horton. Concerning the tryouts and casting, it was later reported:

> Mr. Middleton covered more than eight states in his quest for talent. Three thousand miles later he found the players for Chucky Jack. They came from Kentucky, Delaware, North Carolina, Pennsylvania, New York, New Jersey, Florida, and Tennessee.
> . . . Among them is Leonore Doromal, a school teacher and niece of the President of the Phillippines.[15]

The selection of the actor to play John Sevier was of particular interest to Knoxvillians. A native son was chosen for the role. Although he was already living in New York and working as an actor there, he returned to his home state for the assignment. Pat Fields, writing for The Knoxville Journal, gave the following facts about the selection of the actor for the lead role for the 1957 cast:

> John C. Cullum, picked by Middleton for the title role after traveling some 3000 miles . . . and listening to more than 300 readings of the part, is a native of Knoxville. Only six feet-one inch in height, he will nevertheless have no trouble filling the moccasins of the pioneering John Sevier.

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15 The Gatlinburg Press (Gatlinburg, Tennessee), August 29, 1957, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

> An accomplished young actor, just making a name for himself on the New York stage, Cullum was recommended for the part by Dr. Paul Soper, who watched his talent grow in University of Tennessee and Carousel Theatre productions.[16]

John Cullum later became the most successful actor to ever have worked on the Hunter Hills Theatre stage. He continued his career in theatre after the 1957 season and in 1975 won the Tony award for Best Actor in a Musical for his role in the musical Shenondoah.

Selection of the 1957 cast was finally completed and rehearsals began June 3rd with the opening performance scheduled for June 21st. The staff and cast for the second season are listed in Table III.

One of the tasks facing Mr. Hunter in his rewrites was to create new names for some of the historical personages presented in the first year's script. Descendants of men named in some of the more uncomplimentary roles were threatening law suits if something was not done to change the image of their relatives as depicted in the production. These were the characters John Tipton, who became Enos Bradford (a ficticious name), and Joe Carney, who became Joe Hamilton in the script revision.

Mr. Maples remained active during the preparation period for the 1957 season.

> Besides furnishing a horse for John Cullum to ride as Tennessee's first governor--and teaching him to ride it--Maples has engineered many improvements on approaches to the mountain arena. The parking lot has been enlarged and planning made for easier management of crowds. Thousands of hollyhocks planted clay banks lining the parking area are in bloom this year for the first time. So are 1100 scarlet sage and 3000 petunia

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16 "New Faces, Big Men Due For Chucky Jack Opener," The Knoxville Journal (Knoxville, Tennessee), June 16, 1957, p. 10A.

TABLE III

CHUCKY JACK STAFF AND CAST, 1957

STAFF

Director - Herman Middleton
Music - Jack F. Kilpatrick
Choreographer - Mark Ryder
Assistant Director - Charles A. Horton
Choral Director - Robert Strobel
Properties - John E. Hanby
Stage Manager - Tom Keating
Technical Director - D. C. Mullins
Costumes - Elizabeth Savage
"No One Has Worked Harder" - Mrs. Wilma Maples

CAST

Henry Joyner	Suzanne Kozak	Mariam Oberschain	Eddie Reece
John Sheldon	Newton Neely	Joyce Ogle	Carl Seltzer
Thomas Dorsey	Maxine Keating	Wilma Ogle	Jim Shular
Mark Ryder	Jack Pearlman	Emma Sue Phelps	William Stone
Wilbur Dorsett	Larry Gupton	George Profitt	Jemima Ben-Gal
John Cullum	Emma Sue Phelps	Al Shackleton	Harvey Bernard
David Ashburn	Mary Lee Aldridge	James Walker	Carole Bins
Carl Kaiser	Peggy Carroll	Hazel Way	Anne Brewer
Ann Mendelsohn	Richard Cole	Emeran Way	Mary Carrigan
Ann Dumaresq	Gertrude Dennis	Nina Wheeley	John Cripps
Delwin Dusenbury	Lydia Dorsell	David Dorsett	Myron Curtis
Carroll Britch	Allen Entz	Mary Dorsett	Susan Horton
Nate Way	John Faulkner	Jimmy Galbraith	Lillian Smith
Richard Benson	Larry Gupton	David Middleton	Elenore Fitz-Gerald
Mary Kate Johnson	Agnes Hanby	Kathy Middleton	Richard Fitz-Gerald
Lester Badenoch	Joe Harville	Richard Way	Fritz Hess
Vincent Dennis	Susan Horton	Robert Yergin	Barbara Holtzman
Daniel Linney	Kenneth Killibrew	Stamps Brock	Timothy LaFarge
Richard Bunting	Daniel Linney	Claude Dalton	Charles Nicoll
Sylvia Ashby	Gerry Matthews	Robert English	Harold Pittard
Alvin Strom	Amelia Middleton	Austin Green	Louise Shelton
	Charles Nicoll	Hal Pittard	

Source: "Music and Drama," The Knoxville Journal (Knoxville, Tennessee), June 23, 1957, p. 3-A.

> plants set out this spring. Rhododendron, in its natural setting, is cooperating.
>
> "It's going to be a great season for everybody--audiences and players alike," the producer believes. "And we're always on the lookout for new ideas from other areas where the outdoor drama has been established longer."
>
> Natives of Gatlinburg seem to find members of the acting profession "fit in here like homefolks."[17]

Mrs. Maples and Bert Leiper were concerned with another endeavor which was to have world wide effects. They began by compiling names of decendants of John Sevier. Before the season began they had names of decendants in various parts of the country and abroad. It was soon announced that a family reunion of the Sevier family would take place. One such announcement indicated that 300 families from 36 states and Washington D. C., Mexico, Australia, and Turkey would be invited to the gathering to be July 2-4. As guests of the Association, they would be treated to a special showing of Chucky Jack and Governor Frank Clement would be the guest speaker for the affair. This was the beginning of the popular Sevier Family Reunions which are still being held.

There were 2,000 interested fans in attendance on the 1957 season opening night. Again, favorable reviews were given.

> Chucky Jack opened here tonight under beautiful star-lit skies and with a large crowd in attendance.
>
> The audience was very enthusiastic and the performance moved smoothly. Henry Joyner served as narrator, and did an especially fine job. John Cullum, of Knoxville, in the role of John Sevier, gave a moving portrayal which was a distinct hit with the audience.
>
> Wilbur Dorsett, in the role of Samuel Doak, has an especially good voice. All the principal members of the cast gave outstanding performances.

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17 "New Faces, Big Men," op. cit.

> The costumes were colorful and beautiful. Changes of stage sets were made quickly and the dances were very effective, and the audience reaction was splendid.[18]

The first major cast change within a season occurred during the second year of production. On July 23, it was announced that Knoxville's Sue Carol Davis would take over the role of Bonny Kate Sevier which had been originally assigned to a New York actress, Ann Mendelsohn. No reason was given for Miss Mendelsohn's departure.

By the first of August, reports began to appear of increased attendance over the past year. The show was drawing some 20 percent more people. Maples felt that Chucky Jack was the "only major cultural offering in East Tennessee" and was pleased to report that on a given night "of 170 automobiles counted in the theatre parking lot, 125 of them were from out of state."[19]

The excellent publicity for the show continued to be a major contribution to the increase in attendance. In The Nashville Tennessean Sunday Magazine a cover story related the benefits that a summer outdoor theatre provided for actors and actresses involved in such productions.

> Barbara Holtzman is a young dancer-actress. Yet she does not pound hot pavement between Broadway director's offices nor does she wait near an anxious Hollywood telephone. . . .
>
> Barbara, a 20-year-old graduate of New York's Metropolitan Ballet school, has discovered the Tennessee-Kentucky-Carolina-Virginia "pageant circuit." She didn't make the discovery alone.
>
> Several hundred young men and women from every corner

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18 "Chucky Jack Opens Under Starry Sky," The Knoxville Journal (Knoxville, Tennessee), June 22, 1957, p. 12.

19 "Attendance Increasing at Chucky Jack Play," The Chattanooga News-Free Press (Chattanooga, Tennessee), August 6, 1967, p. 5.

> of the country are winding up their first summer's work in the blossoming outdoor drama industry.
>
> Some are untrained novices but the majority are college kids testing techniques learned on a hundred stages from Seattle to Sebring.
>
> They earn at least $45 a week. They find out what it's like to put on six shows a week--week after week--before live, critical audiences who pay hard coin to get in. Some, like Barbara, are members of the Chucky Jack cast at Gatlinburg.[20]

In the same article, Herman Middleton was quoted on other learning aspects of such theatre. He also made comments on the audiences attending outdoor theatre productions.

> "We play to more than 50,000 persons during a summer," says Herman Middleton, Chucky Jack director. "We must give these people a good, professional performance."
>
> Middleton admits that summer theatre audiences have a tendency to be "more kindly" than the usual audience.
>
> "In one of our earlier performances one of our 'Indians' lost his breechcloth during a dance routine," Middleton said. "Nobody laughed and by tactful use of our lighting we managed to get him offstage. Every now and then, too, one of our prop girls gets caught on stage when the lights come on."[21]

Even with things working as smoothly as they seem to have been with the media coverage, increased audiences, and good performances, there were problems keeping the production from total success. One of these problems appears to have been the lack of local support. In an open letter to Gatlinburg people, Sue Cox pointed out this problem:

> The citizens of Gatlinburg have received a gift. Have we accepted it graciously? Are we proud of the $200,000 investment that has been made to bring to

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20 "Where It Pays to Play," The Nashville Tennessean Sunday Magazine (Nashville, Tennessee), August 18, 1957, p. 12.

21 Ibid., p. 13.

> the border of our city one of the highest forms of cultural entertainment--"Our Chucky Jack" (sic) drama. Our summer visitors who know about it and see it are pleased. For everyone that knows about and sees it, there are about ten who know nothing about it, and don't see it.
>
> Why should we want our visitors to see this drama? What can it mean to each of us personally? The season of 1956 afforded 45,000 persons the opportunity of seeing the drama. The operating cost last year was $75,000. Nothing gained--nothing lost financially, except the $25,000 that was required to open the drama. This year the drama is doing 20% more business.
>
> Most business people of Gatlinburg know that this organization is a non-profit, civic venture, incorporated under the laws of Tennessee in such a way that all net profits over and above the original investment and cost of operation, would go to improve Gatlinburg.
>
> If we people of the town talk our drama and sell the idea in our hotels, motels, restaurants, service stations, gift shops, etc., like the people of the Cherokee talk Unto These Hills, we can increase that total receipts of $75,000 to $175,000 yearly and thus in three years time we can add to $50,000 a season for town improvements.[22]

A ticket sales promotion campaign began. Awards of $15.00, 1st prize, and $5.00, 2nd prize, were given to businesses selling the most tickets each week. The categories were Restaurants and Shops, Motels more than ten units, Motels ten units or less, and Hotels.

The second season had its final performance on September 1st and by September 10th news of financial trouble in the annual production of the show was made public. A meeting was held to discuss the need for financial support. The meeting was announced in The Knoxville News-Sentinel.

> A committee of ten has been appointed to study the possibilities for saving Gatlinburg's outdoor

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[22] "Let's Accept Our Gift," The Gatlinburg Press (Gatlinburg, Tennessee), August 1, 1957, p, 3,

> historical drama, Chucky Jack, which is still in the red financially.
>
> Peg O'Brien was named chairman at a meeting in the Civic Center here last night called by The Great Smoky Mountains Historical Association.
>
> R. L. Maples, president of the association, was not present for the meeting. Kermit Hunter, who acted as spokesman, said Maples told him he thought the people would speak more freely if he were not present.[23]

Later, another committee was named to enlist financial and local support of the Chucky Jack drama. Serving on this committee were Brownlow Reagan, Sue Cox, Dick Whaley, Bill Postlewaite, Tom Woods, Hattie Ogle, Jim Trotter, Joe Hagewood, Paul Cox, Van Ogle, Rev. Charles Maples, Tommy Hughes, Woody Luther, and Alan Stalculp.

By October 10, plans were announced for the fund raising campaign:

> Plans for raising $60,000 to finance the presentation of Chucky Jack during the 1958 season were formulated at a meeting of the Chucky Jack Sponsoring Committee Monday evening in the Civic Auditorium.
>
> The 20 committee members and guests developed plans for expanding its activities, assuming responsibility for supervision and execution of the show, a stepped-up promotional program, winning wider support and securing the solid backing of area business and civic interests. A re-examination of the play itself was discussed, with the idea of making it more appealing and interesting to all classes of viewers. Some thought was given to also setting up on the theatre grounds a display of craft products made in the East Tennessee area in order to stimulate interest in these products.[24]

The account continued with the announcement that "many firms in surrounding communities and in Knoxville will be asked to contribute to the

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23 "Chucky Jack Folding Feared," The Knoxville News-Sentinel (Knoxville, Tennessee), September 10, 1957, p. 11.

24 The Gatlinburg Press (Gatlinburg, Tennessee), October 10, 1957, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

fund." It was also indicated that "descendents of John Sevier . . . will be given an opportunity to contribute to support the historical drama based on the life of their illustrious forebearer."

Although there are no more accounts of the activities of the Sponsoring Committee or the campaign and fund raising, it must be assumed that either their efforts were successful or the financial backing was found elsewhere and by other means. On February 2, 1958, it was announced in The Knoxville News-Sentinel that the Great Smoky Mountains Historical Association would be presenting Chucky Jack again in the summer of 1958.

1958

Although the financial crisis of the '57 season had dampened spirits somewhat, members of the Association looked forward to making the third season the best yet. Again, they had learned from the second season many things they could use to an advantage in improving the production.

The opening was set for June 20 and as early as February Kermit Hunter was again streamlining the script in an effort to bring it under two hours in performance, including a 15 minute intermission. Representatives of the Association were screening actors in New York in an effort to get some of the best professional talent available.

During the first two seasons Chucky Jack had played to 80,000 but larger crowds were needed. The Association had determined that it would have to attract 100,000 people per season to keep up with expenses. They had a long way to go to reach that goal, but they used the same drive and determination that had gotten them through the first two seasons and continued to be encouraged about the future.

The third person to hold the position of director was a young Texan

named Edgar Loessin. He came to Hunter Hills with more experience in outdoor drama than any of the previous directors and had helped direct Unto These Hills during that productions first three years. Chucky Jack was the fifth outdoor drama he had directed.

Loessin held local auditions March 31 at the New Gatlinburg Inn. Prior to that the screenings in New York had taken place. In all more than 300 people were auditioned.

There is some indication that John Cullum was offered the role of John Sevier again. One early account of the casting efforts indicated that Mr. Cullum was "now in New York and planning for a job in summer stock."[25]

In searching for his cast, Loessin indicated that he planned to use many University of Tennessee students in the production. This was the first mention of University of Tennessee drama students performing at the Hunter Hills Theatre.

Joseph Cardi, a professional actor from New York, became the first non-Tennessean to play the role of John Sevier. He came to Gatlinburg from the Neighborhood Playhouse in New York city. Others in the third season cast included Mark Sevier, a direct descendent of the state's first governor. In the role of James Sevier, son of Chucky Jack by his first wife, Mark was a professional actor who had most recently been involved in productions at the Alley Theatre in Houston.

The diversity of the cast again this year provided interesting news copy. They came from Washington, South Dakota, Florida, and Massachusetts

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25 "New Director Takes Helm of Chucky Jack," The Knoxville Journal (Knoxville, Tennessee), April 17, 1958, p. 3.

as well as Scotland, England, Spain, and Canada. It was reported that 36 had previously appeared in outdoor dramas and 35 had TV production experience. Still, others were of varied nonperforming occupations such as basketball coach, TVA engineer, farmer, housewife and so on. The staff and cast for 1958 are listed in Table IV.

With the casting completed, Loessin began rehearsals on June 2.

The box office opened earlier than usual. On May 29, Maples reported that the advance ticket orders and inquiries for the coming season had far surpassed such inquiries for the previous two productions of the drama.

Two new approaches to getting local support and interest were tried. One innovation was the Gatlinburg Area Nights. The Association invited residents of the Gatlinburg area to the final two dress rehearsals free of charge. Also, additional box offices built to resemble covered wagons were placed about the town and ticket desks were prominent in the hotels and motels.

In the area of advertisement, members of the cast appeared at various functions and establishments to promote the production. Singers and dancers, for example, made appearances in Knoxville to drum up support.

By the time the press was invited to rehearsals, the number of overall changes in the production were evident. Malcolm Miller concentrated on these changes in his review for The Knoxville Journal.

> With the cast of principals reduced from 29 to 13, the personnel of ensembles cut from 93 to 38, and the drama revised and shortened so that it moves more expeditiously, this season's version of Chucky Jack is considerably improved over the two previous productions.
>
> No longer listed as principals are the Narrator, Creek Indian Chief, Creek War Dancer, William Cocke,

TABLE IV

CHUCKY JACK STAFF AND CAST, 1958

STAFF

Music - Jack F. Kilpatrick
Additional Music - Charles F. Bryan
Director - Edgar R. Loessin
Choreographer - William H. Hooks
Scenic Designer - Herman Middleton
Organist - Lou Ann Williams
Music Director - Robert Strobel
Lighting Director - Robert Hennon
Property Master - Wayne Begley
Technical Director - John E. Hanby
Costumes - Maxine Keating
Production Stage Manager - Nate Way
Stage Manager - Thomas Keating
Sound Engineer - A. T. Henderson
Assistant Technical Director - Clifford Smith
Electrician - John Lambrecht

CAST

Joseph Cardi	Agnes Hanby	James R. Howell	Mary Poe
Katherine Lind	Joe Harvill	John Kovach	John Ribble
James Maddux	Roxanne Maddux	Paul Ward	Paul Ward
Richard Herd	Marian Joyce	Robert Binkley	Carol Whitener
Vincent Dennis	Oben Schain	Bobbye Carson	Rogers Whitener
Mayme Walker	Judith Smith	Gail Colvard	
Rogers Whitener	Wanda Lynn Smith	Mervin Crook	
Mark Sevier	Emeran Way	Robert Davies	
Zona Gogel	Hazel Way	Richard L. Davis	
Nate Way	Richard Way	Robert Gwaltney	
Floyd Herzog	Kim Whitener	Helen Hopkins	
Fernando Melendez	Ed Reece	William K. Howell	
Ross Apperson	John Cripps	Mary McEver	
Claude Dalton	John Davis	Nancy McGeorge	
Gertrude Dennis	Gary Dutton	Leila Miller	
John Faulkner	Richard Fier	Nancy Ogle	
Austin Greene	John D. Herald	Jerry Overall	

Source: Chucky Jack Souvenir Program, 1958, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

> Joe Hamilton, Charlotte Robertson, Suzy, John Watts, Elijah Kirt, Sheriff Pugh, Jeff, Joshua Mudd, and Secretary to Blount.
>
> Much of the narration is read by Nate Way, although Katherine Line, James Maddus, Richard Herd, and Mayme Walker narrate during the performance. . . .
>
> New dances have been added which contribute engagingly to the Colonial atmosphere and spirit of the historical play. . . .
>
> The singing ensemble is effective throughout the denouement of the epic.[26]

Dudley Brewer writing in The Knoxville Journal also felt the production was greatly improved over the previous efforts. His review reads in part:

> Audience reaction was enthusiastic and highly favorable among those who had seen the production before as well as those viewing it for the first time.
>
> Author Kermit Hunter has streamlined the spectacle in some respects, simplifying its actions and removing confusing elements, mainly by the elimination of superfluous characters.[27]

Another critic pointed out, "If you think you have seen Chucky Jack, think again. And don't be late for the show in 1958."[28]

Mr. Loessin summed up the reasons why there were so many changes in the 1958 production.

> In doing the show this year, we in a sense started all over by rewriting many scenes and recasting many of the leading roles. We tried to profit from the constructive criticism we received from many of the residents of Gatlinburg and give them a show of which they would be proud.[29]

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26 "Music and Drama," The Knoxville Journal (Knoxville, Tennessee), June 23, 1958, p. 8.

27 "Chucky Jack Play Has Action, Song and Dance," The Knoxville Journal (Knoxville, Tennessee), June 20, 1958, p. 27.

