



INDIANA  
REPERTORY  
THEATRE

# Finding Home: Indiana at 200

a collaboration by  
**writers across the state**  
with songs  
by **Tim Grimm**

October 18 – November 13, 2016  
on the IRT Upperstage

## STUDY GUIDE



edited by Richard J Roberts & Milicent Wright  
with contributions by Janet Allen • Peter Amster

Robert Mark Morgan • Ann Sheffield • Michael Lincoln • Tim Grimm • Jessica Courtney

Indiana Repertory Theatre • 140 West Washington Street • Indianapolis, Indiana 46204  
Janet Allen, Executive Artistic Director • Suzanne Sweeney, Managing Director

[www.irtlive.com](http://www.irtlive.com)

SEASON SPONSOR  
2016-2017



LEAD SUPPORT

**MARGOT L. & ROBERT S. ECCLES**

**ARTS & CULTURE FUND**

a fund of

Central Indiana Community Foundation

ASSOCIATE  
SPONSOR



NATIONAL ENDOWMENT  
FOR THE ARTS



**ART WORKS.**  
arts.gov



**INDIANA ARTS  
COMMISSION**  
MAKING THE ARTS HAPPEN

# ***Finding Home: Indiana at 200***

## **a collaboration by writers across the state with songs by Tim Grimm**

Delve into Indiana’s beloved icons and hidden gems, the celebrated and the scandalous, with a bicentennial collection created by writers from all over the state. Featuring songs by Hoosier singer-songwriter Tim Grimm, this multifaceted look at Indiana’s life and times mixes music and history, comedy and drama, fact and fable.

Student Matinees at 10:00 A.M. on October 23, 26, & 27, and November 1, 2, & 9  
Estimated length: 2 hours, 30 minutes, including one intermission

### **THEMES AND TOPICS**

Changing viewpoints of historic events, race relations, the underground railroad, basketball, the Ku Klux Klan, immigration, historical figures (Madam Walker, W. H. Harrison, Lincoln, Eugene V. Debs), native Americans, Indiana writers (Kurt Vonnegut, James Whitcomb Riley, Gene Stratton-Porter), Indiana songwriters (Hoagy Carmichael, Cole Porter), forgotten figures of history

### **CONTENT ADVISORY**

*Finding Home* is an historical collage that contains dialogue detailing true events in Indiana history, including racial and cultural epithets. Recommended for grades 7-12.

### **STUDY GUIDE CONTENTS**

|                                    |    |
|------------------------------------|----|
| Executive Artistic Director’s Note | 3  |
| Director’s Note                    | 6  |
| The Songs                          | 7  |
| Designer Notes                     | 8  |
| Indiana Historian James H. Madison | 10 |
| Actor-Singer-Songwriter Tim Grimm  | 12 |
| The Writers                        | 14 |
| Who’s Whoosier                     | 18 |
| Pre-Show Questions                 | 24 |
| Discussion Questions               | 24 |
| Writing Prompts                    | 26 |
| Activities                         | 27 |
| Resources                          | 28 |
| The Role of the Audience           | 34 |

***cover art by Kyle Ragsdale***

#### **Education Sales**

Randy Pease • 317-916-4842

[rpease@irtlive.com](mailto:rpease@irtlive.com)

Ann Marie Elliott • 317-916-4841

[aelliott@irtlive.com](mailto:aelliott@irtlive.com)

#### **Outreach Programs**

Milicent Wright • 317-916-4843

[mwright@irtlive.com](mailto:mwright@irtlive.com)

# Finding *Finding Home*

by Janet Allen, Executive Artistic Director

I'm a Hoosier by choice, not by birth, but I have lived the majority of my life here. I have long been fascinated by the ways in which the Hoosier character is unique, how topography and history and migration combine to create a viewpoint that seems born of this place.