28 "Chucky Jack Opens Season with Favorable Comments," The Sevier County News-Record (Sevierville, Tennessee), June 26, 1958, p. 1.

29 Ibid.

On July 13, an article appeared in The Knoxville News-Sentinel comparing the area outdoor dramas and asked, "Which Is Best?" Of the Chucky Jack production and the Hunter Hills Theatre, the article stated:

> While all the dramas are historical to a degree, Chucky Jack, at Gatlinburg, is the most consistently so. . . . Chucky Jack is also the most cohesive because of the small speaking cast. . . . Three year old Chucky Jack . . . may have the best backstage facilities--dressing rooms, prop storage, refurbishing departments and the like. Also, it has a revolving stage.[30]

The final performance of the 1958 season was September 1. The season ended with the general feeling that things came together during the third season better than ever before. Loessin had done a tremendous job in pulling the show together in all respects. The possibility of a fourth season was assured on September 18, with the Gatlinburg newspaper carrying the following statement by Mrs. Maples:

> Mrs. R. L. Maples, wife of the producer of Chucky Jack said today, "We are pleased with the season; Chucky Jack operated 'in the black' this year, and will reopen the last Friday in June, 1959."
> Mrs. Maples said that audiences for the 1958 season were estimated at a total of 40,000 persons. She added, "We appreciate the help given this year, as in the past, by Gatlinburg people."[31]

1959

As the Chucky Jack production entered its fourth season, the Association continued its struggle for survival. The 1958 season had been more successful than previous years, but the 1959 season would be the one

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30 "Which Area Drama Is Best? Eash Has Its Claim To Fame," The Knoxville News-Sentinel (Knoxville, Tennessee), July 13, 1958, p. E-1.

31 "Pleased With Season Chucky Jack Will Reopen Next June," The Gatlinburg Press (Gatlinburg, Tennessee), September 18, 1958, p. 1.

to determine the fate of the show.

It appears that few changes were made in the production for its fourth outing. There is no mention in any of the newspaper accounts of rewrites or major changes in the script. The music and dances remained the same as in the 1958 production.

Mr. Nate Way, Knoxville theatre buff, took on the job of director for the fourth year's production. He, along with his wife and two sons, had appeared in all three previous seasons.

In addition to playing Governor Casewell, Mr. Way had served on the production staffs as Assistant Stage Manager in 1956 and Production Stage Manager in 1958. He was an excellent choice for the demanding task.

Auditions were held April 11, at the theatre. The staff and cast are listed in Table V. There were no out of state auditions or screenings for the 1959 cast. This may have been due to a cut back in pre-opening expenses, a desire to use more local talent in the major roles, or, perhaps, the fact that Mr. Way worked full time as an engineer for TVA and was not free to travel the country screening applications. The season was set to run from July 19 to September 6 with shows at 8:15 p. m., as in the previous seasons, nightly except Sunday.

"Gatlinburg Night," which started in 1958 was continued. Area residents were invited to attend, free of charge, a June 17th and a June 18th dress rehearsal.

There was a great deal of excitement about the fourth year's opening night, perhaps more than in the past years. Tennessee's Governor Buford Ellington and Kentucky's Governor Chandler were scheduled to appear. Also on the program was University of Tennessee President-elect Dr. Andrew

TABLE V

CHUCKY JACK STAFF AND CAST, 1959

STAFF

Director - Nathan E. Way
Choreographer - William H. Hooks
Scenic Design - Herman Middleton
Technical Director - John E. Hamby
Costumer - Maxine Keating
Organist - Mrs. Iris Newman
Music Director - Robert Strobel
Lighting Designer - John N. Lambercht
Property Master - Wayne Begley

CAST

Ed Sturdivant	John Shehan	Norma Dean Smith	Noel Thomas
Sue Carol Davis	Bill Weesner	Jacqueline Snyder	Art Widawski
Jim Maddux	Mickey Proffitt	Charmaine Strudivant	Stamps Brock
Vincent Dennis	Ronnie Whaley	Mary Hope Stewart	Mimi Brock
Pat Perry	Bobbye Davies	Don Davies	Gertrude Dennis
Burnet Hobgood	Jeanne Ginacen	Johnny Blysdael	Jim Galbraith
Emeran Way	David Huggin	Dan Capozzoli	Agnes Hamby
Bonnie Bach	Charles Ketron	Larry Husky	Diane Huskey
Chuck Oakley	Roxanne Maddux	Paul Whaley	Bernard Cinger
Charles Jones	Marylin Miller	Blanche Whaley	Iris Newman
John Ribble	Steve Miller	John Heald	Mariam Obenschain
Robb Gwaltney	Bob Mooty	Dick Hoblitzell	George Proffitt
John Jellicorse	John Ribble	Bill Moss	Al Shackleton
Bob Davies	Nancy Ribble	Ron Random	Hazel Way
			Richard Way

Source: Chucky Jack Souvenir Program, 1959, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

Holt as master of ceremonies. Pat Fields reported on the governor's visit in The Knoxville Journal.

> Gov. Buford Ellington kept "a campaign promise" tonight in making the curtain-raising speech for Chucky Jack, epic Tennessee drama at Hunter Hills Theatre here.
>
> "I promised our good friend, Mr. Maples, . . . during a little Tennessee skirmish--April to November of last year--that I'd be back this year for the Chucky Jack opening as governor of the state," Ellington said. "This is only one of many campaign promises I have been glad to fullfill since taking office--there will be others."
>
> Dr. Andrew Holt, only yesterday named next president of the University of Tennessee, drew applause from the crowd--and every seat in the giant amphitheatre was filled--when he rose after the governor sat down and said, "Never before has Tennessee had a governor who could make that short a speech. I'm sure we are all grateful."
>
> Both Dr. Holt and Governor Ellington remarked on a report that "only one of every six cars" jamming the parking lot at the theatre "was from Tennessee." Both urged the Tennesseans present to "spread the good word" to neighbors about the play which depicts such an important part of the state's heritage.[32]

The weather was noteworthy for the 1959 season opening night. It was reported that the audience "shivered under coats and blankets . . . but they clapped their hands vigorously in appreciation of an appealing performance."[33] The weather prompted Dr. Holt to inform the crowd that "this new theatre is really nice, but we haven't got the heating system working properly tonight."[34]

Favorable reviews of Chucky Jack were carried in local papers again,

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32 "Ellington Keeps Promise, Attends Chucky Jack," The Knoxville Journal (Knoxville, Tennessee), June 20, 1959, p. 5.

33 "Shivering Audience Warms Up to Well-Paced Chucky Jack," The Knoxville Journal (Knoxville, Tennessee), June 21, 1959, p. A5.

34 Ibid.

following the opening night performance. They mentioned that Ed Sturdivant was superb vocally and was an admirable John Sevier. He displayed dash and strudiness of a forceful frontiersman. It was suggested that all who attended the engrossing presentation of Chucky Jack would leave the theatre feeling greatly rewarded.

The 2nd John Sevier Family Reunion was held in Gatlinburg on August 26-28. Attending the production of Chucky Jack was the highlight of the two day meeting. Senator Estes Kefauver was the guest speaker to the over 200 "Seviers" attending from 20 states, Turkey and Mexico.

Things seemed to be going well for Chucky Jack and the Great Smoky Mountains Historical Association until the July 4th performance rolled around. The trackless train, which had been in operation since 1956, was involved in a tragic accident on that date. The Knoxville News-Sentinel carried the following account of the accident:

> The Chucky Jack minature train overturned en route to the Hunter Hills Theatre tonight and eight of some 20 persons aboard were injured, at least one seriously.
>
> Witnesses said the tractor-drawn, open-air vehicle hit a wet spot on State Highway 73 about a quarter of a mile east of here, and turned over on its side, pitching some passengers out. The train takes spectators to and from the Chucky Jack historical play. . . .
>
> Jimmie Davis, 18, Rt. 1, Morristown, driver of the train, extreme shock.
>
> Young Davis was so unnerved by the accident, the first involving the train in more than two years of operation, that he was thrown into hysteria in which, witnesses said, he seemed to be "reliving" it. . . .
>
> The train turned over on its side but remained in the road.[35]

---

35 "8 Injured as Chucky Jack Train Overturns," The Knoxville News-Sentinel (Knoxville, Tennessee), July 5, 1959, p. 1.

Later, a number of law suits were brought upon the Association by the victims of the wreck. There are no reports of any of the suits ever going to court, but no doubt the train incident and the ensuing costs involved in the repair of damages contributed to the decision to discontinue productions of Chucky Jack when the fourth season ended.

The final performance was September 6, but it wasn't until January 14, 1960, that the discontinuance of the production was announced publicly.

> Chucky Jack will not reopen in 1960, it was announced today by R. L. Maples, president of the Great Smoky Mountains Historical Association, producer of the outdoor drama since 1956.
>
> Attendance has not built up over the past four years sufficiently to warrant continuation," Maples said.
>
> "Yearly costs have exceeded $55,000 for each 10-week season, including payroll for casts numbering some 75 persons, many of them native Tennesseans," Maples said today.
>
> He added that there are no definite plans in mind for future use of the theatre, but indicated "only something which would benefit the City of Gatlinburg and the area surrounding it" will be considered.

The article continued with some interesting facts about the people who had been associated with the drama over the past four years.

> Since its opening in 1956, Hunter's Gatlinburg production has had 4 different actors for the title role. Walter Sumner of Chattanooga was the first Chucky Jack, followed in 1957 by John Cullum of Knoxville, in 1958 by Joe Cardi of California, and in 1959 Ed Sturdivant of Mississippi.
>
> Vincent Dennis, the jovial innkeeper with the original cast, has remained in that role throughout

> the play's run. His wife has played minor roles each year.
>
> Nathan Way of Knoxville, has been seen each year in the cast as Governor Richard Caswell of North Carolina. His wife has played various roles, and their son Richard was the young "Davy Crockett" of the production.
>
> Tom Keating of Knoxville has remained as Stage Manager through the 4 years and his wife has served as costumer.[36]

There was an effort made by two members of the Sevier clan to get the drama operating again or to find a buyer for Hunter Hills Theatre. Cora Bales Sevier and Nancy Madden of Washington, D. C., sent a letter to members of the Sevier family in which they stated some interesting facts about the Chucky Jack drama.

> Members of the Sevier Family spread over the 50 states and many foreign countries will want to know the background of the presentation of this outdoor drama which played to approximately 175,000 persons and which might again be reestablished as one of the outstanding entertainment features of the most-visited national park area in the United States. Approximately four million persons come to the area each year. . . .
>
> It takes approximately $25,000 to open the show each season, and if this sum could be provided, the play might again be presented.
>
> Mr. and Mrs. R. L. Maples conceived the idea of the show, and Mr. Maples borrowed $200,000, mortgaging his New Gatlinburg Inn and his dude ranch to build the outstanding outdoor theatre nestled in the mountains. It has three revolving stages and comfortable seats for 2,501 persons. He believed the dramatic story of the beginnings of Tennessee, and the first steps towards creating a United States much larger than the original thirteen colonies, would be as thrilling to visitors to the area as it was to him. There has never been any question that the show was an artistic and entertainment success. Its cast and staff of

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36 "Chucky Jack, Historic Play, Will Not Reopen This Year," The Knoxville Journal (Knoxville, Tennessee), January 14, 1960, p. 9.

technicians totaled 75 persons. Five out of every six cars parked in the huge parking lot during performances bore out-of-state license plates.

If you know of anything you can do, or if you have any contacts which would be useful in making this show a future attraction in the Great Smokies National Park area, please contact Mr. and Mrs. R. L. Maples, New Gatlinburg Inn, Gatlinburg, Tennessee. The telephone number is 436-5133. The theatre, fully equipped, is presently for sale at $250,000, less than its cost.[37]

On January 19, 1960, Mr. Maples sent a letter to individuals who had inquired about performing in the 1960 production. The letter is reprinted here:

Dear Chucky Jack Cast Member:

We regret to announce that Chucky Jack will not open this summer of 1960.

Mrs. Maples and I appreciate very much your loyalty and dedicated work in last Summer's production, and we particularly appreciate the efforts of those of you who have been with us since the show opened in 1956. I am sure all of Gatlinburg will miss the Chucky Jack people.

Many of you have written to us, or to Nate Way, indicating your interest in being with the show again this Summer. We hope you will accept this note as an answer to those letters.

We extend our kindest personal regards, and will look forward to seeing any of you who might be in Gatlinburg at any time in the future.

Sincerely yours,
Rell Maples[38]

After four years of operation, the Hunter Hills production of Chucky Jack closed. This was not, however, the end of the theatre's activities and contributions but merely the beginning.

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[37] Letter, Cora Bales Sevier and Nancy Madden to Members of the Sevier Family, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

[38] Letter, Rell Maples to Past Company Members, The Maples Collection, The Gatlinburg Inn, Gatlinburg, Tennessee.

CHAPTER III

THE INTERMEDIATE YEARS, 1960-1965

The Chucky Jack drama was no longer being produced. The Great Smoky Mountains Historical Association was no longer in the business of producing plays and the Hunter Hills Theatre was without an attraction to use its stage.

The information reported in the Sevier Family Reunion letter that the theatre was for sale may have been an erroneous statement. It has already been stated that Mr. Maples was the principal financial supporter of the theatre during the years Chucky Jack was produced there. Therefore, the theatre became a rental property owned by Mr. and Mrs. Maples. There are no other indications that the Maples attempted with any aggression to sell the theatre. Instead they leased the theatre to groups who wanted to produce shows there. The Maples also encouraged new attempts to establish continuing summer attractions. This was the case in the years 1960-1965, before the theatre was given to The University of Tennessee.

1960

The Washington Ballet had expressed a desire to perform at the beautiful outdoor theatre in the mountains on several different occasions. In the summer of 1960, the Maples let the Washington Ballet present four performances at Hunter Hills Theatre.

On July 12 and 15, the 35 member ballet group performed Swan Lake, Etalage, and Raymonda, a solo number Troubador, by the co-director of the Ballet, Mr. Fredrick Franklin, and two duets, Black Swan and Sylvia.

The other two nights, July 13 and 14, saw performances of three duets, a selection from The Nutcracker Suite, Beau Danube, and Sylvia and three company numbers Les Sylphide, the Hans Christian Anderson fairy tale dance, Chinese Nightengale and the modern Hi-Spri.

Musical accompaniment for the ballets was provided by twenty-five members of the Knoxville Symphony orchestra.

The performances were scheduled for 8:30 each night. Tickets ranged from $2.00 to $4.00 in the reserved sections. In an attempt to get more children interested in attending, the Ballet troupe offered seats to children under 12 in any section for $1.00.

It is interesting to note that "the Washington Ballet performances here are scheduled in the President of the United States summer music program."[39]

There were no reviews given of the ballets and very little news coverage. However, Mrs. Maples attended the performances and recalls that they were beautifully executed and extremely appealing visually on the stage at Hunter Hills. The audiences weren't large, she recalls, and there was never any desire by the ballet group to use the theatre again.

1961

Following the performances by the Washington Ballet in 1960, the Hunter Hills Theatre remained "dark" until 1962. At that time a new organization started another effort to present yearly summer attractions.

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39 "Ballet to Give Varied Program," The Sevier County News-Record (Sevierville, Tennessee), July 7, 1960, p. 7.

1962

The organization was called "Music Under The Stars." Its objective was to bring big name entertainment to the east Tennessee area in the form of a series of musical concerts. Promotion Director for the organization was Mr. Robert Frost of Knoxville. Also involved in the endeavor was Mr. Max Johnson, serving as one of the directors of the organization. Mr. Johnson stated that the attractions slated for the 1962 season were selected in an effort to test the Gatlinburg market. If the season was successful, a 10-week line up of top attractions would be planned for the next summer.

The first of the three concerts scheduled for the summer of 1962 was Jose Melis and his orchestra, the group which had gained national attention on the Jack Parr TV show. On the same bill was the Chad Mitchell Trio, a folk singing group. They were scheduled to appear June 25-30. Tickets sold for $3.50 (rows 1 through 12), $3.00 (rows 13 through 21), $2.50 (rows 22 through 27), and $1.50 (rows 28 and up).

A review of the first concert by the Melis troup stated that a number of seats were vacant. It continued with the impression that the entertainers had given the audience the best possible show and the applause for the group was encouraging.[40]

The second attraction of the series brought Andy Williams to Gatlinburg. Along with an 18 piece orchestra and several featured acts,

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40 "Jose and Trio Here Through Saturday, a Real Jumpin' Show," The Sevier County News-Record (Sevierville, Tennessee), June 28, 1962, p. 4.

Mr. Williams appeared on July 6 and 7.

On July 17 and 18 pianist Liberace appeared on the Hunter Hills stage. He brought a full orchestra along with him and was apparently the biggest success of the three offerings. People who attended recall that every seat in the theatre was taken for both performances. It was the first time there had been "Standing Room Only" at the Hunter Hills Theatre.

Despite the response to the appearance of the great Liberace the Music Under The Stars series faded into oblivion and was never heard from again. There were no more concerts scheduled and no more attempts to bring big name entertainment sponsored by "Music Under The Stars."

1963

When the curtain came down on the concert series, it stayed down until 1964. There was no activity at the theatre during 1963. In 1964, however, one of the most ambitious theatrical endeavors to ever appear on the Hunter Hills stage was organized.

1964

On February 13, 1964, The Gatlinburg Press announced the plans for Hunter Hills Theatre for the summer. Union College in Barberville, Kentucky, a Methodist supported senior liberal arts institution located 140 miles from Gatlinburg, leased the facility for a program they called their "Summer Music Festival." Fifty members of the school's Music Department moved to the resort city to conduct the combination production--academic undertaking. The announcement indicated that New York Metropolitian Opera Company stars as well as internationally known Broadway

stars would perform with outstanding music students filling in the chorus roles and comprising the orchestra.

Classrooms were built under the dressing rooms for the study sessions and class meetings. Academic courses were offered in Applied Music (most fields), Opera Workshop, Vocal Literature, Conducting, Theory Seminar, Orchestra, Small Ensembles, Music Research Seminar, Play Production, Directing, and the opportunity to perform in professional productions.

Among the productions scheduled were Oklahoma!, Tosca, The Mikado, and The Bartered Bride. Along with these productions, special performances by groups and individuals were brought in for Sunday evening appearances. These attractions included Frank Fontaine, The Book of Job, Skitch Henderson, Dave Brubeck, Reynard, the Fox, and The Memphis Symphony. This ambitious season was scheduled to begin June 27 and continue through September 7. A complete schedule of performances appears in Appendix II. The Burning House, scheduled for August 23, was an original ballet-opera by Alan Hovhaness. Mr. Allen Hughes, ballet critic for The New York Times came to Gatlinburg especially to attend the premiere.

By mid June, the operation was in full swing and ready to present the shows scheduled. It should be noted that the performances were all executed on the stage with the Chucky Jack set still present.

An article appearing June 18 announced the guest artists and gave some indication of the complex casting scheme.

> Carolyn Jackson of the St. Louis Municipal Opera and member of the voice faculty at Ohio University, singing the lead as Laurey together with Carol Gerbrandt, faculty member of Tabor College, Kansas, as Curley.

> Morely Meredith, Metropolitan Opera baritone, will portray Scarpia in Tosca with Francesca Roberto, soprano, Goldvosky Grand Opera, doing Tosca. James Wainner, tenor, Goldovsky Grand Opera, will sing Cavaradossi.
>
> The schedule will alternate between Oklahoma! and Tosca through July 5. Gilbert and Sullivan's The Mikado will enter the schedule on July 6 with Smetana's The Bartered Bride making its initial appearance on August 11 and 12.
>
> Meredith will sing in the first 5 performances of Tosca to be followed by Hugh Edgerton, place winner in the Metropolitan Auditions, on July 5. Ron Bottcher, baritone, New York City Center Opera, will play the third Scarpia beginning on August 20.
>
> Dr. Maxwell (Director of The Music Festival) will follow Wainner as Cavaradossi with Robert Nagy, distinguished tenor of the Metropolitan Opera, taking this role on August 20.
>
> Elizabeth Mosher, soprano, San Francisco Opera Company, will play Tosca July 30 through August 20 with Lynn Owen, soprano, Goldovsky Grand Opera, following through September 7, the closing night.[41]

The Summer Music Festival followed the tradition set by the Chucky Jack promoters and held Gatlinburg Area Nights allowing residents to attend final rehearsals free of charge before each major production. These nights were also the productions to which the press was invited as well as radio and television personnel, city and county officials, and special guests of the college.