*Finding Home: Indiana at 200* started as a dream: how might we explore, theatrically, two centuries of the Hoosier experience? I remember a conversation, some five years ago, with John Herbst, president of the Indiana Historical Society, and James Still, IRT's playwright-in-residence. John urged us to create a Bicentennial event, a new landmark in our Indiana Series: 14 plays (six by James) chronicling Indiana literature and history, exploring what it means to put down roots here.

I knew early on that I wanted our Bicentennial production to contain music. In our diverse and digital world, music transmits emotion and character in ways that seem ineffable and essential to place and feeling. Tim Grimm's combined skills as a singer-songwriter and actor, and his long association with the IRT, made him absolutely the right collaborator. He and his wife, Jan Lucas, who has also graced our stage many times, live on 80 acres in Bartholomew County, where they grow hay, raise animals, and tend a bounteous farm garden, all while making glorious music and theatre. They live many of Indiana's best values of family, land, sustainability, and generosity. Their insights and instincts have been integral to the development of this piece.

Originally, Tim and I, with IRT's dramaturg, Richard Roberts, thought we'd approach a single writer to create this work. Our criteria were simple: someone whose writing life was based in Indiana, who held a keen interest in the questions of place. James Still's other commitments made him unavailable. Perhaps not surprisingly, the other folks we approached were also too busy with their own work to take on a task of this magnitude and, perhaps, folly. Then one day Tim said, casually, "Why don't we ask lots of Indiana writers to contribute pieces?" This idea was a game changer, capturing the essence of what we hadn't quite realized we were after: a mosaic of the many divergent views of a place and its people.



We made lists of Indiana writers we admired. We asked Barbara Shoup, the executive director of the Indiana Writers Center, and Travis DiNicola, then the executive director of Indy Reads, to suggest more writers. We came up with a list of about 40. There is no question that our list was not exhaustive; we could have invited many more.



We were undaunted, even delighted, by the fact that few of the writers had written for the theatre. This project has been a wonderful introduction to some amazing writers: journalists, essayists, fiction writers, screenwriters, poets (we have three Indiana Poets Laureate!), theologians, and yes, even playwrights. So not only the subject matter but the writing styles provide us with an array of perspectives and means of containing story.

In summer 2014, Tim, Richard, and I spent several delightful hours with our friend Jim Madison, the state's preeminent historian (*see page 10*), creating lists of historic moments, people, and places that could provide the writers with inspiration. Some of these we knew about; others were hidden gems that, once Jim shared them, we immediately wanted to put on stage. We also invited the writers to pitch their own ideas.

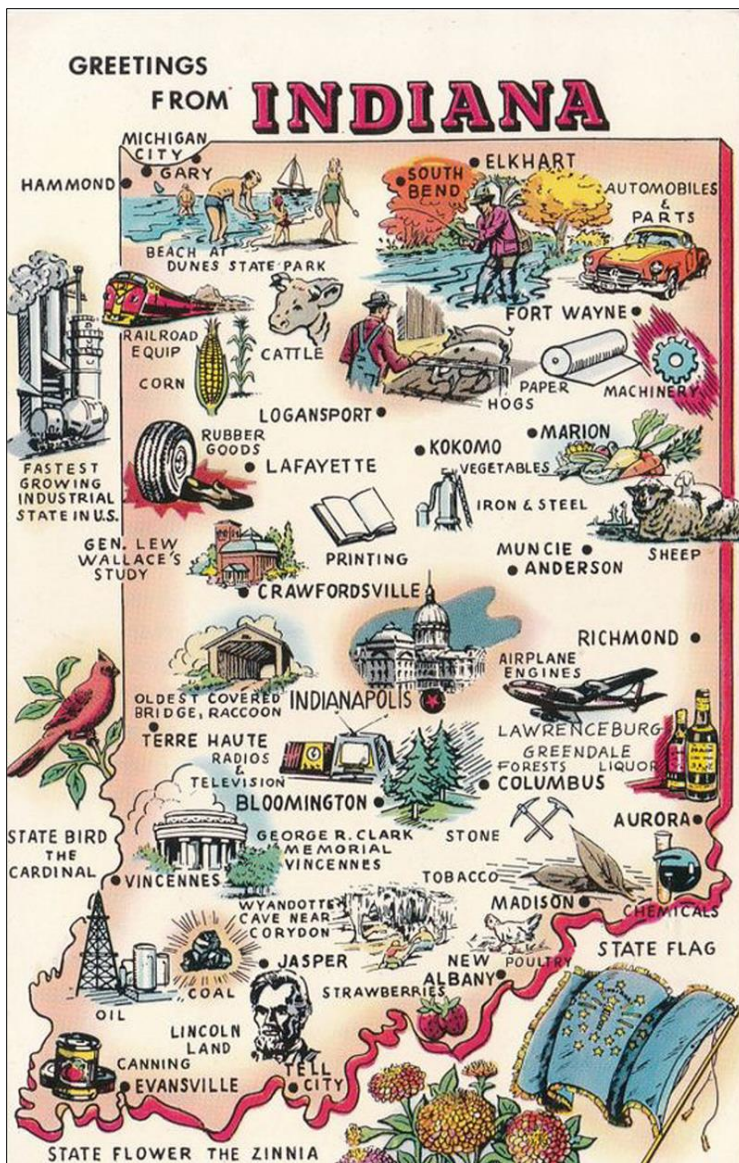
When we compiled the writers' responses, we were astounded by not only the breadth of their ideas, but also their passion and ingenuity. A surprising number were eager to write about the Klan in Indiana. Several wanted to write about socialist Eugene V. Debs. The subject matter ranged wide, and we delighted in some of the lesser known moments that writers brought to the table. We rarely considered what was missing; we were interested in what provoked this diverse group, what they viewed as important or memorable or necessary to explore in this Bicentennial year.

This last year has been about refinement. As with all art making, the path has been circuitous, and dotted with discoveries. We now have 30 writers from all over the state: women, men, African American, Latino, Jewish, Catholic, Quaker, Mennonite. Rural and urban voices. Young and old voices. Indiana natives and Indiana transplants. This isn't a piece with one point of view; rather, its viewpoints are multitudinous, just as people of differing backgrounds, cultures, races, ages, and genders see the world, and their place in it, differently.



About eight months ago we added director Peter Amster to the creative team, a genius at the intersection of vignette, music, and emotional through-line. We've done two workshops with actors to begin to learn the performance dynamics of the pieces. We've edited, rearranged, asked writers to change formats, removed characters, added characters, and rearranged again. We have been blessed with the generosity of funders who are as excited about our endeavor as we are.

Because of that generosity, and the sheer wealth of material, we have created not one but two evenings, dubbed *Blue* and *Gold* after the Indiana state flag. Each evening is a complete experience unto itself; they can be seen in either order or alone. Think of it like going to concerts by your favorite musician and hearing different sets on different nights. Or going to an art museum: if you go to the left, you will see wonderful things; to the right, you will see equally wonderful but different things! We will make it easy for you to come back if you wish; watch for your follow-up email after today's performance. We'd love to share the complete panoply of the writing with you. It's an amazing journey.



Finally, we have collected 13 performers from all over the country and from a variety of racial and cultural backgrounds. They bring broad insights to this diverse work. Eight of them are Hoosiers by birth or choice. All four members of the Grimm Family Band are performing, a gift of scheduling and dedication.

A bounty of post-show discussions will variously feature Jim Madison, Nelson Price (*WICR's Hoosier History Live!*), and many of those 30 writers. We are collaborating with the Indiana Historical Society, Indiana Humanities, and Spirit & Place to expand the circle of discussion. Check our website, [irtlive.com](http://irtlive.com), for more opportunities at libraries and elsewhere. This is a production born of a simple impulse: how can we learn more about our past, through the lens of great artists, in order to better engage with our future. Happy Birthday, Indiana!