Oklahoma! opened on June 27. Tosca opened on June 28. All productions were accompanied by a full orchestra in residence and a chorus of student vocalists. Curtain time was 8:15 p. m. for all performances. Mikado opened on July 7. The Bartered Bride opened August 11. After the season began, a great deal of local advertising was carried out. This included ads such as the one shown in Figure I.

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41 "More Top Stars Added for Music Festival," The Sevier County News-Record (Sevierville, Tennessee), June 18, 1964, p. 16.

ON STAGE

OKLAHOMA! Mondays and Saturdays
THE BARTERED BRIDE Tuesdays and Wednesdays
TOSCA (in English) Thursdays and Fridays

at the

SUMMER MUSIC FESTIVAL

Hunter Hills Theatre - 8:15 p.m. - Gatlinburg, Tenn.

TICKETS: General Admission $2.00 - $2.50; Reserved Seats $3.00. Children 18 years and under $1.00 any seat when accompanied by parents. Ticket Box Office located on the Parkway opposite Ogle's Department Store or purchase tickets at the Theatre Ticket Office after 6:00 p.m. Phone reservations 436-5591.

SPECIAL SUNDAY SHOW - AUGUST 30 - 8:15 P.M.

The Bingham Trio and The Homesteaders

Present A

FOLK FESTIVAL

Featuring Folk Music and Country Music

Figure I. Sample Ad for The Summer Music Festival

Source: The Sevier County News-Record (Sevierville, Tennessee), August 27, 1964, p. 4.

Each night the audience was given the opportunity to purchase a beautifully designed and smartly styled souvenir program. It contained messages from Governor Frank Clement, Mr. W. S. Mills, Mayor of Gatlinburg, and Dr. Mahlon A. Miller, President of Union College. In his message, Governor Clement contributed a poem about the thrushes of Tanglewood and expressed his hope that the Summer Music Festival at Hunter Hills would be a continuing cultural enriching experience available to all who could attend. The program also contained a word about the past productions at Hunter Hills and expressed the desire of the college to make Hunter Hills the permanent summer home of the college's school of music. There were biographical sketches of the guest artists and a number of pictures in the program as well. The staff as listed in the program appears in Table VI.

There is no doubt that the summer of 1964 was an intriguing and extremely ambitious theatre concept. All indications are that everything was handled in a highly professional manner. The casts were superb and dedicated to giving their audiences the most polished performances they could. But what of the audiences? Was Grand Opera right for the area and the people visiting Gatlinburg in the summer of 1964? There are indications that it was not. In a letter to the editor of The Sevier News-Record, Mr. Ed Miller discussed the attempt of Union College to establish a leading cultural center of the Southeastern United States. He gave his impressions of what the Summer Music Festival meant to Sevier County and pointed out the lack of support by area residents.

TABLE VI

STAFF FOR THE SUMMER MUSIC FESTIVAL, 1964

Director	Dr. Donald Jay Maxwell Union College Barberville, Kentucky
Business Manager	Mr. William S. Murphy Union University Barberville, Kentucky
Stage Director and Designer	Mr. J. Robert Minser University of Wichita Wichita, Kansas
Stage Manager and Costume Designer	Mr. Thomas E. Jones Maryville College Maryville, Tennessee
Lighting Technician	Alvin Strom Philadelphia, Pennsylvania
Music Director	Mr. Bernard L. Linger Union College Barberville, Kentucky
Music Director	Mr. Allan Eugene Green Union College Barberville, Kentucky
Chorus Director	Mr. Dennis Jackson Union College Barberville, Kentucky
Assistant Stage Manager	Earl Foster, Jr. West Palm Beach, Florida
Assistant Technical Director	Henry Zingg Barberville, Kentucky

Source: Summer Music Festival Souvenir Program, 1964, The Hunter Hills Theatre Special Collection, Special Collections Library, The University of Tennessee, Knoxville, Tennessee.

> . . . An opportunity has been afforded Sevier Countians on two occasions for attractions of great magnitude and once again the opportunity beckons. If pushed aside or ignored we may well be talking in years to come of: "what might have been."
>
> The Summer Music Festival has most likely selected Sevier County for three reasons: 1. Its ideal blending of mountains and weather; 2. Its famed outdoor theatre; 3. Its industrious friendly people.
>
> Leaders of this organization have brought to our area hundreds of people from 32 states largely on our reputation. It appears, however, that to some extent we have let them down. Take the Sevier County night when admission for local people was simply the presentation of a Tenn. drivers license. Attendance for Oklahoma! and Tosca found many empty seats when there could have been standing room only.
>
> . . . Within the shadows of our majestic mountains are gathered some of the countries finest young musicians. Today they play for Sevier County; tomorrow the world. Do your part to see that Sevier County becomes synonymous with Tanglewood, Interlochen, Aspen, Sante Fe and other festivals now in operation. Allow it to happen! Help it to happen! See that it happens![42]

This lack of support may have caused the cancellation of some of the Sunday special shows. These cancellations included Skitch Henderson (set for August 2), Dave Brubeck (on August 9), and The Memphis Symphony (scheduled for August 30).

Other special shows were effected by the weather. The August 16 performance of Reynard, the Fox was rained out. In the case of The Book of Job, however, it was announced that in the event of rain the performance would be held in the Gatlinburg Civic Auditorium.

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[42] "Letters to the Editor," The Sevier County News-Record (Sevierville, Tennessee), July 9, 1964, p. 2.

Mr. Frank Fontaine, the comedian known as "Crazy Guggenheim" on the Jackie Gleason TV show, did appear in two shows on July 12. A matinee was given at 3:00 p. m., and the second show was at 8:15. All indications are that he was well received. This was one of the few matinee performances ever given at Hunter Hills Theatre.

Mr. W. S. Murphy, Business Manager for the festival, wrote to the editor of the News-Record as the season drew to an end. In his letter he expressed the college's appreciation for the hospitality and support given the festival by the citizens of Gatlinburg and Sevier County. He continued with the following:

> Especially do we thank Gatlinburg Press and Radio Station WSEV for their prompt and efficient services and news coverage. To the restaurants, and motels and hotels, the gift shops, the taxi cab companies, the city and county and state officials, we want to say "thanks a million."
>
> To the First Baptist Church and the First Methodist Church we owe a deep debt of gratitude for making their physical plants available for numerous Festival classes as well as special fellowship services for our entire staff and student body.
>
> We are all very appreciative of the opportunity which we have had to be a part of your community through your civic and service clubs and your churches.[43]

In concluding, Mr. Murphy expressed the hope that the festival would return in 1965.

On September 16, Mr. Murphy appeared as guest speaker at the Lions Club meeting in Gatlinburg. He made statements about the future of The Summer Music Festival. His speech stated in part:

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43 "Letters to The Editor," The Sevier County News-Record (Sevierville, Tennessee), September 3, 1964, p. 2.

> . . . "We are leaving with the idea that we will be back."
>
> He went on to say that the festival was less than a success from the stand-point of tickets sold, and income necessary to sustain a program of this magnitude. "It was anticipated," he said, "that our first season here would be difficult, but public support fell below our budget anticipations for the first year. If we are to continue in Gatlinburg we will have to find some sort of financial support and underwriting. The project in these early stages is just financially two demanding for a small college."[44]

The return of the Union College Summer Music Festival to the Hunter Hills Theatre never materialized. The staff, cast, and crew returned to Barberville, Kentucky, in late September and were never heard from again. They had come in like lions and left like lambs. There were never any other news items concerning the return of the festival.

1965

The stage of the Hunter Hills Theatre was dark during the summer of 1965. In December, however, the following announcement changed the destiny of Hunter Hills Theatre:

> University of Tennessee is the recipient of a gift "made-to-order" for future development and expansion of the Fine Arts Department, it was announced this week by Dr. Edward J. Boling, vice president for development.
>
> Mr. and Mrs. R. L. Maples of Gatlinburg have made an outright gift to the University of the Gatlinburg's Hunter Hills Theatre, valued at $300,000.
>
> The Theatre and property includes the 2600-seat (sic) outdoor arena with three stages--a permanent 60-foot center stage and two revolving 30-foot side stages--

---

44 "Future in Doubt for Summer Campus and Music Festival," The Sevier County News-Record (Sevierville, Tennessee), September 17, 1964, p. 1.

a concession area, parking facilities for more than 1,000 cars, and approximately 20 acres of valuable mountain land.

"This is a tremendous gift, and it reflects Mr. Maples' long-time interest in and support of the university," Dr. Boling said. Maples attended UT from 1928 to 1932. . . .

Arrangements for the gift were made through the UT Development Office, with Charles Brakebill, executive director in charge of gifts and grants, spearheading the negotiations.

UT President Andrew Holt sat in on at least one conference with the Maples couple before the gift was consummated. "It will mean so much to present and future students to know not only that UT has such a fine facility at its disposal, but that it is located in this historic and appealing setting. Rell and Wilma Maples have made possible the expansion of UT's statewide campus into one of the most beautiful parts of our state," Dr. Holt said.[45]

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45 "Hunter Hills Theatre Donated to U-T," The Mountain Visitor (Gatlinburg, Tennessee), December 19, 1965, p. 1.

CHAPTER IV

THE UNIVERSITY OF TENNESSEE YEARS, 1966-1977

Since 1966 the Hunter Hills Theatre has been a part of the total theatre program at the University of Tennessee. Thirty-two productions have been staged involving more than five hundred student performers. Many students have worked at Hunter Hills Theatre season after season for up to six consecutive years. They have worked in various capacities, on stage and off. This total involvement has been a learning experience of a superior nature not available in any classroom.

For easy reference and to avoid repetition in the yearly sections, a number of Appendixes are used to present facts about the University years at Hunter Hills. Appendix III contains a chronology of the productions at Hunter Hills Theatre, 1966-1977. Appendix IV lists financial statements concerning operating and salary expenses and sales revenue for the University of Tennessee years. Appendix V lists maintenance and property improvements and repairs over the years. Contents of the remaining appendixes are given in the yearly section most appropriate to the subject.

1966

When the gift of the theatre to the University of Tennessee was finalized, University officials indicated in the newspaper accounts that there were no definite plans for the theatre at that time. Mr. Fred Fields, Associate Professor of Speech and Theatre, did have a plan for it, however, and he was quick to present his suggestion to Mr. Ed Boling. As early as January, Mr. Fields had expressed an

interest in presenting student productions each summer at Hunter Hills Theatre. Initially these productions would be an extension of the Carousel Theatre productions on the Knoxville campus. This new venture into outdoor summer stock productions would be a learning and, according to Mr. Fields, a training experience in theatre production unique to any other college or university in the Southeastern United States. By April, Mr. Fields had convinced the necessary powers to give his idea a chance during 1966, as the following news release explained.

> The first step in what will eventually become an extensive and unique entertainment program will be launched by the University of Tennessee at Gatlinburg's Hunter Hills Theatre this summer.
>
> Dr. Herman E. Spivey, U-T's Academic Vice President, said twelve to fourteen performances of the popular Broadway musical Annie Get Your Gun will be presented at the 2500 seat outdoor theatre starting July 22.
>
> The play will be presented under the auspices of U-T's famed Carousel Theatre and will be directed by Fred Fields, Carousel Director and U-T drama professor.[46]

Mr. Fields was soon named Managing Director for the Hunter Hills Theatre and continued in that position each summer for the next eleven years.

In the meantime, an advisory council was formed to help with future long range plans for the new acquisition. This council was composed of University of Tennessee people and Gatlinburg businessmen and civic leaders. It was felt that the backing of the citizens of Gatlinburg was essential to the success of any operation at Hunter Hills. Members of the Advisory Board are listed in Table VII.

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[46] "Annie Get Your Gun To Be Produced at Hunter Hills," The Mountain Visitor (Gatlinburg, Tennessee), April 17, 1966, p. 5.

TABLE VII

GATLINBURG ADVISORY COUNCIL, HUNTER HILLS THEATRE, 1966

EXECUTIVE COMMITTEE

Mr. Bud Lawson, Chairman

The Rev. Leroy Carter	Mrs. Maria Tate	Mr. Fred Fields
Mr. Jim Gerding	Mr. Zeno Wall	Mr. Julian Harriss
Mr. Thomas J. Keating	Mr. Bruce J. Whaley	Mr. William J. Morgan
Mr. W. L. Mills	Mr. Tom Woods	Dean Lawrence Silverman

MEMBERS

Mr. Jack Arthur, Sr.	Mr. Jerry McCutchan
Mr. Fred C. Atchley	Mrs. Hattie McGiffin
Mr. J. Pritchard Barnes	Mr. Jack Miller
Mr. W. E. Burnette	Mr. W. W. Mynatt
Mr. Claude Conner	Mrs. T. J. O'Brien
The Rev. C. K. Derrick	Mr. Earl W. Ogle
Mr. William Dych	Mr. Carlyle Potter
Mr. Douglas J. Ferguson	Mr. William Postlewaite
Mr. George W. Fry	Mr. Lewis P. Reagan
Miss Deborah S. Fulton	Dr. Ralph Shilling
Mr. Ed Henson	Mr. Ray D. Tidwell
Mr. Jack Huff	Mr. Orlie Trentham
Mr. L. C. Hunter	Mr. Hugh Trotter
Mr. Eugene Huskey	Mr. James Trotter
Mr. A. B. Langdon	Mr. Dick Whaley
Mr. Roay Ledwell	Mr. Hubert Whittle
Mr. Roy J. Maples	Mr. Tom A. Windrom

Source: Handout Program, Hunter Hills Theatre, 1966, The Hunter Hills Theatre Special Collection, University of Tennessee Special Collections Library, Knoxville, Tennessee.

It was decided by the Carousel Theatre Board that the Hunter Hills production of Annie Get Your Gun could be staged at the Carousel following its outdoor production at the new theatre. The show would be presented in August as the last play of the Carousel Theatre summer season.

During the spring the first production was cast. The staff and cast for this first University of Tennessee production at Hunter Hills are listed in Table VIII. On July 13, the company was holding a dress rehearsal at the theatre in Gatlinburg.

Advertising activities included 75,000 full color brochures distributed in the Gatlinburg area and mailed to various out-of-town locations. Two ticket booths were set up in the downtown Gatlinburg area and an attractive coed dressed like Annie Oakley circulated in the area spreading the word about the University of Tennessee Hunter Hills Theatre's new attraction. Joan Long, who starred in the production, was pictured on the cover of The Guide, Tennessee's leading tourist magazine on travel in the state. It was noted in that publication that Hunter Hills Theatre was the most beautiful and best equipped amphitheatre in the South.

The tradition of "Gatlinburg Night" was carried on and July 14 was the scheduled date.

The company was not in residence at the theatre during the 1966 season. Instead, they commuted each night to and from the theatre by bus. Each night the troupe met at Ayers Hall and traveled to Gatlinburg. The return trip was made after the production each evening.

Ticket prices for the first University of Tennessee production was set at $2.00 for adults and $1.00 for students. There were no reserved seats--the first time this type of seating arrangement had been initiated at Hunter Hills.

TABLE VIII

STAFF AND CAST HUNTER HILLS THEATRE, 1966

STAFF

Managing Director - Fred Fields
Musical Direction - Charles Hunnicutt
Choreographer - Dorothy Floyd
Costumes - Larraine Dowell
House Manager - William Morgan

CAST

Lewis Bolton
Julie Cooper
Teresa Loef
Doug Allen
Bob McCrary
Ronald Downer
Anne Hembree
Jennifer Ballew
Ted Roberts
Woody Harriman
Joan Long
Geoffrey Greene
Jennifer Greene
Nanette Ewart
William Ewart
Henry Guigon
Patricia Cunningham
Dot McMahan
Chuck Guthrie
Tom Collins
Joe Tipton
Craig Fuller
Bill Tapp
Jane Parker
Laura Hixon
Elizabeth Carriger
Julie Cooper

Vicki Dowell
Becky Greene
Della Guigou
Julia Hickman
June Hake
Vicki Johnson
Sherry King
Teresa Loef
Susan Merritt
Anne Miller
Kathee Morrow
Connie Present
Debby Rogers
Stephanie Weems
Kathy Welch
Terry Ligon
C. L. Peters
Lissie Austin
DeAnna Smith Burrell
Patricia Green
Anne-Dale Guinn
Rayna Hake
Carol Jenkins
Irena Linn
Leslie Matthews
Allen Bratten
Jeff Collmann

Ben Harville
Guy Keeton
Jack Lane
Bill Masters
Ronnie B. Smith
Pete Stiles

Source: Handout Program, Hunter Hills Theatre, 1966, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

Mr. Fields had been wise in choosing Annie Get Your Gun. It was a light musical comedy with familiar songs and funny scenes. It had a great appeal to tourist audiences. The outdoor mountain setting was ideal. It should be noted that the Chucky Jack set remained on the stage for the production.

Reviews in Thé Beacon raved about the production. Gary Cornwell wrote about the overall professionalism and coordination of the various aspects of the production. Gail Meadows commented on the natural mountain setting and the beauty of the outdoor theatre for such entertaining and light hearted shows.

Audiences for the productions grew steadily over the short period that the theatre operated in 1966. Many Gatlinburg people felt that the average attendance was far and away the most successful effort in the history of the theatre. Bad weather, however, made a dent in the third week of the production. Nevertheless, 15,000 attended the 1966 production and plans for a second season began.

The Advisory Council met on October 6. Mr. Fields was present and outlined plans for the 1967 season. It was his hope that three musicals and a folk play, particularly appropriate to the mountain setting, could be presented by a resident company. He felt that this sort of summer program could become highly important training for drama and music students and make the University of Tennessee internationally known. It was his opinion that popular and well known musical comedies in productions well executed in all areas of production could be the greatest single factor in making the Hunter Hills campus a valuable educational and cultural asset. He suggested to the council that the

1967 summer program be a commercial and professional theatre offering designed to attract the widest possible audience in the Gatlinburg "peak" season.

There were other meetings of the Advisory Council during the fall of 1966. Other programs and suggestions for the Hunter Hills Theatre were mentioned. None received as much interest as the "theatre idea," however, and none were presented with more insight and ambition. By the end of the year, it looked like a second season of University of Tennessee theatre at Hunter Hills would be realized

1967

On January 28, it was announced that plans for the 1967 summer season at Hunter Hills had been finalized.

> The University of Tennessee is planning a larger and bigger offering at Gatlinburg's Hunter Hills Theatre for the summer of 1967.
>
> Plans for the shows were announced at an advisory committee meeting held Tuesday. U. T. President Andrew Holt, along with Fred Fields and William J. Morgan, presented the year's slate of three musical comedies and a folk play dealing with life in the mountains before Gatlinburg became a famous resort town. . . .
>
> Rehearsals are now under way in the music for the shows. The series will begin in June with exact dates to be announced soon. Students at the University as well as established theatrical personalities will be used in casting.[47]

The season was set to run June 30 through September 4. Ticket prices remained the same as for the 1966 season. The four plays offered were (1) a shorter version of Annie Get Your Gun, (2) the popular Oklahoma!, (3) the well-known musical Carousel, and (4) a musical adaptation of

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[47]"U. T. Plans Four Shows at Hunter Hills in 1967," The Mountain Visitor (Gatlinburg, Tennessee), January 28, 1967, p. 2.

the story of Barbara Allen, Dark of the Moon. Annie Get Your Gun played on Wednesday and Friday nights. Oklahoma! was staged on Tuesday and Thursday and Saturday nights. Carousel was presented on Sundays and Dark of the Moon was the offering each Monday night. This fourth play quickly became a favorite and was included in every summer's repertory except 1973 and 1977.