# Being Hoosier

by Peter Amster, director

*The Grimm farm, Bartholomew County.  
Photo by Amber Mills.*



I am not a Hoosier. I was born in New York and have lived most of my life in Chicago and Florida and Michigan. I have worked at IRT for more than two decades, directing a show almost every year. And every time I come to Indy, it feels like a homecoming. I consider Indiana Rep my artistic home, because of the wonderful, generous-spirited, validating people who work here, and because the audiences are smart, discerning, adventurous, and appreciative of the enormous financial and personal risk and concerted effort that live theatre requires. So, maybe I'm an *intermittent* Hoosier.

When Janet Allen invited me to direct this exploration of the history and culture of Indiana on the occasion of its 200th birthday, I felt like it was an opportunity to dig deeper, to learn more, about the place I call home for about a month every year. The poems, monologues, scenes, and songs that came pouring in from all over the state offered an extraordinary breadth of information and depth of feeling. There was celebration and condemnation, deep exploration and quick portraiture, high seriousness and high comedy. But mostly there was love—for the place that so many of my friends call home. I have learned much on this journey, about Hoosiers I didn't know (Princess Mishawaka, Rachel Peden, D. C. Stephenson, and Janet Guthrie, to name just a few); and surprising details about Hoosiers I thought I knew (James Dean, John Dillinger, Eugene V. Debs, and James Whitcomb Riley, among many others).

This process has deepened my respect and admiration for my Indiana friends in so many ways. One small way: the origin of the word *Hoosier* is lost in time. There are many conjectures (you will hear some of those in today's show), but nothing definite. That's a mystery and ambiguity that Hoosiers seem to be happy to live with. I admire that. It would drive New Yorkers nuts.



# The Songs of *Finding Home*

|   |   |
|---|---|
| <b>“Ballad of William Henry Harrison”</b> | <b>by Tim Grimm &amp; Jan Lucas</b>     |
| <b>“Cover These Bones”</b>                | <b>by Tim Grimm</b>                     |
| <b>“Deer Lick Creek”</b>                  | <b>by Tim Grimm</b>                     |
| <b>“Ernie Pyle”</b>                       | <b>by Tim Grimm &amp; Jackson Grimm</b> |
| <b>“The 500 Blues”</b>                    | <b>by Tim Grimm &amp; Jan Lucas</b>     |
| <b>“Heart Land”</b>                       | <b>by Tim Grimm</b>                     |
| <b>“Hoosier Cannonball”</b>               | <b>by Tim Grimm</b>                     |
| <b>“Indiana”</b>                          | <b>by Tim Grimm</b>                     |
| <b>“Jag Tanker Stanna”</b>                | <b>by Tim Grimm</b>                     |
| <b>“The Sweet Corn Swing”</b>             | <b>by Jackson Grimm &amp; Jan Lucas</b> |

*(left to right) Jackson Grimm, Jan Lucas, Tim Grimm, Conner Grimm. Photo by Amber Mills.*



# 200 Years in the Making

## **Robert Mark Morgan** Scenic Designer

Attempting to design a set for a show that encompasses 200 years of Indiana history was, at first, a little daunting ... and then became more daunting. With the show comprised of an amalgamation of different Indiana pieces written by different Indiana writers each covering a different time period in Indiana history, the design needs to support all of it and, in a way, represent none of it, all at the same time. We also made a conscious attempt to have the set serve the show in a simple way, providing ourselves with nothing more than what is needed and nothing less than what is necessary. What I hope we've come up with is a rich visual tapestry that represents Indiana and, at the same time, steps back from being a focal point as you walk in the theatre—it's simply the piece of cloth on which these stories are woven together.

## **Ann Sheffield** Costume Designer

The daunting task of covering 200 years of clothing styles for this wide-sweeping production began with trying to locate a common core between the words, the character, and the individual actor. Under the guidance of our director, Peter Amster, I first leaned into the contemporary world to discover a base costume for each actor—one that would complement both the actor's persona and the Indiana landscape. These looks established, Peter and I had lengthy discussions covering every nuance of each scene—trying to anticipate the key ingredients (or garments) that would support and elucidate the story and the role each actor is playing. The challenging nature of this episodic, non-linear story-telling became as much about editing as filling in the blanks. You will note that some of the characters inhabit fully fleshed-out costumes, while with others the look is achieved with more of a gesture—sometimes merely the addition of a cap. We hope we have struck the right chord.