By early February, there were plans being made to lease the Gatlinburg-Pittman High School. The school was within walking distance of the theatre, and would be suitable for student housing and food service. Arrangements were made with the Sevier County Board of Education for the facility and it became the living quarters for the company, not only for 1967 but for each year after that through 1974.

An added attraction during the 1967 season was the U-T Singers. This internationally known musical group gave up their traditional European tour in order to become the chorus-in-residence. Advertisements indicated the University of Tennessee's Hunter Hills Theatre presented The University of Tennessee Singers in association with The University of Tennessee Theatres performing in the four productions. The Singers also prepared a program of appropriate music and visited a different Gatlinburg church each Sunday morning. This was done as an expression of the appreciation to the people of Gatlinburg for their support of the Hunter Hills Theatre.

On March 8, the following information about tryouts for the 1967 company was available:

> We will hold tryouts for acting, dancing, and singing roles for Hunter Hills summer program for 1967 on April 2nd at 1:30 P.M. and April 3rd at 7:00 P.M. at the University Center on the U.T. Campus. These tryouts will be in the main ballroom. The young people who are selected for roles in these plays and who will comprise the resident company will be given room, board, and the opportunity to work at the rate of $1.25 per hour in various jobs at the theatre up to a maximum of 40 hours per week. Students are not paid for performances.[48]

This arrangement for theatre related work and salary proved to be successful and continued for a number of years. There were hourly-rate changes and honoria arrangements in operation during some of the summers. The staff and cast for the 1967 season are listed in Table IX. Rehearsals were conducted during the Spring quarter at UTK and the company moved to Gatlinburg during the first week of June.

Gatlinburg residents continued to offer support and help. The Advisory Council collected $2,000.00 in donations to be used for housing staff members. In May, Mrs. Wilma Maples donated all the costumes from the Chucky Jack show to the Hunter Hills Theatre. Many of them were reworked and used in the 1967 productions.

The Opening Night was something special in 1967, as reported in the following news item.

> A "break a leg!" telegram from Howard Baker, Jr., set the atmosphere for the opening of UT's Hunter Hills Open Air Theatre June 29.
>
> Excitement intensified backstage as prominent guests were introduced. Attending the performance were former Senator Hubert L. Walter, chairman of the Board of Trustees of the University; Tennessee Commissioner of Public Service Casey Pentecost; Tennessee Director of

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48 Letter, Fred Fields to Mr. Royce Handler, March 8, 1967, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

TABLE IX

STAFF AND CAST HUNTER HILLS THEATRE, 1967

STAFF

Managing Director - Fred Fields
Assistant to the Director - Woody Harriman
Musical Director - Guy A. Bockmon
Choreographer - Dorothy Floyd
Assistants - Anne-Dale Guinn, Irena Linn
Technical Director and Stage Manager - Wayne B. Durham
Lighting Director - Al Strom
Assistant - Richard Way
Costumes - Lorraine Dowell, Helen Soper
Business and Promotion Manager - Lois Reagan
Special Consultant - William Morgan
House Management - William Morgan, Jr., Dwight Magnuson, Tom McCain, Glenn Trantham, Charles Slater

CAST

Ben Harville
Gene Cash
Anne-Dale Guinn
Irena Linn
Jackie Wright
Peter Ambrose
Clint Brewer
Harry Turner
C. L. Peters
Kathy Welch
Leon Gray
Pat Millirons
Betty Ownbey
Charles I. Irvin
Lewis Bolton
Wanda Coulter
Avi Major
Karen Shepherd
Barbara Lewis
Tony Boulet
Steve Libin
Mark Linder
Mike Mullins
Harry McRae
Dennis Winkler
Carl York
Linda Ayers
Mimi Cazana
Patricia Fraser
Sarah Ginsburg
Phyllis Johnson
Margaret Lester
Suzi Nelson
Mary Kyle Raulston
Phyllis Shettles
Paula Williams

Source: Handout Program, Hunter Hills Theatre, 1967, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

> Veteran Affairs Joe Hutchens; and Dr. Joe Copeland, president of Maryville College.
>
> When Dr. Andrew Holt, Master of Ceremonies, introduced the committee of Gatlinburg's leading businessmen who helped support the theatre, the crowd of over 1,000 Gatlinburg residents applauded heartily but not nearly as enthusiastically as the play cast did when Fred Fields, managing director, and Dr. Guy Bockmon, musical conductor appeared on stage. "They are just too terrific for words!" said one dancer.
>
> Dr. Holt, who termed the four plays "masterpieces", urged each guest to bring ten others to the theatre. Increasing by multiples of ten, he figured a future attendance of one million.
>
> "That would be just fine with us," he boasted amid applause and shouts from the cast. . . .
>
> Senator Baker summed the success of the plays in his telegram. "I know you will do yourselves proud," he said.[49]

Again favorable reviews were soon forth coming for all four productions. Annie Get Your Gun remained the favorite. Many felt that the 16 piece orchestra was one reason for the success of the shows. Hidden from the audience, they performed each night in the large log blockhouse that remained on stage from the Chucky Jack set. Most of the musicians commuted to Gatlinburg from Knoxville each night.

Thirty-five people participated in the first annual Drama Teachers Laboratory, conducted at Hunter Hills during the summer of 1967. The workshop included three days, July 10-12, of sessions devoted to improving the participants' understanding of theatre production. Emphasis was placed on planning the production, selection of the cast, and understanding the importance of effective technical aspects. A brochure from the 1967 workshop is contained in the Special Collection.

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[49] "UT Hunter Hills Theatre," The Summer Beacon (Knoxville, Tennessee), July 7, 1967, p. 6.

The weather caused a great deal of concern during the 1967 season. Rain poured on numerous evenings causing the cancellation of performances. In all more than a full week of productions were called on account of rain. This, naturally, cut into the box-office intake and caused concern when discussions of the next season were conducted.

Plans were initiated, however, in the early fall for another year of University of Tennessee Theatre at Hunter Hills.

1968

The Advisory Council for Hunter Hills continued to operate. Their operation was primarily in a "name only" capacity, however, and the planning and execution of the Hunter Hills Theatre became the responsibility of the Managing Director, Mr. Fred Fields. Working directly with the Vice President's office, Mr. Fields reported the budget, financial requests, and plans for each season, working independently of the Speech and Theatre Department. This arrangement continued until 1973.

During the 1968 season a renovation of the theatre took place. These changes included the stage areas and the lighting facilities. By mid March, the work was underway. The stockade setting for Chucky Jack was renovated in order to provide a neutral set. The spiked points were eliminated and what had been the blockhouse and the Church house became two elevated stages known as the blockhouse stage and the upper stage. Mr. Fields designed the stage renovations. There were now seven stages on which to perform.

Credit for courses in Speech and Theatre was offered to members of the casts of the three plays scheduled during the 1968 season. This was the first time such credit had been available. Enrollment in the

classes was through registration in the evening school Extension Division. Four courses, Speech 3110, Speech 3120, Speech 4410, and Speech 4610, were taught to twenty students.

Plans for the third season continued nicely during the Winter quarter. By April, the schedule had been set and tryouts were held April 13, 14, and 15. The shows scheduled were Dark of the Moon, Camelot, and Everyman. The performances were set for July 4 through September 2, nightly except Mondays. The staff and cast for the 1968 productions are listed in Table X.

The second annual Theatre Laboratory was planned for five days, beginning July 15. The purpose of the laboratory was outlined in the brochure announcing the event.

> The purpose of the Laboratory is to provide an intensive period of training in theatrical production and other speech activities (debate, etc.) for teachers who may have little training but are nevertheless responsible for directing these activities in their respective schools. Also the Laboratory will benefit teachers who desire an opportunity to learn new methods and procedures, and the instruction will assist teachers in a simplified approach to play production and presentation. The program will provide participants with training in acting and directing, with an emphasis on handling the young actor on the high school level. Instruction, by members of The University of Tennessee Theatre Staff, will emphasize methods the teacher-director may employ to eliminate certain technical problems concerned with set construction, costumes, lighting and stage properties. The course is planned to return the teacher-director to his school better qualified to produce plays of excellent quality effectively with a minimum of technical involvement.[50]

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[50] Brochure on the 1968 Laboratory, July 15-19, 1968, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

TABLE X

STAFF AND CAST HUNTER HILLS THEATRE, 1968

STAFF

Director - Fred Fields
Assistant to the Director - David Styles
Music Consultant - Guy A. Bockmon
Musical Directors - Jeanne Everette, Leon Gray
Choreographer - Dorothy Floyd
Assistants - Anne Dale-Guinn, Irena Linn
Technical Director and Stage Manager - Lewis Bolton
Lighting Directors - Jim Swindell, Al Strom
Sound - David McIntosh
Costumes - Lorraine Dowell
Business and Promotion Manager - David Styles
Special Consultant - William Morgan
House Management - David Styles and Staff
Foreman Physical Plant - Loy Ownby

CAST

Ben Harville	Shelia Bailey
Barry Smith	Camillia Greer
Anne-Dale Guinn	Shelby Baker
Roberta Hood	Harlan Hambright
Jackie Wright	Mary Lynn Littlejohn
Allen Bratten	Jon Lutz
Kathy Welch	Carolyn McCammon
Robert Hutchens	Pat Morgan
Madelyn Griffith	Suzi Nelson
Donna Eakin	Debby Rogers
Ronny Venable	Joan Shepherd
Dan Owenby	Karen Shepherd
Judy Shepherd	Alan Sherrod
Lance Cooper	Vance Sherwood
Leon Gray	Barry Smith
Margaret Lester	Cindy Sutton
Claire Lander	Stephanie Weems
Carl York	Kathy White
Lewis Bolton	Lynn Yates

Source: Handout Program, Hunter Hills Theatre, 1968, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

Other members of the Speech and Theatre faculty who participated in the workshop included Dr. Tom Cooke and Dr. Clark Rogers. The program for the five day conference appears in Table XI.

The 1968 season progressed smoothly and with few conflicts. All three productions were well received and the audiences grew. Observations of the attendance records indicated that during the 1968 season: (1) from the College of Education, some 40 graduate students came to Hunter Hills for a seminar in drama, (2) 2,517 students attended the three productions using their student activities card for tickets, (3) word-of-mouth advertising brought people from every area of the state, as well as thousands of out of state visitors, (4) several large groups of disadvantaged students attended, including Head Start Program participants who had never seen a stage play before, (5) more than one hundred high school students from throughout the state visited the theatre during their participation in the Choral Camp on the Knoxville campus, (6) 130 students of the Knoxville College Upward Bound Program saw the productions, (7) two groups from the Knoxville summer recreation program attended, (8) 15 different conference groups based on the Knoxville campus were at the theatre, (9) Maryville College bused groups of more than fifty persons twice to Hunter Hills productions, (10) performances of Everyman were attended by twenty-five church groups, and (11) mail orders for tickets began to come from all over the United States. Unfortunately, paucity of attendance figures for the other seasons prevented the inclusion of such details concerning attendance within the other yearly sections of this study.

TABLE XI

PROGRAM, 2ND THEATRE LABORATORY AT HUNTER HILLS, 1968

Monday, July 15, 1968

9:00 a.m. - 9:30 a.m.	Registration, Lobby Greystone Hotel
9:30 a.m. - 10:00 a.m.	Welcome and Orientation
10:30 a.m. - 11:30 a.m.	Tour of Hunter Hills Theatre Facility
2:00 p.m. - 4:30 p.m.	Academic Session - Greystone
7:30 p.m.	Technical Rehearsal Session - Theatre

Tuesday, July 16, 1968

10:00 a.m. - 12:30 p.m.	Rehearsal Session - Theatre
2:00 p.m. - 4:30 p.m.	Academic Session - Greystone
8:30 p.m.	Performance Dark of the Moon

Wednesday, July 17, 1968

10:00 a.m. - 12:30 p.m.	Rehearsal Session - Theatre
2:00 p.m. - 4:30 p.m.	Academic Session - Greystone
8:30 p.m.	Performance Camelot

Thursday, July 18, 1968

10:00 a.m. - 12:30 p.m.	Rehearsal Session - Theatre
2:00 p.m. - 4:30 p.m.	Academic Session - Greystone
7:30 p.m. - 10:00 p.m.	Academic Session - Greystone
10:30 p.m.	Dress Rehearsal - Everyman

Friday, July 19, 1968

11:00 a.m. - 12 Noon	Special Session - Greystone
2:00 p.m. - 4:30 p.m.	Academic Session - Greystone
8:30 p.m.	Opening Performance - Everyman
10:30 p.m.	Post Performance - Critique
	Laboratory Finale - Greystone

Source: Brochure on the 1968 Laboratory, July 15-19, 1968, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

The 1968 season ended on September 2, with a special Monday night performance of Camelot. Mr. Fields looked forward to another summer of theatre activities at Hunter Hills in 1969 and so did many others.

1969

Two productions were scheduled for the 1969 season. Dark of the Moon, by now a two-year veteran, was set for Monday, Wednesday, and Friday nights. Li'l Abner, based on the famous comic strip by Al Capp, was scheduled for Tuesday, Thursday, and Saturday nights. The theatre was "dark" on Sunday nights. Ticket prices remained the same as in the past year.

Tryouts for the 1969 company were held March 28, 29, and 30. As usual there was a large turnout. The students recognized the growth and development potential of Hunter Hills Theatre and were always enthusiastic about a summer in Gatlinburg. The staff and cast for the 1969 season are listed in Table XII. Again, rehearsals were conducted during the Spring quarter and the company moved to Gatlinburg in early June.

One interesting change occurred during the 1969 season. The seating arrangement was reduced from 2,501 original seats to approximately 1,800. Although the attendance in the past years had been good, it had never reached full capacity, and Mr. Fields knew that by reducing the number of seats the royalty charges for the plays presented would be reduced. The audiences, which averaged around 1,000 people per performance for the first three years, could still be accommodated without any problems with the reduction in seating capacity.

TABLE XII

STAFF AND CAST HUNTER HILLS THEATRE, 1969

STAFF

Director - Fred Fields
Music Consultant - Guy A. Bockmon
Musical Director - Carl J. York
Choreographer - Anne-Dale Guinn
Assistant - Ben Harville
Technical Director and Stage Manager - Jon Lutz
Costumes - Lorraine Dowell
Assistants - Alice Bratten, Debbie Lutz
Lighting Director - David Kriebs
Sound - Dick Shuttleworth
Business and Promotions Manager - Barry Smith
House Manager - Barry Smith and Staff
Foreman, Physical Plant - Loy Ownby

CAST

Ben Harville
Robin Kemppainen
Ginny MacColl
Avalyn Painter
Lianne Kressin
Ernest Foster
Lance Cooper
Shelia Bailey
Robin Kemppainen
Jo Hutchens
Ellen Luttrell
Ronny Venable
Dan Owenby
Becky Greene
Jack Dowell
Allen Bratten
Anne-Dale Guinn
Charlotte Headrick
Kit Ewing
Larry Clifton
Sally Copeland
Jan Cordell
Kaye Davis
Daniel Devitt
Pam Eaves
John Foster
Harlan Hambright
Betsy Henkel
Julia Hickman
Priscilla Hobday
Amy Holloway
Tom Jones
Jan Kratschmer
Jon Lutz
Carolyn McCammon
Suzi Nelson
Judd Newman
Becky Owens
Yvonne Ousley
Larry Rogers
Alan Sherrod
Betty Shuttleworth
Susan Stanifer
Kenneth Steele
Ruthanne Taylor
Carl York

Source: Handout Program, Hunter Hills Theatre, 1969, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

Over the years a large number of letters arrived at Dr. Andrew Holt's office in support of the Hunter Hills Theatre effort. One such letter arrived during 1969. After praising Dr. Holt's leadership as President of the University of Tennessee and commenting on the long drawn favorable attention the athletic department had brought to the university, the writer added the following:

> There is an entirely different area, and a most welcome one, which is bringing favorable attention to the University. I refer to Hunter-Hills Theatre and the outstanding work Fred Fields has done in that very fine facility. People visiting Gatlinburg, who have seen the plays presented there for the past three years, have been lavish in their praise of the productions. People see these plays who would never see an athletic event. It is doing a great deal to enhance the University's image throughout the United States. I applaud Mr. Fields, and all the talented people working with him. I wish there had been a similar set-up when I was a student there, treading my hour on the boards.
> . . . I have told Mr. Fields how impressive I think Hunter Hills Theatre is, but I thought you should also receive thanks from us all for enabling him to have such a fine opportunity.
> I hope you will express my appreciation to all these people and accept my personal thanks for making the University such a superior institution.[51]

Letters of this type continued to be received over the years. Excerpts from other letters of appreciation are presented in Appendix VI.

Although Dark of the Moon was highly successful on the Hunter Hills stage, the 1969 production of Li'l Abner was more appealing to the summer audiences. Li'l Abner proved so successful, additional performances had to be scheduled. By the first of August, the schedule was changed

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[51] Letter, Mr. Dick Lane to Dr. Andrew Holt, 1969, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

to include Friday night performances of Li'l Abner in addition to the Tuesday, Thursday, and Saturday night presentations. Over the past three years, Dark of the Moon had become almost synonymous with Hunter Hills. It was difficult to cut back on the production of this yearly favorite, but it proved to be beneficial to attendance to do so in 1969.

The regular season ended on August 29, but a special performance of Dark of the Moon was already scheduled for later in September.

The Tennessee Theatre Association held its second Tennessee Theatre Conference in Gatlinburg on September 11, 13, and 14. The program included a cook-out at Hunter Hills for all attending and a special presentation of Dark of the Moon on September 13. Well known Broadway and Hollywood actress, Mildred Dunnock attended the conference and special showing of Dark of the Moon. Later, her comments on the production were published.

> Last night I went to see the play. I did not particularly look forward to it. I've seen perhaps six productions (of Dark of the Moon) and quite honestly I don't like amateur theatricals. I don't honestly care about going to a show unless it offers me something very special.
>
> I wanted to go, because I thought I would get a feeling of what this group is like, and I would get some sense of who I would speak to this afternoon. But I didn't anticipate the performance.
>
> I was absolutely captivated.
>
> It has done something for me--far over and beyond the opportunity to come here and speak to you. It gave me a revived sense of the excitement, the satisfaction of being in a play.
>
> There were moments last night when I was not sitting back watching. Of course, the setting is so extraordinary --and to come into that theatre with that scene taking place on the mountain, I thought, Oh how marvelous--how extraordinary that here in this mountain setting something can be done that can never be done on the Broadway stage.

> Those young people had two or three moments of such marvelous ensemble work that it seemed to me there must be something going through them and out to the audience and coming back to them. . . .
>
> Somehow or other it was absolutely right. Everything about last night was right.
>
> And then the show was over, and the people came out, and someone said, I had tears in my eyes.
>
> They were so enthusiatic! And it wasn't just pretty manners. It was real. They loved it last night. And I loved it--and I am so tough. I am so bored with so much of the stuff that I see. . . .
>
> Well, you can say they are marvelously trained. Yes, they were--but there was something extra last night.[52]

No doubt there were many others who agreed with Ms. Dunnock's comments. The Theatre Conference proved to be highly successful and the special performance at Hunter Hills certainly contributed.

The special performance of Dark of the Moon ended the 1969 season. Plans for 1970, however, were started immediately.

1970

With the achievements of four seasons behind him, Mr. Fields was able to plan the 1970 season with few complications. It was decided early in the year that three of the most popular shows of past years would be presented during the summer of 1970. These included both shows from the 1969 season, Dark of the Moon and Li'l Abner, along with one of the most popular musicals of all times, Oklahoma!. During the 1967 season Oklahoma! had proved to be an excellent choice and a highly appealing show altogether.

Casting in early spring and rehearsing on the University of Tennessee campus during the Spring quarter was again used in preparation for the 1970

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52 "Mildred Dunnock Looks at the Dark of the Moon," The Tennessee Alumnus, December 1969, p. 21.

season. The staff and cast for 1970 are listed in Table XIII.

Soon full color brochures were available all over the state announcing the fifth season of musical entertainment under the stars. Li'l Abner played each Tuesday and Friday, Dark of the Moon took the stage on Thursday and Oklahoma! was staged on Wednesday and Saturday. The three shows alternated on Sunday evenings and there were no performances on Mondays. Sunday performances of Oklahoma! were given on July 5, July 26, and August 16. Sunday performances of Dark of the Moon were set for June 21, July 12, August 2, and August 23. Li'l Abner was presented on Sunday June 28, July 19, and August 9.

There was an increase in ticket prices during the 1970 season. Adult tickets were $2.50 and student tickets were $1.50. This was the first change in ticket prices since the first curtain went up in 1966.

By opening night, all the productions were ready for the appreciative crowd of first nighters. The performances were all well received throughout the summer. The season of shows for 1970 proved to be a winning season in every way production and artistic wise.

During the 1970 season, University of Tennessee students in the company were given the opportunity to take a Speech and Theatre course at Hunter Hills. The course was Speech and Theatre 3141, Outdoor Repretory Theatre, and was offered for three hours credit. This was the first time that college credit was available for working at Hunter Hills Theatre.

TABLE XIII

STAFF AND CAST HUNTER HILLS THEATRE, 1970

STAFF

Director - Fred Fields
Assistant to the Director, Company Manager - Ben Harville
Musical Director - James Brimer
Assistant - William Brockmeier
Musical Consultant - Guy A. Bockmon
Choreographer - Anne-Dale Guinn
Costumer - Lorraine Dowell
Assistant - Alice Bratten
Lighting, Sound Director - Alan Sherrod
Stage Manager - F. Harlan Hambright
Business and Promotion Manager - Linda Lashbrook
House Manager - Linda Lashbrook and Staff
Foreman, Physical Plant - Loy Ownby

CAST

Kenneth Steele
Stephen F. Archdeacon
Al Weitzel
David Jones
Tom Jones
Carolyn Rogers
Robin Kemppainen
Michael Russel
Rebecca A. McLaughlin
Ronny Venable
Shelia Bailey
Judd Newman
Jack Dowell
Lance Cooper
Sidney Arnold
Claude Peters
F. Harlan Hambright
Yvonne Michelle Ousley
Stan Sells
Rebecca L. Owens
Lainne Kressin
Becky Greene
Betsy Henkel
Suzi Nelson
Charlotte Headrick
Victoria Grey
Jo Doster
Bonny Baker
Sam Dalton
Rick Overton
David Byrd
Amy Holloway
Debby Rogers
Ellen Luttrell
Allen Bratten
Maura Flanagan
Paulette Park
Cynthia Robertson
Lianne Kressin
Lori Allen
Laurie Grefe
Carolyn McLammon
Wanda Johnson
Steve Faust
Barry Smith

Source: Handout Program, Hunter Hills Theatre, 1970, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

The theatre itself became more and more popular with visitors and area residents. In a letter to Mr. Fields, one of these highly pleased patrons gave his impression of the theatre and grounds.

> Last week my wife and I had the privilege of attending the opening performance of Oklahoma! and we are so glad we went! . . .
>
> They invited us to come to the theatre and see for ourselves what was being offered. Our mental picture of the Hunter Hills Theatre facilities was a clearing in the wilderness with perhaps temporary type seating for the patrons. When we drove into the parking lot we still did not realize what a beautiful site awaited us beyond the ticket office.
>
> The lovely grounds, so carefully tended and landscaped perfectly for the terrain definitely adds to the charm of the theatre site. The stage, seating arrangement, flower beds, even concession stands are attractive. All of this doesn't just "happen" . . . we realize that some dedicated people must be involved in making this possible.
>
> Oklahoma! was as well presented as any show we have seen and was delightful entertainment. The performers, from stars to chorus members seemed to pour their hearts and souls into the production with the result that everyone enjoyed it thoroughly. These people must work very diligently to come up with a perfect performance, even on the first night. In order to accomplish this they must have a great director! . . . this was most evident.
>
> We just wanted to say in our own way . . . congratulations to you and all the talented people who have a part in making Hunter Hills Theatre available to this community. You can be sure we are "spreading the word" and will be there for each new show.[53]

The theatre facility has always been an impressive site for people attending for the first time. In 1970 it was certainly enchanting. Comments like those expressed above were not rare.

The 1970 season closed on August 29 with a final Saturday evening performance of Oklahoma!

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53 Letter, A. W. Patterson to Mr. Fred Fields, June 22, 1970, The Hunter HIlls Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

1971

Three plays were offered during the 1971 season. These were Dark of the Moon, Oklahoma!, and The Sound of Music, another season of blockbuster productions. The Sound of Music played on Tuesday and Friday nights. Dark of the Moon was presented on Thursday nights. Oklahoma! was the attraction on Wednesday and Saturday nights. The three shows alternated on Sunday evenings, as the three had done in 1970, and the theatre was "dark" on Monday nights. The Sound of Music played on July 4, July 25, and August 15, for its Sunday performances. Dark of the Moon Sunday performances were June 20, July 11, August 1, and August 22. Oklahoma! played on Sunday night on June 27, July 18, and August 8. There was a special Monday evening performance of The Sound of Music on July 5. The season ran from June 18 to August 28. Ticket prices for the 1971 season were set at $2.50 for adults and $1.50 for students, the same prices that were charged in 1970.

Again during 1971 tryouts were conducted during the Spring quarter. Rehearsals were also underway during the quarter and the company moved to Gatlinburg around the first of June. The staff and cast are listed in Table XIV.

During the season things progressed pretty much the same way they had for the past five seasons. The shows all went off on schedule, the performances were commendable, and the productions were highly entertaining. One reviewer borrowed a line from Oklahoma! in stating that everything was up-to-date at Hunter Hills Theatre. The same critic listed the following highlights of the Oklahoma! production:

TABLE XIV

STAFF AND CAST HUNTER HILLS THEATRE, 1971

STAFF

Director - Fred Fields
Company Manager, Technical Director - Robert Lyon, Jr.
Musical Director - Carl York
Musical Consultant - Guy A. Bockmon
Choreographer - Anne-Dale Guinn
Costumer - Lorraine Dowell
Stage Manager, Assistant Technical Director - James Harrison
Lighting and Sound Director - Alan Sherrod
Business and Promotions Manager - Katharine Pearson
Assistant - Vernon Bradshaw
Property Mistresses - Amy Holloway, Lianne Kressin
House Management - Pearson and Staff
Foreman, Physical Plant - Loy Ownby

CAST

Bonnie Baker	Alice Bratten	Steve Faust
William Brockmeier	Libby Carroll	Geoff Greene
Nancy Johnston	Kathleen Covington	Steve Hambaugh
David Jones	Debbie Cunningham	Joe Hyder
Chris Smith	Becky Greene	Tom Jones
Sam Dalton	Beverly Gwinn	David Manner
John Lutz	Mary Jane Harvill	Steve Martin
Lianne Kressin	Julia Hickman	Bob McGee
Ronny Venable	Amy Holloway	Rick Terry
Cynthia Robertson	Chris Keefe	Henry Guigoe
Rick Overton	Nancy Law	Joe Lewelling
Lance Cooper	Nancy Leichsenning	Dale Dickey
Anne-Dale Guinn	Susan Stanifer	Julie Ogle
Allen Bratten	Georgene Stevens	Andrew Voder Bruegge
Shelia Bailey	Sidney Arnold	Al Weitzel
Mary Ann Bilbro	Allen Bratten	Judy Chernoff
Nancy Boone	David Byrd	Sarah Tanner
		Lori Henley

Source: Handout Program, Hunter Hills Theatre, 1971, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

> Carry-away memories: Choreography of the dream ballet, wardrobe, and dancing of Allen Bratten and Lance Cooper in the ballet fight. Their timing is masterful. Lead dancers in the Dream Ballet are Anne-Dale Guinn, Allen Bratten and Lance Cooper.
>
> The entire company singing a medley of Oklahoma! hit tunes.
>
> A wholesome evening of entertainment, something for each member of the family.[54]

As the season drew to a close, Mr. Fields commented that the year had been one of the best since the University of Tennessee operation of Hunter Hills Theatre began. The box-office intake was on the increase, in comparison to other years, and the weather had cooperated more than usual. It was reported that there was only one complete rain out the entire season.

The Tennessee Theatre Conference was held in Gatlinburg in September. The cast of The Sound of Music was reassembled and gave a special performance for the people attending the conference. Among those in attendance was a youn man who performed on the stage of Hunter Hills in 1957. Mr. John Cullum was a speaker at the Conference. It was his first visit to Hunter Hills since his days as John Sevier in Chucky Jack. He recalled the many fond remembrances of that season in conversations with the cast members and gave all of them words of encouragement.

Following the special performance of The Sound of Music, the theatre was put to sleep again only to be awakened in 1972 with new shows, new faces, and renewed excitement.

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54 "Everything Fine With Oklahoma!," The Knoxville-News-Sentinel (Knoxville, Tennessee), August 1, 1971, p. F-5.

1972

The 1972 season included one of the most famous musicals of the American theatre, Hello, Dolly!, the perennial favorite, Dark of the Moon, and a Shakespearean comedy, A Midsummer Night's Dream. This was one of the most ambitious and diverse schedule of offerings ever planned. The season ran June 16 through September 2 with performances each night except Mondays. Hello, Dolly! opened on Friday, June 16 and played each Thursday and Saturday and on Tuesdays June 20, 27, July 4, 25, and August 15 and on Sundays June 25, July 16, August 6, and August 27 and one Monday night performance on July 3. Dark of the Moon opened on Sunday June 18 and played each Wednesday and Friday and on Sundays July 2, 23, and August 13. A Midsummer Night's Dream was advertised as a major production and played on Sunday July 9, Tuesday July 11, Tuesday July 18, Sunday July 30, Tuesday August 1, Tuesday August 8, Sunday August 20, Tuesday August 22, and Tuesday August 29. Ticket prices were increased for the seventh season to $3.00 for adults and $1.75 for students.

As in previous years, the shows were cast during tryouts in the Spring quarter. Rehearsals continued until time to move to the mountains for the summer. An article in the University of Tennessee's Daily Beacon explained the rehearsal set-up.

> Students having night classes in the Humanities Building have probably seen various black-leotarded figures doing leaps and twirls down the halls or have heard voices singing "Hello, Dolly," and "Rock of Ages."
>
> Rest assured that they are not figments of the imagination, but this year's Hunter Hills Theatre company rehearsing for the summer season. . . .

> The 48-member company, composed largely of UT students, is under the direction of Fred Fields for the seventh season. The shows were cast at the beginning of this quarter, and the company has been rehearsing every day since that time.[55]

The staff and cast for the 1972 season are listed in Table XV.

A facelift of sorts was given the theatre prior to the 1972 opening production. Advertising signs were updated and additional directional markers were designed. The new color scheme was orange, white, and blue. These signs were used to mark the entrance to the theatre parking lot from U. S. 73 and 441 and at strategic locations in the Gatlinburg area to assist those in search of the theatre. The well graphed signs and markers not only added to the well-groomed look at the theatre, but were snappy attention getting devices. The draft drawings of these new signs and markers are included in The Hunter Hills Theatre Special Collection.

It should be noted that musical accompaniment for the shows was provided by a small music ensemble each season. After the 1967 season, when a 16 piece orchestra played, the musical ensembles remained small in size but large in ability. The orchestra for the 1972 season, for example, was composed of twin pianos, bass, percussion, flute, and banjo. The musicians were under the direction of James Brimer, Music Director for the 1972 season, and included Geoff Greene, Marcus Shirley, William Pearson, Delia Hallums, and Becky Greene.

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55 "Hunter Hills Shows Set," The Daily Beacon (Knoxville, Tennessee), May 1, 1972, p. 4.

TABLE XV

STAFF AND CAST HUNTER HILLS THEATRE, 1972

STAFF

Director - Fred Fields
Company Manager and Technical Director - Ben Harville
Assistant Technical Director - William Pearson
Musical Director - James Brimer
Choreographer - Anne-Dale Guinn Criss
Assistant - Allen Bratten
Wardrobe Mistress - Rebecca Greene
Lighting Director - Alan Sherrod
Business and Promotion Director - Katharine Pearson
Assistant for Business - Alice Bratten
Assistant for Promotion - Kitty Welch
House Manager - Pearson, Ownby and Staff
Foreman, Physical Plant - Loy Ownby
Assistant - Clarence Rose

CAST

Kathleen Covington
Bonny Baker
Kenneth Loesch
Clay Coury
Amy Holloway
Andrew Vorder Bruegge
Skip Covington
Bettie Lee Mason
Shelia Bailey
Rebecca Greene
Ronny Venable
Robert Hutchens
Steve Martin
Chris Smith
Joe Jefcoat
Sidney Arnold
Allen Bratten
Jack Center
Lance Cooper
John Lee
Lee Ousley
Stan Sells
Jim Steffaniak
Joe Hyder
Lisa Brinegar
Patti Bryant
Madelyn Griffin
Delia Hallums
Nancy Johnson
Lianne Kressin
Laura McCammon
Jean McMaster
Jayne Morgan
Cynthia Robertson
Judy Rye
Kitty Welch
Jenny Lou Woods

Source: Handout Program, Hunter Hills Theatre, 1972, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

The University Center Ticket Office sold tickets for the productions during the 1972 season. University of Tennessee students continued to use their activities cards to attend the productions free of additional charge. The Center also sponsored buses to Hunter Hills at different times during the summer.

One of the most interesting things to ever occur at Hunter Hills took place during the 1972 season. The University of Tennessee Public Relations Bureau selected the Hunter Hills story for the subject of a television special, filmed at the University of Tennessee during the early rehearsals and later at the theatre. Filming actually started on April 3 and continued, at various times, until September 3. Early rehearsals, set construction, costume building, dances, each facet of the preparation period was highlighted in the show. A collage of scenes--interviews, commentaries, rehearsals, performance shots--presented the shows message. The program was entitled "Mr. Fields, This Cantelope Is For You." The title was taken from an original line used by one of the company members in presenting a birthday gift to Mr. Fields. Also, Mr. Fields had once jokingly remarked that he would burst heads like cantalopes if the performances did not meet with his expectations.

The television special on Hunter Hills was shown on one commercial station in each television market across the state. It received a great deal of favorable response from the viewers and there were a number of requests for a rerun of the program. The film also won 1st Place nationally in a contest sponsored by the American College Public Relations Association. The program was first aired on May 13, 1973.

1973

Hello, Dolly! proved to be a big hit at Hunter Hills, just as it had been on Broadway, and it was one of the first shows selected for inclusion in the 1973 season. One of the shows not included was Dark of the Moon, the first time since 1967 that the show had not been a major production at the summer theatre. Mr. Fields felt that a season that did not include Dark of the Moon was appropriate for 1973. The other show on the bill for 1973 was a children's theatre classic, The Wizard of Oz. Dolly and Oz were the only musicals presented in 1973, with Dolly taking over the stage on Wednesday, Friday, and Sunday nights and The Wizard of Oz blowing in on Tuesday, Thursday, and Saturday nights. It all started each evening at 8:30. Hello, Dolly! opened on June 15 and The Wizard of Oz opened on June 16.

Those students selected for inclusion in the 1973 company began rehearsals, as was by now standard operating procedure, during the Spring quarter. The staff and cast are listed in Table XVI.

The 1973 season marked the first season that Hunter Hills operated under the logo of The University of Tennessee Theatres. This title had only recently been adopted to include all theatre activities sponsored, financially and otherwise, by the Speech and Theatre Departments. Instead of conducting business through the Vice President's office, Mr. Fields now channeled all actions and decisions for Hunter Hills Theatre through this new division of the department.

Hello, Dolly! and The Wizard of Oz were both received well and heaped more laurels on the Hunter Hills Theatre operation. The Wizard of Oz did not receive the acclaim that had been hoped for it, however, and

TABLE XVI

STAFF AND CAST HUNTER HILLS THEATRE, 1973

STAFF

Director - Fred Fields
Music Director - James Thomas Brimer
Technical Director and Stage Manager - Christopher Smith
Assistant Technical Director - Andrew Vorder Bruegge
Assistant Stage Manager - Geoff Greene
Choreographer - Anne-Dale Criss
Assistant Choreographer - Allen Bratten
Wardrobe Mistress - Lorraine Dowell
Assistants to the Wardrobe Mistress - Rebecca Greene, John Lee
Lighting Director - Alan Sherrod
Box Office and Tickets - Alice Bratten
Promotional Director - Susan Kemppainen
House Management - Bratten, Kemppainen, Ownby, and Staff
Foreman, Physical Plant - Loy Ownby

CAST

Kathleen Jordan Covington
Debra Street
Michael Jernigan
John Craven
Kathy Bresee
Mark Young
John Lee
Yvonne Ousley
Laura Edwards
Sue Ripatti
Robert Register
Robert Hutchens
Fred Linkenhoker
Bob Wilson
Steven Gregory
Patricia Bailey
Patricia Brantley
Andrew Vorder Bruegge
Robert Breeding
Debbie Bullock
Jackson Center
Amy Cowart
Steve Erwin
Jane Ferguson
Stephen Foster
Mary Giles
Jennifer Greene
Stephen Gregory
David Keith
Joe Jefcoat
Rick Layton
Steve Lobertini
Owen Luallen
Amanda Moore
Fonda Payne
Patsy Powers
Luci Reeve
Sue Ripatti
Kitty Welch
Allen Bratten
Margaret Wheeler
Jackie Willard
John Ruch
Terry McLemore

Source: Handout Program, Hunter Hills Theatre, 1973, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

attendance was not always what it might have been for another musical on the order of Dolly. A highly successful production at the University of Tennessee Knoxville campus preceded the Hunter Hills production of the show and was the reason the show had been included in the season's offerings.

On August 25, the final night of performances for 1973, a special presentation took place. The resident company gave a special performance of Dark of the Moon. The show was dedicated to Mr. Fields with thanks. This student conducted "special" was directed by Robert Hutchens, with musical direction by Joe Jefcoat. Allen Bratten was responsible for the choreography, lighting was by Alan Sherrod and costumes by Lorraine Dowell. Each student had contributed something to the special production for Mr. Fields, a person they all considered to be very special.

In the fall of 1973 there was a change in the course credit given for performing at Hunter Hills. Speech and Theatre course 3141 was changed to a theatre course with the same number and the title was changed to Outdoor Repretory Productions. Three hours of credit was offered. Also, theatre course 4141 was added. This was an upper division course number with the same title and the same number of credits given.

1974

The 1974 season was scheduled to run June 14 through August 31. Two productions were included in the season's offerings, South Pacific and Dark of the Moon. In addition, a new series was launched. The following statement from the 1974 brochures explains the new endeavor.

> This summer, a new series of plays will be presented on week-ends after the regularly scheduled productions. THEATRE AFTER THEATRE begins at 11:30 p.m. on Friday and Saturday evenings, and offers a change of pace from the 8:30 performances. These productions will feature the acting and directing talents of students and professionals from the company and the Knoxville community. Dates and performances include: Celebration July 26 and 27, a theatre director's workshop production August 2 and 3, the York cycle comedies August 9 and 10, the Play Group's Nep!--a new environmental piece August 16 and 17, and to be announced August 24 and 25.[56]

Celebration was also presented at 8:30 on July 19 and 20.

The staff and cast who resided at the Hunter Hills campus during the 1974 summer are listed in Table XVII.

Ticket prices were set at $2.50 for adults and $1.50 for students. This was a reduction from the 1973 price for adult tickets.

Daily bus service to Hunter Hills Theatre from Knoxville was provided by Autrey Bus Lines in Knoxville.