## **Tim Grimm** Original Music

As a born and bred Hoosier who aims to recognize this state's beauty and flaws, I'm thrilled to be working on this production. A good songwriter is an historian, an actor, an editor, a listener, and a director. Having worked in the theatre for most of my life, many of these attributes are (I hope) second nature. People often ask me whether I prefer acting or music? The truth is I love them both, and feel lucky to be able to go back and forth. The theatre is an environment ripe for collaboration, and therein lies the biggest difference. A songwriter's world is rather solitary. *Finding Home* allows me to share skill-sets with an amazing array of artists. I've also been lucky to write some of this material with family band members—and, in a couple of instances, to hand over writing duties to them when I was busy working on something else. It's been very important to me, through these songs, to honor what it means to be human here in Indiana over the past 200 years.



## Michael Lincoln Lighting Designer

A lighting designer usually looks for gestures in the lighting that pull all the other design elements of a production together. In addition to this, the challenge for *Finding Home* is to design a hyper-flexible system that will accommodate two evenings with more than 60 short scenes and songs that may take place anywhere on stage—and make each unique. Fortunately we have a great deal of new equipment purchased for the Upperstage this past summer, including new LED color-changing technology and moving lights. With the aid of this equipment, I'm hoping I can meet the challenge of *Finding Home*!

*Preliminary paint elevation for the stage floor by scenic designer Robert Mark Gordon.*

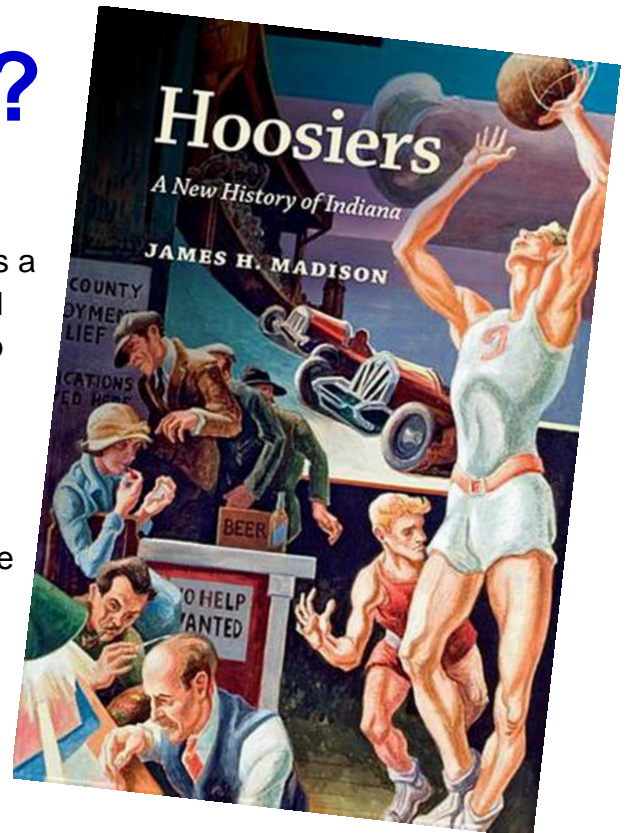


# What's a Hoosier?

by James H. Madison, Author & Historian

We're an interesting people, we Hoosiers. Some think us a simple people, living on a boring, flat land, thinking small thoughts, eating white bread. We should be charitable to such ignorance, since we struggle ourselves to understand who we are. How can we possibly explain ourselves to Californians or New Yorkers?

That's why it's so important that on this IRT stage we see ourselves—whether we are Hoosiers with roots deep in the state, or newcomers from distant places. Song, poetry, and dialogue suggest answers to the question “What's a Hoosier?” Some answers are uplifting, some tragic, some mythical, some even possibly true. Such complexity makes us a fascinating people.