In addition to the major productions and the new Theatre After Theatre series, a theatre director's workshop was conducted at Hunter Hills during the 1974 season. This was the first such meeting since 1969. The purpose of the workshop was outlined as follows:

> The University of Tennessee's Hunter Hills Theatre Director's Workshop has been instituted for teachers or theatre directors who desire to improve the quality and appeal of the plays they produce with and for young people. For new insights, we provide an intensive period of training in production with a simplified approach to theatre--one which is actor-centered. Instruction by members of the University Theatre Staff will give emphasis to methods the teacher-director may employ to eliminate much of the overpowering amount of technical difficulties encountered in lighting, sets, furniture,

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56 Hunter Hills Theatre Brochure, 1974, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

TABLE XVII

STAFF AND CAST HUNTER HILLS THEATRE, 1974

STAFF

Director - Fred Fields
Assistant to Director, Company Manager - Ronald Venable
Music Director - James Thomas Brimer
Choreographer - Allen Bratten
Costumer - Rebecca Greene
Lighting Designer - Allan Sherrod
Lighting Technician - Bill Hearn
Technical Directors, Stage Managers - Geoffrey Greene, Andrew Vorder Brugge
Business and Promotion Manager - Ronald Venable
Box Office and House Manager - Alice Bratten
Secretary - Rebecca Bonar
Foreman, Physical Plant - Loy Ownby

CAST

Cammy Roberts
Cheri Roberts
Steve Shields
Tom Jones
Kathleen Jordan Rhoads
Mark Young
Susan Nussbaum
Steven Erwin
William Vittelli
Chris Grabenstein
Rick Spivey
Stefan A. Martin
Jim Gilpatrick
David Frey
Steve Foster
Douglas Eckert
Robert E. Wilson
Jerry Neill
Rick Layton
Joe Jefcoat
David Coobs
Al Weitzel
Donald Thorne
Don Thomas
Ken Loesch
Rebecca Bonar
Bonny Baker
Pat Bailey
Mary Shelton
Martha Vaughn
Laura Edwards
Mary Giles
Julia Hickman
Donna Higgins
Wrene Woolley
Sally McClain
Jayne Morgan
Terry Morris
Judy Rye
Robin Whitehead
L. Madelyn Griffith

Source: Handout Program, Hunter Hills Theatre, 1974, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

> props, etc. The Workshop is designed to return the teacher-director to his group better equipped and qualified to produce plays of excellent quality with a minimum of technical involvement and expense.[57]

Directors of the 1974 workshop at Hunter Hills were Thomas P. Cooke and Fred Fields, Associate Professors of the Department of Speech and Theatre. Guest lecturers were Ralph G. Allen, Professor and Head of the Department; Wandalie Henshaw, Associate Professor; Robert Cothran, Associate Professor; and Robert Fields, Assistant Professor. The brochure for the 1974 workshop is included in the Hunter Hills Theatre Special Collection.

Again during the 1974 season, as in previous years, a great deal of work was done improving the theatre facility. This included replacing worn out lumber throughout the stage areas, extensive repairs on buildings and stage areas, new roofs on some of the buildings, plumbing repairs, and repairs in the dressing rooms and staff room areas. In addition, Mr. Fields designed a new forestage. Its construction allowed the action of the plays more intimate appeal and made projection for the performers easier. As mentioned in the opening comments for this chapter, a list of maintenance and property improvements and repairs over the years is listed in Appendix V.

The major productions, the Theatre After Theatre schedule, the Theatre Director's Workshop, and the general day to day routine involved in outdoor repertory theatre kept the staff and cast extremely busy and dedicated all season. On August 31, the final curtain came

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57 Hunter Hills Theatre Director's Workshop Brochure, 1974, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

down on the 1974 season.

In the fall of 1974 the theatre courses offered at Hunter Hills were changed again. Course number 3141 became 3153 for four hours credit and 4141 became 4153 for four hours credit. These courses were first offered in the Spring of 1975 and continued to be offered through the 1977 season.

1975

In making plans for the 1975 season, Mr. Fields ran into a number of obstacles. The biggest one being a large cut back in operating funds. As early as February, Vice Chancellor Walter Herndon had suggested to Dr. Alvin Nielson, Dean of the College of Liberal Arts, that the 1975 summer season at Hunter Hills be cancelled. This request was made in light of a substantial loss in operation expenditures in 1974 (see Appendix IV) and the budget picture for the University in 1975. It was strongly suggested that only four weeks of productions be planned, if any.

The suggestions were discouraging to Mr. Fields and others interested in continuing the Hunter Hills operation. In a letter to the Head of the Department, Dr. Ralph Allen, Mr. Fields expressed his concern over the proposed cancellation of the 10th season. He made the following proposal which was eventually accepted.

> . . . The past nine years of trial-and-error and experimentation have taught us a great deal and clearly indicated more than ever the vast potential of this facility. It is harrowing to have a ten-year effort, into which so many have put so much, so endangered. The academic aspects of our theatre program in Gatlinburg have increased over the past nine years, and it is now a vital part of the academic program.

> Being aware of the crucial financial situation the University faces, I have been trying to devise ways in which expenses at Hunter Hills can be cut. We have already planned to reduce the season by two weeks. We will have a smaller company. Unfortunately, I feel that it will be necessary to explain to those students who are allowed to attend that they will have to expect to receive less compensation for the work that they do and that they will have to "give" more to the University of Tennessee for the privilege of being included in the resident company. That is to say, I think interested students who realize the value of the Hunter Hills experience will contribute their services to the theatre in exchange for the invaluable learning experience they receive as members of the resident company.
>
> . . . I do hope that the administration of the University will consider with great care the value of Hunter Hills Theatre as a means of touching a great segment of the people of Tennessee and of the United States, and realize the profound learning experience it is for our students.
>
> With these things in mind, I would like to propose a crash program for Hunter Hills Theatre for the summer of 1975. I would like to urge a season just short of eight weeks, opening on July 3 and running until August 23. I believe that we can prepare a careful budget which can be reasonably kept within the bounds of our box office income. Furthermore, I think that we might search for and find some funds from outside the University which would help keep our program alive. I think that cancelling Hunter Hills Theatre would be a tragic mistake.[58]

Others came to the support of the Hunter Hills operation. Professor G. Allan Yoemans wrote to Dr. Walter Herndon in April of 1975. In his letter he revealed his strong feelings that the continual commitment of the University theatre program to professional productions left a great need for an operation like Hunter Hills, where student actors and actresses were given production experience. He also expressed his

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58 Letter, Fred Fields to Dr. Ralph Allen, February 24, 1975, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

belief that graduate and undergraduate students placed a great deal of importance on the availability of the Hunter Hills Theatre in their decisions about theatre careers and attendance at the University of Tennessee.

Mr. William L. Mills, Mayor of Gatlinburg, brought forth a City of Gatlinburg Resolution urging all citizens of the resort city to support the Hunter Hills Theatre and expressing appreciation to the University of Tennessee for the past nine years of highly entertaining theatrical productions. The Resolution is presented in Appendix VII.

Finally, in April, a letter from the theatre faculty to Dr. Herndon outlined Mr. Fields' plans to cut the budget, have a smaller company, and operate fewer weeks. The University finally agreed to the proposal and Mr. Fields and staff were able to operate in 1975.

By May, the staff and cast had been selected. They are listed in Table XVIII. The plan called for the season to open on July 3 with Dark of the Moon, which would play Thursday and Sunday nights. Then, on July 4 the Tuesday and Friday nights offering, The Fantasticks, had its opening, while the third major production, You're a Good Man, Charlie Brown, opened on July 5 and continued playing on Wednesday and Saturday nights. All seats were again general admission and were set at $2.50 for adults and $1.50 for students.

The company for the 1975 season lived in the theatre. The Gatlinburg-Pittman High School was not leased for their use in 1975. The performers were paid $35.00 a week for food for a period of five and one half weeks. The move to the theatre did not occur until June 25th.

TABLE XVIII

STAFF AND CAST HUNTER HILLS THEATRE, 1975

STAFF

Director - Fred Fields
Musical Director - James Brimer
Choreographer and Dance Master - Allen Bratten
Company Manager/Promotion Director - Robert Hutchens
Box Office Manager - Allen Bratten
Stage Manager/Technical Director - Jerry Neill
Assistant Technical Director - Andrew Vorder Bruegge
Lighting and Sound Director - Bill Duncan
Costume Coordinator/Wardrobe Mistress - Mary Giles
Foreman, Physical Plant - Loy Ownby

CAST

John Ferguson	Nancy Norton
Andres Vorder Bruegge	Richard K. Green
Sally McClain	Stephen Foster
Donna Higgins	Mary Hampton
Betty Cannon	David Frey
Richard Spivey	Doug Eckert
Steve Woods	Mary Armour
Betty Cannon	Katheleen Jordan Rhoads
Carol Goans	Ken Loesch
Julie Harris	Robert Hutchens
Bill Hague	Sam Dalton
Mary Giles	Judy McDonald
Edwin Abernathy	Ron Hicks

Source: Handout Program, Hunter Hills Theatre, 1975, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

The extreme measures taken by the students and staff to be able to operate brought a fighting spirit to the operation and the theatre personnel. A solid will to make the season successful had produced a high morale among the company members. The annual enchantment with the outdoor theatre seemed to be more prevalent than usual. Company Manager Robert Hutchens gave his impressions of the facility to the Sunday Editor of the News-Sentinel:

> "There is no plush curtain, no frescoes ceiling, no private box for favored spectators, but it is difficult to imagine a more spectacular or beautiful theatre than UT's Hunter Hills in Gatlinburg.
>
> "It is a rare combination of natural mountain beauty and modern theatrical design. Surrounded by some of the most awesome peaks in the Great Smokies, eight different playing areas are situated opposite a terraced semi-circle of seats.
>
> "In stage light, two elevated stages seem suspended in space, anchored to earth only by the view of Mount. LeConte in the background.
>
> "On either side of the stage, revolving turntables provide rapid change of scene. The main stage, outlined with hemlocks, closely approximates the traditional picture-frame stage.
>
> "And the addition of a forestage in 1974 provides an intimate proximity that is unusual in outdoor drama."[59]

In the area of theatre improvements, the 1975 season saw the installation of a new lighting control system. The construction of two lighting towers was completed in 1974 but was not in use until the 1975 season. Mr. Fields, who had designed the new lighting arrangements, later commented that the improvements allowed for "a scope that includes everything from a magnificent spectacle to a subdued soliloquy."[60]

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59 "Hunter Hills Unique in its Setting," The Knoxville News-Sentinel (Knoxville, Tennessee), June 22, 1975, p. 3.

60 Ibid.

The theatre company for 1975 sponsored a Folk Festival at Hunter Hills on Sunday, August 3. Arts and crafts, dance exhibitions, two plays, and an old-fashioned pork barbeque were all included in the one day festival. The focus of the festival was on the cultural heritage of the Southern Highlands. Ticket prices were $4.00 for adults and $2.50 for students. University of Tennessee students with activities cards were admitted free of charge. Participants in the festival included the Rutherford County Dancers, presenting clogging and other ethnic dances. The barbeque was catered by the University of Tennessee Faculty Club in Knoxville and was not included in the admission ticket. A mountain play produced by The Play Group, a professional alternative theatre company, and directed by Mary Jane McGhee of Knoxville, followed the Sunday night production of Dark of the Moon.

The small but highly talented company discovered that they had three "hits" on their hands. The staff was happy to announce an extension of the season through August 17.

The 1975 season had been a success. During the fall quarter Mr. Jack C. Bush, Vice President of Bush Brothers and Company of Dandridge, Tennessee, contributed $1,500.00 to the University of Tennessee to be used to establish an account entitled "The Hunter Hills Support Fund." The funds were to be used for future seasons at Hunter Hills.

In the concluding remarks about the 1975 season, it should be noted that in January of that year, Mr. Fred Fields had contacted various groups and individuals requesting that they join the Hunter Hills company in celebrating their 10th year of operation. He contacted Marian Heard of the campus Craft House about the possibility of a craft show and/or demonstration. Buck Ewing, Tyson Art Building, was questioned about an

art exhibit. The possibility of a gala involving the University Opera Theatre was presented to Ed Zambara of the Music Department. There was a suggestion to William J. Morgan, of the University Center, that a variety of entertainment by various University groups might be planned. Mrs. Caroline Shell was asked to bring the University Dance Theatre to Hunter Hills for special performances. The possibility of a mid-summer concert by the Knoxville Symphony Orchestra was presented to Conductor Arpad Joo. All these ideas and suggestions received negative responses from the individuals contacted. Their reasons were varied and were mainly concerned with previous commitments for the summer months.

The 1975 season had started with little hope, discouraging words about finances and budgets, and predictions of doom. It ended, however, with renewed enthusiasm, praise and favorable reviews, and a first time ever "profit" in sales revenue over operating expenses (see Appendix IV).

1976

In February, Mr. Fields began planning for the 11th season of outdoor theatre productions. Initially he was considering several shows. In an effort to present variety, he considered Our Town, Pippin, The Boy Friend, and The Ark of Safety. When tryouts were held in March, the plays selected were Guys and Dolls, Dark of the Moon, and The Sound of Music.

The staff and cast for the 1976 season are listed in Table XIX.

The season ran June 24-August 14. The Sound of Music played on Wednesday and Saturday nights, Guys and Dolls on Tuesdays and Fridays, and Dark of the Moon on Thursdays and Sundays. It was noted in the

TABLE XIX

STAFF AND CAST HUNTER HILLS THEATRE, 1976

STAFF

Director - Fred Fields
Music Director - James Brimmer
Choreographer and Dance Master - Allen Bratten
Company Manager/Promotion Director - Robert Hutchens
Box Office Manager - Allen Bratten
Stage Manager/Technical Director - Steve Westfield
Lighting and Sound Directors - Katie Shaw, Steve Woods, Mary Giles
Costume Coordinators - Mary Giles, Judy Rye
Costume Consultant - Marianne Custer
Foreman, Physical Plant - Loy Ownby

CAST

Karen Etzel
Allison Gross
Andrea Smith
Jane Burke
Donna J. Chapman
Richard Spivey
Bill Hague
Debra Freeberg
Susan Glaze
Jay Newlon
Donna Kay Adkins
Dale Dickey
John Butler
Kris McIlwaine
Richard Stafford
Carol Goans
Stephen A. Martin
Frank P. Harris
Gordon P. Street
Richard Johnson
Becky Anderson
Jan Davis
Carol Morgan
David Coobs
Chris Grabenstein
Steven Lewis
T. Allen Lawson
Bill Smith
Lee Wittenberg
Steven Westfield
Steve Woods
Robert Hutchens

Source: Handout Program, Hunter Hills Theatre, 1976, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee

brochure announcing the season that it was particularly appropriate for Dark of the Moon to be presented during the nation's Bicentennial. Admission prices were $3.00 for adults and $1.50 for students. Group rates were available upon request.

The company presented three excellent productions in keeping with the reputation set by previous companies. The Sound of Music quickly became the favorite offering. In 1971 a production of The Sound of Music had been one of the biggest box office drawing productions ever staged at Hunter Hills. Mr. Fields hoped to repeat the success of that season's production with his 1976 production, and he did. But The Sound of Music was not the only popular show. Favorable reviews and enthusiastic audience response greeted every production of all three offerings all summer.

In August, an article in The New York Times about the Great Smoky Mountains National Park included the following mention of the Hunter Hills Theatre:

> Some of the finer things found around Gatlinburg lie to the east of the town, along the north side of the park. One of these is Hunter Hills Theatre, five miles out on State Route 73, where the cast, made up of University of Tennessee students, proves nightly that outdoor theatre is alive--and well. The offerings this summer include Guys and Dolls, The Sound of Music, and Dark of the Moon. Assuming there is no Rain of the Sky, curtain time is 8:30 Tuesday through Sunday. The actors often have to compete with a tree frog chorus, but the competition is well worth seeing. The productions are staged so that the visitor can see three shows in as many nights.[61]

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[61] "Gimcrack Blooms Amid the Smokies," The New York Times (New York, New York), August 1, 1976, Section 10, p. 1.

Dedication to the theatre and the season helped the students put in the necessary 14 to 16 hours each day. They resided in the dressing rooms which had been remodeled to serve as quasi-dormotories. A new kitchen was built so the students could combine resources and prepare food in a self-styled food service set up.

When the 1976 season came to a close, all the students agreed that the inconveniences and work had been well worth it. They all expressed an interest in returning for the 12th year of productions at the outdoor theatre facility and the Gatlinburg area.

1977

There were many doubts about the theatre operating in 1977. Mr. Fields became ill and could not continue as the Managing Director. There were presistent doubts as to financial backing from the University for a 12th season. The final word that a season would be produced in 1977 was not announced until near the end of the winter quarter. When the plans were finalized, they included several interesting changes.

Most of the changes were innovations of the new Managing Director, Dr. Thomas P. Cooke of the Speech and Theatre Department, who had agreed to serve as Managing Director for the 1977 season.

In selecting the shows to be included, Dr. Cooke decided on three plays not previously presented at Hunter Hills. The shows were Jesus Christ Superstar, a rock opera depicting the last week of Christ's life, Indians, advertised as a Wild West spectacular, and Smoke on the Mountain, an original drama which replaced the popular Dark of the Moon as the season's folk theme production. It was reported that "the plays were selected because of their ensemble nature and because they blend so well with the

natural splendor of the Hunter Hills amphitheatre."[62]

Superstar played on Wednesday and Saturday nights. Indians was performed on Tuesday and Friday evenings. The original mountain play was staged on Thursdays and Sundays. The stage was "dark" on Mondays. Newspaper releases announced that Jesus Christ Superstar would open the season June 24, 25, and 26, and then begin its regularly scheduled Wednesday and Saturday night performances. There was also a special production scheduled for July 4th. Indians was advertised to open on June 28 and 30 before beginning its regular schedule. Smoke on the Mountains opened on July 3.

Other changes included a new curtain time and higher admission charges. Curtain time for the 1977 season was set for 8:45. The change in time was scheduled to allow "patrons a little more time to enjoy their Summer afternoons and to take advantage of the late Summer sunset."[63] Admission was $3.50 for adults and $2.00 for students. University of Tennessee students continued to enjoy free admission with activities cards. There were also group rates, special Senior Citizens nights, and Church group nights for Jesus Christ Superstar.

Auditions were conducted on March 27 and 28 in the Humanities Building on the University of Tennessee campus in Knoxville. Several members of Knoxville's Play Group Theatre were included in the resident company. The staff and cast for the 1977 season are listed in Table XX.

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62 "Hunter Hills Sets Productions," The Gatlinburg Press (Gatlinburg, Tennessee), April 19, 1977, Section B, p. 6.

63 Ibid.

TABLE XX

STAFF AND CAST HUNTER HILLS THEATRE, 1977

STAFF

Director - Tom Cooke
Music Director - Steve Young
Choreographer/Dance Captain - Charles Ragland
Theatre Manager - Donald Thomas
Box Office Manager/Promotion Director - Chris Grabenstein
Stage Manager - Thompson Marks
Technical Director - Joe Hammond
Lighting Design - Jo Wellborn
Sound Design - Greg Lawson
Assistant - Lowrance Touring Sound
Costumes - Kathy Burch

CAST

Michael Baish
Preston Bates
Fred Branch
Terry Brown
Chris Brown
Bill Brockmeier
Stacey Cooke
Jon Craven
Dale Dickey
Carol Goans
Chris Grabenstein
Joe Hammond
Donna Kelsey
Hal Jernigan
Don Jones
James Logan
J. B. Marks
Myke Miller
Tom Parkhill
Mac Pirkle
Steve Porter
Katie Prange
Charles Ragland
David Reed
Dick Reiss
Kim Stockdale
Beth Stubblefield
Max Stubblefield
Lynn Weaver
Steve Petty
David Rickard
Bruce Harvey
Scott Lipscomb
Mary Jan McGee
Sharon Marlowe
Katherine Newlon

Source: Handout Program, Hunter Hills Theatre, 1977, The Hunter Hills Theatre Special Collection, The University of Tennessee Special Collections Library, Knoxville, Tennessee.

While the company was rehearsing the shows on the Knoxville campus, workmen were busy in Gatlinburg giving the theatre a facelift. There was a lot of damage to the facility during the winter, caused by the elements. The estimates for complete renovations ran as high as $50,000, but in an effort to spare such an elaborate expense, repairs were made using a much smaller investment. The seating area was the primary concern. The elevated sections were beginning to show signs of the years, the concrete was crumbling. Work was completed by June. See Appendix V for more information about the property improvements for the year.

Gatlinburg and Sevier County residents were invited to special dress rehearsals for free. An 11:30 p.m. preview for Jesus Christ Superstar and Smoke on the Mountain was scheduled. The preview for Indians was offered at 8:45 on June 27.

The resident company was housed at the theatre as they were in 1975 and 1976.

Technically the biggest consideration for the season was the sound system. Hand held microphones were used in Jesus Christ Superstar and additional mikes were an asset to the other productions. Amplification of the rock group musicians also contributed to the Superstar production.

When opening night came, so did the rains. In fact, the two week rehearsal period had been plagued with rain. The opening of Superstar was postponed three different times because of rain. When the weather finally did permit the season to begin, all three productions were well received. Of particular interest was the original production, Smoke on the Mountain. The show had been conceived and written by

members of the company with the Play Group's playwright in residence, David McIntosh, providing the final script. Material from previous Play Group productions were included in the new play. Ballads and mountain songs provided the musical accompaniment. The story and idea of the play was to present some of the stories, songs, and people of the mountains, their spirit and culture. A press release on the production offered an insight into the staging of the show.

> Traditional mountain work gestures--butter churning, weaving, log cabin building--also are depicted, along with front porch story telling.
>
> Mary Jane McGee creates the character of an old mountain woman who chants with the audience, telling stories about her life and home in the mountains.
>
> Smoke on the Mountain traces the mountain culture back to the early Cherokee legend of Stonecoat, the first medicine man.
>
> A hermit wanting to be left alone with his wisdom and knowledge, Stonecoat inflicted pain and disease on Indians who dared to come near his mountain hideaway. The Cherokees captured the medicine man and made him sing his song of knowledge. Legend records the event as the Cherokees' introduction to knowledge and wisdom.[64]

Publicity for the 1977 season was well carried out. Restaurants and shops in the downtown area of Gatlinburg made information about Hunter Hills Theatre available to their visitors. This means of advertising and spreading the word had always been a part of the advertisement program at the theatre, but in 1977 a particular push was on to keep local support at a high level all summer.

Group rates to people attending conventions and conferences were also given extra added attention by the publicity staff.

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64 "Smoke on the Mountain Drifts Down to Hunter Hills," The Knoxville News-Sentinel (Knoxville, Tennessee), July 3, 1977, p. G-2.

The 1977 season ended as it had started--wet. An extension of one week of productions was added during August and rain caused the cancellation of many of the additional nights. The 1977 season had offered different type productions, a number of interesting changes, and the opportunity for more students to enjoy and know the Hunter Hills Theatre experience.

This study ends with the close of the 1977 season. Conclusions about the operation of Hunter Hills Theatre over the years are presented in Chapter V.

CHAPTER V

CONCLUSIONS

The Hunter Hills Theatre has experienced a variety of theatrical fare in the first twenty-two years of its existence. Productions on the outdoor stage have included every type of entertainment offering from historic epic drama to rock opera. There have been productions of musicals, Shakespearean comedy, morality and religious dramas, children's theatre productions, Greek tragedy, original works, ballet, grand opera, experimental theatre, and famous artists in concert. In addition to the major works presented by the University of Tennessee each summer since 1966, a number of workshop productions have been conceived and staged by the student actors each summer.

Professional entertainers, university drama students, amateur performers, all have graced the stage at Hunter Hills. A large number of students from the Univeristy of Tennessee who have worked at Hunter Hills are now engaged in various endeavors within the professional theatre world in New York and elsewhere. These include Carol Jenkins, who was at Hunter Hills in 1966 and who is currently seen on television daily in a leading soap opera, Bill Vitelli, who is presently appearing on Broadway in the musical Grease, Tom Jones, Ronny Venable, Shelia Bailey, Claude Peters, Stan Sells, Lainne Kressin, Barry Smith, who were all in the 1970 company, William Brockmeier, Nancy Johnston, Chris Smith, John Lutz, Mary Jane Harvill, Julia Hickman, Joe Hyder, Steve Martin, and many others.

The growth and development of the students and staff members can be illustrated by a quick look at two individual's--Mr. Ben Harville and

Ms. Anne-Dale Guinn Criss--contributions to the Hunter Hills Theatre operation during the University of Tennessee years.

Mr. Harville was listed as one of the male dancers in the 1966 production of Annie Get Your Gun--the first University of Tennessee production at Hunter Hills. In 1967 he was the first student to play John, the Witch Boy, in Dark of the Moon, a role he repeated in 1968, 1969, and 1970. Also, in 1969 he served as Assistant Choreographer and was the Assistant to the Director in 1970. He was not with the company in 1971, but returned in 1972 as the Company Manager and Technical Director. In 1972 he also directed one of the major productions, A MidSummer's Night Dream, the only Shakespearean play ever included in the summer schedule. Mr. Fields served as his Assistant Director.

Anne-Dale Guinn Criss worked with the Hunter Hills Theatre companies from 1966 until 1973. She began as one of the dancing girls in the 1966 production of Annie Get Your Gun. In 1967 and 1968 she served as an Assistant to the Choreographer and she appeared in Dark of the Moon both years as well. In 1969, she became the Choreographer and continued to serve in that important staff position through the 1973 season. She worked eight continuous seasons and gave her choreographic talents to productions of Annie Get Your Gun, Carousel, Oklahoma!, Li'l Abner, The Sound of Music, Hello, Dolly!, and The Wizard of Oz. She was also a featured dancer in many of the shows.

Two individuals who contributed greatly to the success of the Hunter Hills Theatre operation from 1966 through 1977 should be mentioned here--Mr. James Brimer and Mr. Loy Ownby. Mr. Brimer was Musical Director in 1970 and again in 1972, 1973, 1974, 1975, and 1976. No one person, except Mr. Fred Fields, can be credited with more dedication to the Hunter

Hills Theatre during the University of Tennessee years than Mr. Brimer. His original music for Dark of the Moon and his excellent direction and accompaniment in the area of the various music ensembles are unsurpassed. He added professionalism and expertise to the shows each year of his association.

Mr. Ownby has served as the Physical Plant Foreman since 1966. The only staff person hired on a yearly basis, Mr. Ownby is responsible for the maintenance and upkeep of the theatre during the summer months and the rest of the year as well.

Any theatrical operation as unique as Hunter Hills always seems to be in doubt when discussions of the future persist. Such is the case with Hunter Hills as this study is concluded. Hopefully the future will continue to see the theatre operating each summer under the producing banner of the University of Tennessee Theatres. It is a theatre operation which gives so much to those who have the opportunity to be a part of it. The University, the students in theatre, the people of Gatlinburg and Knoxville, the state of Tennessee, and the thousands of visitors to the theatre each year would all miss the activities at Hunter Hills Theatre a great deal more than is probably realized should the support and operation be discontinued.

It is hoped that this historical survey may serve to give insights into the importance of the Hunter Hills Theatre. The experience of a summer at Hunter Hills Theatre can only be realized when viewed as the totally meaningful experience it becomes to a young, energetic, talented theatre hopeful. So many times those who are instrumental in determining the fate of an operation as unique as Hunter Hills do not consider these aspects of the operation.

EPILOGUE

On January 26, 1978, one week after the final typing of this thesis was completed, it was announced in The Knoxville News-Sentinel that the Hunter Hills Theatre would not be operational during the summer of 1978. Chancellor Jack Reese made the announcement after reported meetings with Dr. Robert Landen, dean of the Liberal Arts College, and other officials. The article stated that the theatre was dead. The financial situation over the years had produced deficit spending which the university could no longer underwrite. Various individuals and departmental spokesmen were consulted about the decision. There were no plans given for future use of the facility.

On February 6, 1978, a letter to the editor in the Daily Beacon discussed the feelings of theatre students at the University of Tennessee over the closing of Hunter Hills Theatre. The letter stated that the outdoor facility would probably never be self-sufficent, that The Clarence Brown Theatre operates with a deficit budget all the time, that the theatre was highly beneficial to the University and especially to the students, and that the students were willing to help in any way possible to keep the theatre operational. The letter was signed by the Theatre Students Association.

The writer hopes that this "closing" of the Hunter Hills Theatre is only temporary and that future summers will once again find the summer evenings at Hunter Hills filled with University of Tennessee student performers and the sound of music.

LIST OF REFERENCES

LIST OF REFERENCES

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Maples, Wilma. Private Interview. The Gatlinburg Inn, Gatlinburg, Tennessee. October 19, 1977.

The Mountain Visitor. Gatlinburg, Tennessee. December 19, 1965 through January 28, 1967.

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The New York Times. New York, New York. August 1, 1976.

Pearson, Katharine. Private Interview. The Yogart Shop, Knoxville, Tennessee. October 20, 1977.

The Sevier County News-Record. Sevierville, Tennessee. June 26, 1958 through September 17, 1964.

The Tennessee Alumnus. December, 1969.

The University of Tennessee Daily Beacon. Knoxville, Tennessee. July 7, 1967 through May 1, 1972.

Way, Emeran. Private Interview. The Realty Group, Knoxville, Tennessee. October 4, 1977.

APPENDIXES

APPENDIX I

THE HUNTER HILLS THEATRE SPECIAL COLLECTION

The following is a list of items presently contained in the Hunter Hills Theatre Special Collection, the University of Tennessee Special Collections Library, Knoxville, Tennessee. These items were found, catalogued, labeled, and indexed as a part of the thesis study.

1966

Handout Program, Annie Get Your Gun
Newsclipping - reviews, U.T. Daily Beacon, July 15, 1966 (2)
Cover picture and article, The Guide magazine, July, 1966
Recommendations of the Hunter Hills Advisory Council, booklet, December, 1966

1967

Handout Program, Oklahoma!
Handout Program, Carousel
Handout Program, Dark of the Moon
Handout Program, Annie Get Your Gun
1967 Season Announcement Mailer
Brochure, First Annual Theatre Laboratory
Copy of letter to Mr. Royce Handler from Fred Fields, March 8, 1967
1967 Season Brochure
Minutes and Report of the Hunter Hills Advisory Council meeting, January 17, 1967
Newsclipping - review, U. T. Summer Beacon, July 7, 1967
Minutes of the Hunter Hills Advisory Council meeting, February 22, 1967
Copy of letter to Mrs. Wilma Maples from Fred Fields, June 1, 1967
Copy of letter to Mrs. Wilma Maples from Dr. Andy Holt, June 7, 1967
Letter to Hunter Hills Theatre from Albert Gore, June 28, 1967
Newsclipping - article, The Knoxville News-Sentinel, July 2, 1967
Newsclipping - picture, The Knoxville News-Sentinel, July 30, 1967
Newsclipping - article, The Knoxville News-Sentinel, July 30, 1967
15 8 x 10 glossy pictures of Carousel

1968

Report on Hunter Hills Committee meeting
Handout Program, Dark of the Moon
1968 Season Brochure (2)
Copy of letter to Dr. Andrew Holt from Fred Fields, January 17, 1968
Original letter to Fred Fields from Dr. Andrew Holt, January 26, 1968
Preliminary Programming Report Theatre and Conference Building, September 17, 1968
12 news releases on the 1968 season (type copies)
13 8 x 10 color pictures of Camelot
5 8 x 10 black and white pictures of Camelot
3 8 x 10 color pictures of Everyman
2 8 x 10 black and white publicity pictures of Everyman
Brochure, 1968 Theatre Laboratory

1969

Copy of letter to Dr. Andrew Holt from Dick Lane, (no date)
Copy of letter to Dick Lane from Dr. Andrew Holt, March 29, 1969
Article on Hunter Hills from The Tennessee Alumnus, December, 1969
Copy of out of state Mailing List for Hunter Hills Theatre publicity
Handout Program, Dark of the Moon (2)
Handout Program, Li'l Abner (2)
Brochure on Hunter Hills Theatre Laboratory, July 14-18, 1969

1970

Original letter to Mr. Fields from A.W. Patterson, June 22, 1970
1970 Season Brochure (3)
Handout Program, Dark of the Moon (7)
Handout Program, Li'l Abner (2)
Handout Program, Oklahoma! (2)
7 8 x 10 glossy pictures of Agamemnon (workshop production)

1971

Newsclipping - review, Knoxville News-Sentinel, August 1, 1971
1971 Season Brochure (2)
Handout Program, Oklahoma! (7)
Handout Program, The Sound of Music (2)
Handout Program, Dark of the Moon (4)
11 5 x 7 black and white pictures of Oklahoma!
6 8 x 10 glossy prints of Oklahoma!
1 8 x 10 color picture, Oklahoma!

1972

Newsclipping, U.T. Daily Beacon, article, June 20, 1972
Newsclipping, U.T. Daily Beacon, article, May 1, 1972
9 designs for sign changes
Address list of Hunter Hills Company, 1972
Newsclipping - article, Knoxville News-Sentinel, June 18, 1972
Newsclipping - review, Knoxville News-Sentinel, June 25, 1972
Newsclipping - article by Wilma Dykeman, no date
Handout Program, Hello, Dolly! (4)
1972 Season Brochure (8)
Handout Program, Dark of the Moon (2)
Handout Program, A Midsummer Night's Dream (4)

1973

Handout Program, special student production of Dark of the Moon (2)
Original letter to Mr. Fields from Richard Boyd, May 14, 1973
Handout Program, Hello, Dolly! (4)
1973 Season Brochure (8)
Handout Program, The Wizard of Oz (2)
18 8 x 10 glossy pictures of Hello, Dolly!
11 8 x 10 glossy pictures of The Wizard of Oz

1974

Brochure on Hunter Hills Theatre Director's Workshop, July 29-August 4, 1974 (2)
Copy of letter to Dr. Ralph Allen from Fred Fields, January 14, 1974 (2)
Newsclipping - article, The Knoxville News-Sentinel, July 14, 1974 (2)
Newsclipping - article, The U.T. Daily Beacon, July 23, 1974
List of Hunter Hills Theatre Performing Company, 1974
Original copies of contract with The Play Group, August 19, 1974
Handout Program, Dark of the Moon (3)
Handout Program, South Pacific (3)
1974 Season Brochure (4)
1 Contact Sheet (pictures) black and white of Celebration
5 Photographs, black and white of Celebration

1975

3 copies of a letter to Dr. Ralph Allen from Fred Fields, dated February 24, 1975
Newsclipping, article - The Knoxville News-Sentinel, June 22, 1975 (2)
Original letter to Mr. Fields from Alan P. Sherrod, March 18, 1975
Copy of newsclipping from New York Times, August 1, 1975
Newsclipping - article, Knoxville News-Sentinel, no date
Newsclipping - picture, no date
2 newsclippings - The U.T. Daily Beacon, no date

Copy of letter to Dean Neilsen from Walter Herndon, February 13, 1975
Copy of article in Southern Living magazine, July 1975
Copy of letter to Mr. Arpod Joo from Fred Fields, January 23, 1975
Copy of Memorandum to Mickey Bilbrey from J. Barry Brindley, September 9, 1975
Copy of letter to Dr. Walter Herndon from G. Allan Yoemans, April 16, 1975
Original letter to Fred Fields from Lorayne Lester, April 10, 1975
Copy of letter to Dr. Herndon from Speech and Theatre Faculty, April 15, 1975
Copy of letter to Dr. Jack E. Reece from W. L. Mills, March 3, 1975
List of 1975 Staff and Company
Original letter to Hunter Hills Theatre from Howard Richardson, August 14, 1975
Original letter to Fred Fields from Jack E. Reese, May 19, 1975
Original letter to Fred Fields from Caroline Shell, March 11, 1975
Copy of letter to Marian Heard from Fred Fields, January 23, 1975
Copy of letter to Buck Ewing from Fred Fields, January 23, 1975
Copy of letter to Ed Zambara from Fred Fields, January 23, 1975
Copy of letter to William J. Morgan from Fred Fields, January 23, 1975
Copy of letter to Caroline Shell from Fred Fields, January 23, 1975
List of Dark of the Moon cast
List of Fantasticks cast
List of You're a Good Man, Charlie Brown cast
List of Hunter Hills Theatre season, 1975
Handout Program, Dark of the Moon, The Fantasticks, You're a Good Man, Charlie Brown
1975 Season Brochure (9)
1 8 x 10 black and white picture of Dark of the Moon

1976

1 8 x 10 glossy picture of The Sound of Music
Original agreement between U.T. and Cinderella Girl Pageant
Newsclipping, article - The Knoxville Journal, June 25, 1976
Newsclipping, article - The Knoxville News-Sentinel, June 20, 1976
Newsclipping, article - The Knoxville News-Sentinel, August 1, 1976
List of Hunter Hills Theatre company, 1976
Copy of letter to Howard Richardson from Fred Fields, February 18, 1976
Original letter to Fred Fields from Howard Richardson, January 17, 1976
A Proposal to Secure the Future of the Hunter Hills Theatre (3 copies) no date
1976 Season Brochure (2)
Handout Program, The Sound of Music, Dark of the Moon, and Guys and Dolls

1977

Newsclipping, review - The Knoxville News-Sentinel, July 3, 1977
Newsclipping, article - The Knoxville News-Sentinel, no date
Newsclipping, article - The Sevier County News-Record, April 19, 1977
Company list, 1977
Staff list, 1977
Newsclipping, article - The Knoxville News-Sentinel, June 5, 1977 (2)
Newsclipping, article - The West Side Story, April 28, 1977
Original letter to Chris Grabenstein from Ray Blanton, May 31, 1977
6 8 x 10 glossy pictures of Indians

Additional Material

Letters from audience members, arranged chronologically in a single folder.

Miscellaneous pictures contained in one folder.

APPENDIX II

SCHEDULE OF PERFORMANCES, SUMMER MUSIC FESTIVAL, 1964

June 27	*Oklahoma!* Opens
June 28	*Tosca* Opens
June 29	*Tosca*
June 30	*Oklahoma!*
July 1	*Oklahoma!*
July 2	*Tosca*
July 3	*Tosca*
July 4	*Oklahoma!*
July 5	*Tosca*
July 6	*Oklahoma!*
July 7-8	*The Mikado* Opens
July 9-10	*Tosca*
July 11	*Oklahoma!*
July 12	Frank Fontaine
July 13	*Oklahoma!*
July 14-15	*The Mikado*
July 16-17	*Tosca*
July 18	*Oklahoma!*
July 19	The Knoxville Symphony
July 20	*Oklahoma!*
July 21-22	*The Mikado*
July 23-24	*Tosca*
July 25	*Oklahoma!*
July 26	*The Book of Job*
July 27	*Oklahoma!*
July 28-29	*The Mikado*
July 30-31	*Tosca*
August 1	*Oklahoma!*
August 2	Skitch Henderson
August 3	*Oklahoma!*
August 4-5	*The Mikado*
August 6-7	*Tosca*
August 8	*Oklahoma!*
August 9	Dave Brubeck
August 10	*Oklahoma!*
August 11-12	*The Bartered Bride*
August 13-14	*Tosca*
August 15	*Oklahoma!*
August 16	*Reynard, the Fox*
August 17	*Oklahoma!*
August 18-19	*The Bartered Bride*
August 20-21	*Tosca*
August 22	*Oklahoma!*
August 23	*The Burning House*
August 24	*Oklahoma!*
August 25-26	*The Bartered Bride*
August 27-28	*Tosca*
August 29	*Oklahoma!*
August 30	The Memphis Symphony
August 31	*Oklahoma!*
September 1-2	*The Bartered Bride*
September 3-4	*Tosca*
September 5	*Oklahoma!*
September 6	*Tosca*
September 7	*Oklahoma!*

APPENDIX III

CHRONOLOGY OF HUNTER HILLS PRODUCTIONS, 1966-1977

YEAR	DATES	MAJOR PRODUCTIONS
1966	July 15-16, 18-23, 25-30	Annie Get Your Gun
1967	June 30 - September 4	Dark of the Moon, Annie Get Your Gun, Carousel, Oklahoma!
1968	July 4 - September 2	Dark of the Moon, Camelot, Everyman
1969	June 25 - August 23	Dark of the Moon, Li'l Abner
1970	June 18 - August 29	Dark of the Moon, Li'l Abner. Oklahoma!
1971	June 18 - August 28	Dark of the Moon, The Sound of Music, Oklahoma!
1972	June 16 - September 2	Dark of the Moon, Hello, Dolly!, A Midsummer Night's Dream
1973	June 15 - August 25	Hello, Dolly!, The Wizard of Oz
1974	June 14 - August 21	Dark of the Moon, South Pacific
1975	July 3 - August 2	Dark of the Moon, You're A Good Man, Charlie Brown, The Fantasticks
1976	June 24 - August 14	Dark of the Moon, The Sound of Music, Guys and Dolls
1977	June 24 - August 7	Jesus Christ, Superstar, Indians, Smoke on the Mountain

Note: The dates listed here are the originally scheduled dates and do not include the extensions that were added to many season's schedule. When the information was available, the extension dates are given in the yearly sections of the text.

APPENDIX IV

FINANCIAL INFORMATION, HUNTER HILLS THEATRE, 1966-1977

The following information was provided by Mr. Loyd R. Lewis, Auditor Treasurer, 301 Andy Holt Tower, University of Tennessee, Knoxville. Information was available only for the years 1971, 1972, 1973, 1974, 1975, and 1976.

	1971	1972	1973
Income			
Ticket Sales	$53,924.50	$49,827.28	$39,089.00
Student Activity Fee	4,245.00	4,299.00	3,177.00
Concessions	6,136.15	4,901.30	3,977.89
Total Income	$64,305.65	$59,027.58	$46,243.89
Expenses			
Concessions			
Wages, Goods Sold	2,663.52	2,152,86	2,262.26
Promotional			
Brochures and Posters	3,032.20	2,121.15	1,804.07
Signs and Ticket Booth	1,477.30	1,800.00	994.00
Advertisement	494.25	446.77	571.05
Total Promotional Exp.	5,003.75	4,367.92	3,369.12
Meals and Lodging Expenses			
Meals	14,791.56	14,165.87	14,223.01
Lodging	2,450.00	2,300.00	2,300.00
Total Meals/Lodging	17,241.56	16,465.87	16,523.01
Production			
Company Honorariums	14,703.44	16,423.41	16,948.91
Transportation	931.72	786.90	847.00
Scenery and Props	951.01	690.43	1,132.33
Royalties	4,670.90	5,188.40	12,035.00
Music/Musical Director	1,800.00	1,900.00	1,800.00
Costumes	991.39	1,547.76	527.91
Costumer	1,500.00	1,000.00	1,000.00
Choreography	1,500.00	1,800.00	1,700.00
Technical Director	1,200.00	1,800.00	1,200.00
Director	7,624.98	7,649.95	4,449.70
Lighting Director	600.00	600.00	600.00
Tickets/Programs	1,257.30	1,045.57	822.67
Temporary Bookkeeper	800.00	800.00	800.00
Directors Travel	161.70	112.00	168.00
Make-Up	269.56	139.12	59.30
Telephone	914.16	672.32	691.69
Equipment	-0-	102.09	325.00
Theatre Maintenance	350.00	422.21	132.33
Miscellaneous	162.74	113.88	413.43
Total Prod. Exps.	$40,388.90	$42,794.04	$45,653.27
Total Expenses	$65,297.73	$65,780.69	$67,807.66
Net Income (Loss)	($ 992.08)	($ 6,753.11)	($21,563.77)

Income	1974	1975	1976
Ticket Sales	$37,835.50	$28,728.50	$48,573.50
Student Activities Fee	4,161.00	4,146.00	3,252.00
Concessions	4,080.45	2,994.00	3,687.91
*Camelot (ticket income only)	-0-	-0-	3,424.50
Total Income	$46,076.95	$35,868.50	$58,937.91
Expenses			
Concessions			
Wages, Goods Sold	2,447.56	1,969.72	-0-
Promotional	3,897.60	2,662.15	4,618.25
Meals and Lodging			
Meals	17,628.58	-0-	-0-
Lodging	2,300.00	-0-	-0-
Operational Expenses			
Transportation	582.09	479.64	694.49
Telephone	670.84	228.63	728.87
Equipment	2,844.80	-0-	-0-
Theatre Maintenance	40.00	-0-	-0-
Contract Services	120.00	-0-	-0-
Miscellaneous	784.43	520.91	13.26
Production Expenses			
Scenery and Props	791.93	79.51	1,925.51
Royalties	3,974.75	3,665.00	4,827.67
Music and Script	294.17	219.83	254.21
Costumes	663.41	-0-	1,108.70
Make-Up	19.08	-0-	-0-
Salaries			
Salaries/Cast Honorariums	17,869.52	10,280.40	15,618.00
Costumer	1,348.00	-0-	900.00
Choreography	854.62	-0-	-0-
Technical Director	2,097.76	-0-	900.00
Director	7,250.00	4,602.50	7,136.25
Lighting Director	1,029.13	-0-	300.00
Temporary Bookkeeper	825.00	315.00	-0-
Musical Director	3,830.00	1,248.00	3,500.00
Total Expenses, Summer	$72,163.27	$26,271.29	$42,525.21
Total Camelot Expenses	-0-	-0-	1,850.43
Total Expenses	$72,163.27	$26,271.29	$44,375.64
Net Income (Loss)	($26,086.32)	$ 9,597.21	$14,562.27

* Benefit performance for the 1976 season presented at The Carousel Theatre, December, 1975.

The following information was provided by Mr. Julian Forrester, Theatre Manager, Speech and Theatre Department, 208 McClung Towers, The University of Tennessee, Knoxville.

Accurate information from before 1974 is impossible to obtain on short notice. Since 1974 the financial picture is roughly as follows:

OPERATING	1974	1975	1976	1977
Expenses:	$72,163	$26,271	$44,357	$56,780
Income:	46,076	35,868	58,937	38,850
Balance:	($26,086)	$ 9,597	14,462	($17,930)

EQUIPMENT, CONSTRUCTION

1974	1975	1976
$27,298	$25,507	$35,000

Note: These expenses covered:
a) building two light towers
b) building a dining/kitchen facility
c) new dimmer system
d) new forestage
e) miscellaneous construction and equipment

OVERHEAD, MAINTENANCE

These costs average $20,000 a year over the last 4 years and include salaries, wages, utilities, supplies and maintenance costs of the 12 month operation of maintaining the facility.

TOTAL INCOME (Annual Average)	$44,000	
TOTAL EXPENSES (Annual Average)	50,000	Operating
	29,000	Equipment
	20,000	Maintenance*
	$99,000	

*Note: Maintenance costs are probably much larger, for we only supplied costs available from the Physical Plant bookkeeper.

The following information was provided by Mr. Harold B. Whitehead, Director of Finance, 403d Andy Holt Tower, University of Tennessee, Knoxville.

1966			
Salaries	$ 4,615.26		
Operating	33,815.09		
Total Expenses	$38,430.35	Total Sales	$17,031.02
1967			
Salaries	$36,926.39		
Operating	44,058.37		
Total Expenses	$80,984.76	Total Sales	$35,379.26
1968			
Salaries	$ 9,879.20		
Operating	43,508.60		
Total Expenses	$53,387.80	Total Sales	$27,516.98
1969			
Salaries	$11,257.98		
Operating	49,780.51		
Total Expenses	$61,038.49	Total Sales	$44,579.71
1970			
Salaries	$11,451.30		
Operating	52,122.97		
Total Expenses	$63,574.27	Total Sales	$56,925.30
1971			
Salaries	$ 9,599.92		
Operating	57,502.87		
Total Expenses	$67,102.79	Total Sales	$63,305.42

1972

Salaries	$ 8,733.04		
Operating	63,775,56		
Total Expenses	$72,508.60	Total Sales	$59,867.53

1973

Salaries	$ 9,070.35		
Operating	73,282.65		
Total Expenses	$82,353.00	Total Sales	$45,021.17

1974

Salaries	$ 7,249.36		
Operating	72,751.45		
Total Expenses	$80,000.81	Total Sales	$35,329.17

1975

Salaries	$ 3,700.00		
Operating	27,081.37		
Restricted	8,985.00		
Total Expenses	$39,766.37	Total Sales	$43,372.90

1976

Salaries	$ 6,422.08		
Operating	43,228.60		
Total Expenses	$49,650.68	Total Sales	$52,621.26

1977

Salaries	$ 4,300.00		
Operating	27,689.45		
Total Expenses	$31,989.45	Total Sales	$33,337.64

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APPENDIX V

MAINTENANCE AND PROPERTY IMPROVEMENTS, 1966-1977

1966

No information available.

1967

No information available.

1968

Renovation of stage area, change from Chucky Jack set to neutral set, new stage areas available. No estimate of cost available.

1969

Change in seating area, reduction in seating capacity. No estimate of cost available.

1970

No information avialable.

1971

No information available.

1972

Advertising signs, directional signs, entrance signs, constructed and placed at strategic locations. No estimate of cost available.

1973

Construction of information and ticket booth for downtown Gatlinburg. Total cost - $270.00.

1974

Replacements - worn out lumber in stage areas; repairs - buildings, new roofs, plumbing, dressing rooms and staff areas; construction - new forestage. No estimate of cost available.

1975

Constructed two light towers. Total cost - $25,507.27, including lights, labor, equipment, and so on.

1976

Constructed kitchen and dining facility; remodeled the dressing rooms for living quarters. Total cost - $27,298.46.

1977

Repair construction and renovation of seating area. No estimate of cost available.

Note: Over the years a number of repairs and improvements have been made each summer. These jobs were usually part of the student work assignments and were carried out by the members of the resident company. Paucity of information about the amount of money expended for repairs each year and the renovations and improvements each year prevents inclusion of specific jobs completed each summer. Information concerning the cost of the repairs and construction for the 1973 season, the 1975 season, and the 1976 season was supplied by Mr. John C. Parker, Associate Director of Administration of the Physical Plant, University of Tennessee, 2233 Volunteer Boulevard, Knoxville, Tennessee.

APPENDIX VI

SELECTED EXCERPTS FROM LETTERS TO HUNTER HILLS THEATRE, 1966-1977

Thanks a million for your wonderful work at Hunter Hills this summer! Under circumstances which might have discouraged many of us, you conducted a program which was truly professional.

All of us are indeed grateful to you for your leadership in this project,--and to the many talented players and singers who captivated their audiences at each performance and won innumerable friends for the University of Tennessee.

A. D. Holt, President
University of Tennessee
September 22, 1967

Will you please extend my hearty congratulations to all who may have had any part in planning the First Annual UNIVERSITY OF TENNESSEE THEATRE LABORATORY FOR SECONDARY TEACHERS.

This workshop provides a truly significant project for our Hunter Hills Theatre.

A. D. Holt, President
University of Tennessee
April 4, 1967

Last Monday night I saw and heard the University Production of Dark of the Moon at Hunter Hills. It was excellent and a fine crowd was there.

How wonderful that our University will be known for such a fine performance. I am glad to see the University stressing drama, art, and music. Too long our only advertisement has been football. I like sports but we need culture and I think Dr. Soper and Dr. Fields are doing an excellent work and deserve every encouragement we can offer them in equipment, staff and funds.

This was quite a professional performance, each phase excellent and the total far above what one could expect.

Ethel D. Martin
August 21, 1967

I spent a week in Gatlinburg early in July, and during that time, in spite of the inclement weather, saw your production of both Annie Get Your Gun and Oklahoma!

I enjoyed both musicals. Oklahoma! has always been one of my favorites, and your group did it beautifully, smooth, effective costuming, nice choreography, singers to whom it was a pleasure to listen.

Eileen Magee
Bogalusa, Louisiana
August 13, 1967

We enjoyed more than we can possibly say the dress rehearsal of Dark of the Moon on Saturday, June 24, 1967. The show and the midnight snack with you and our students made the meeting of the Alumni Board of Governors an overwhelming success. Alumni leaders are still talking about the excellent work which you are doing at Hunter Hills.

Joseph E. Johnson
Executive Assistant to the President, University of Tennessee, July 5, 1967

May I congratulate you and all members of the University of Tennessee Hunter Hills programs upon your exceptional achievements of this summer.

Especially, I wish to comment on Dark of the Moon which is truly an extra-ordinary production. You have blended the ballad and setting into a deeply moving and involved experience for the audience participants.

I was intrigued with a Washington performance of Dark of the Moon many, many years ago (I don't know if that production reached Broadway); however, the Hunter Hills production far surpassed my memory of the earlier event.

As you know, all of the Hunter Hills programs this summer are good; however, Dark of the Moon is so uniquely a part of the indigenous culture and environment that it seems to be the epitome of perfection at Hunter Hills.

The University is fortunate to have this excellent extension of its programs in Gatlinburg.

Lura M. Odland, Dean
College of Home Economics
University of Tennessee
August 9, 1967

Congratulations to you, the cast, and other staff members for such a superb presentation of Dark of the Moon!

On August 22, 1968, I attended a performance of this play and was greatly impressed. I thoroughly enjoyed every minute of it. It is evident that many hours of effort have been expended in making it so outstanding.

Please convey to all concerned my thanks and appreciation for such a fine evening of entertainment.

Mary M. Cabe
Cartersville, Georgia
August 27, 1968

For the last few years we have been coming to Gatlinburg just to see one of your plays.

We especially enjoyed your Camelot last year.

Ruby E. Boyl
Bristol, Tennessee
June 24, 1969

Thank you for allowing us to "sit-in." These young unsophisticated boys and girls always turn a Broadway show into a fresh, appealing, entertaining piece under your skillful and magic touch! Bravo!

The red and white petunias are a handsome touch--reminds me of Vienna where they have hanging baskets of petunias on the street lamp-posts! Another bravo!

Muriel and Gustave
Crockett Mountain, Tennessee
June 19, 1969

Seeing the plays at Hunter Hills was the highlight of our vacation! Thank you for the tickets and for your kindness to Shannon. Best wishes to you and the troupe.

Virginia McLauglin
Normandy, Mississippi
July 1, 1970

My family from Florida was enchanted, as was I, at the spirit, dash, and all-around professionalism of your company and the presentations. Dark of the Moon continues to be the finest production of that play that I have ever seen and the performance of Ben Harvill grows deeper from year to year. I thought the two witches were particularly fine this year--worthy of Broadway. I liked your new ABNER very much and think he has really fine stage presence and a personality that reaches out and takes hold. Special congratulations to you for building such a fine ensemble and my sincerest best wishes that it will continue to grow and expand under your truly fine direction.

John Richards
Knoxville, Tennessee
August 26, 1970

On behalf of the UT-KC Summer Project I would like to thank you for allowing our children to attend Hunter Hills Theatre. The children throughly enjoyed the production of Little Abner and the trip to Hunter Hills.

It is very important for these children to undergo experiences such as this play. I especially appreciate your understanding of their needs and of the special problems encountered in dealing with them. Hunter Hills has been a very important part of our program this summer.

Gary L. Scott, Director
Summer Community Action Program
Knoxville, Tennessee
August 6, 1970

Thanks for a marvelous time. There was no empty flattery in my verdict that Oklahoma! was far more enjoyable in Gatlinburg than on Broadway.

Robert W. Daniel
Gambier, Ohio
July 25, 1970

The entire cast played their parts exceptionally well and the lead voices showed plenty of talent. It was a delightful evening and it must be a source of satisfaction to your department to develop the high degree of talent displayed.

Nelson P. Dow
Clinton, South Carolina
July 6, 1970

My daughter and wife, Lynne and Jo, join me in extending to you and your wonderfully fine company at Hunter Hills our warm thanks and deep appreciation for an enchanting evening, last night with Dark of the Moon. What a beautifully haunting and sensitive thing it is!

It seemed to us to be even better than last Summer's excellent production. Sam Dalton is a great preacher, and I suspect he will get even better as the Summer progresses. We can't even bear to think about Ben Harville ever leaving that show. . . he's worth the trip up there, himself.

Congratulations on a great start to a fine new season!

Al Yeomans
Knoxville, Tennessee
June 26, 1970

Thank you on behalf of all of us in Children's International Summer Villages for your generosity in giving us a discount on the Hunter Hills tickets. The youngesters enjoyed Dark of the Moon very much, and I must say I think Hunter Hills is the ideal setting for such a play.

Thanks again for helping to make their visit here a memorable one.

Elizabeth Shrader
Knoxville, Tennessee
August 10, 1971

On behalf of the 35 visiting Japanese Social Studies teachers, we at the Division would like to thank you for an excellent production of Dark of the Moon.

After having discussed the play at length with our Japanese visitors, it was felt that a definite sense of "excitement" had been created by the characters. To create such a feeling among people heretofore unfamiliar with Appalachian history and folklore was, indeed, the true mark of an excellent production.

Nancy McCormack and Susan Forouzesh
Knoxville, Tennessee
September 3, 1974

Ever since that wonderful opening night of South Pacific I have intended writing to tell you how much . . . I enjoyed your splendid production. The direction, the staging, the voices and acting all add up to a delightful show. I kept thinking how many "enchanted evenings" you have given us through the years.

David Harkness
August 5, 1974

APPENDIX VII

RESOLUTION NO. 124

A RESOLUTION EXPRESSING APPRECIATION
TO THE UNIVERSITY OF TENNESSEE AND
HUNTER HILLS THEATRE FOR CONTRIBUTIONS
TO THE COMMUNITY AND URGING ALL CITIZENS
TO SUPPORT HUNTER HILLS THEATRE

WHEREAS, HUNTER HILLS THEATRE, an outdoor theatre located in Gatlinburg was originally constructed for the production of the play Chucky Jack and;

WHEREAS, through the gracious gift of Mr. and Mrs. R. L. Maples, Hunter Hills Theatre was donated to the University of Tennessee in 1965 and;

WHEREAS, since 1966 Hunter Hills Theatre has presented outstanding theatrical productions during the summer seasons for residents and visitors alike, and;

WHEREAS, these productions offer a unique entertaining and cultural experience to those attending and;

WHEREAS, Hunter Hills also provides a valuable learning experience for those participating, and;

WHEREAS, Hunter Hills Theatre should be supported by the businesses and residents of Gatlinburg;

NOW, THEREFORE, BE IT RESOLVED THAT THE CITY OF GATLINBURG:

SECTION 1. That appreciation be expressed to the University of Tennessee and to Hunter Hills Theatre for their outstanding contributions to the Gatlinburg area.

SECTION 2. That the University of Tennessee and Hunter Hills Theatre be encouraged to continue the theatre experience in the Gatlinburg area.

SECTION 3. That all residents and businesses of the Gatlinburg area be encouraged to attend, support, and publicize Hunter Hills Theatre.

SECTION 4. That a copy of this resolution be forwarded to Mr. Fred Fields, Director of Hunter Hills Theatre, and to Dr. Edward Boling, President of the University of Tennessee.

SECTION 5. That this resolution shall take effect immediately upon its passage.

WILLIAM L. MILLS, MAYOR

DATE April 8, 1975

JOE WARD BOOTH, RECORDER

DATE April 8, 1975

VITA

Gary Buttrey was born in Franklin, Tennessee in Williamson County. He grew up in the rural part of the county in Fairview, Tennessee. He attended elementary schools in that city and was graduated from Fairview High School. After graduation he entered Austin Peay State University in Clarksville, Tennessee. He served two years in the United States Army between his second and third year but graduated from Austin Peay after attending four years with a Bachelor's degree in Speech and Theatre and Business Administration.

Mr. Buttrey has worked with a number of organizations in his professional career in theatre. These theatre groups include the Jenny Wiley Summer Music Theatre in Prestonsburg, Kentucky; the Encore Cabaret Theatre, Circle Theatre, Theatre Nashville, and the Barn Dinner Theatre all in Nashville, Tennessee; the Hopkinsville Community Theatre in Hopkinsville, Kentucky; the Fort Campbell Community Theatre, Fort Campbell, Kentucky; and the Fort Hood Community Theatre, Fort Hood, Texas. He has been employed on the entertainment staff of Culvermere in Branchville, New Jersey; the Hope Ashworth Agency in Nashville, Tennessee; and the Casting Company in Memphis, Tennessee.

Mr. Buttrey enrolled in the graduate school at the University of Tennessee in September, 1976. He plans to work in Theatre Management and Administration after graduation.