Hoosiers are a people of tradition. Many of us find our home in traditions that give us a sense of belonging to a larger community of like-minded people. Such traditions have always mixed with change. Pioneers did not want to live in cold log cabins, die in childbirth, or travel muddy trails. They wanted change, even as they built traditions. Indiana's greatest pioneer, Abe Lincoln, exemplified that thirst for a different world.

From the Corydon elm tree in 1816 to cornfields, churches, and log cabins, Hoosier pioneers created a way of life they passed on to later generations. They came to value individual freedom. They distrusted government, even as they demanded that government remove Indians, sell the settlers land, and bring democracy.

Over the years, some Hoosiers eagerly sought new ways: pioneers building canals, women seeking the right to vote, African Americans seeking a hotel room in a segregated place, reformers creating consolidated schools, young men tinkering with automobiles. Every generation had innovators pushing to knock down boundaries. Gene Debs challenged basic assumptions about capitalism. So did Madam C. J. Walker. Freethinkers condemned organized religion. Alfred Kinsey questioned notions of gender and sexuality.

Hoosiers could stick to traditions that were outmoded to the point of provincialism. Some waited for the return of 1950s-type manufacturing jobs or the end of daylight savings time. Some thought Indiana's ban on Sunday alcohol sales should stand forever, while the ban on cigarette smoke in restaurants should be rescinded. Some were slow to acknowledge the presence of Hispanics or Muslims. Some waited for another Milan basketball miracle. Some

Hoosier traditions caused tragedy. Our largest shame came in the 1920s, when the Ku Klux Klan marched toward a religion and patriotism that looked backward to times that never were.

Traditions of Hoosier hospitality contain a multitude of contradiction and myth. Most regrettable are divisions by race, gender, ethnicity, and sexuality. Indiana's tradition of racial segregation is particularly fierce. Segregation may have allowed the flowering of Indiana Avenue music and Crispus Attucks High School, but there was always the darkness of separate *and* unequal.

Always there was change, relentless and nearly impossible to predict. Who at the state's centennial in 1916 could have imagined Japanese auto factories sprouting in Indiana cornfields? Who could have imagined Hoosier kids playing soccer when everyone knew hands and feet were meant for basketball? Who could have imagined pedestrian and bike trails on unused railroad beds? Who, a century ago, could have imagined restaurants serving food from Latin America or Asia? Even so, pork tenderloin sandwiches have endured, a secular Hoosier communion wafer, with the breaded pork ranging far beyond the bun.

By the late twentieth century, more Hoosiers challenged Indiana's traditions and asserted the necessity for more rapid response to a changing world. Some said we needed to expect more of our government. Indiana's tradition of small government has meant, for example, that many twenty-first century children haven't had a level playing field when it comes to infant mortality, education, or job possibilities. Taxes have remained low, and so sometimes have government services. Private philanthropy has flourished, but is it enough? The natural environment has suffered too with hesitancy to employ government power to regulate pollution. What would Gene Stratton-Porter think of us, delaying so long what she knew must be?

Hoosiers have often made smart choices in responding to change. They created the most abundant cornfields in the world, the most productive manufacturing assembly lines, the best basketball teams, and, in our 100th year, the nation's greatest state parks. They also once claimed that only white men should vote, that the Ku Klux Klan was a great Christian reform movement, and that canals were a better investment than railroads.

Times have changed. Log cabins and spinning wheels are gone. So is much of the agrarian Indiana celebrated in James Whitcomb Riley's poetry, T. C. Steele's landscapes, and the state song, "On the Banks of the Wabash." Such magical marks of the past persist in memory, scattering through the winds of change. More than most Americans, Hoosiers are blessed to hear voices that came before, the kinds of voices you will hear on this IRT stage. These stories help us to live in dialogues of past, present, future. They help us find our Indiana homes.

*James H. Madison is the Thomas and Kathryn Miller Professor Emeritus of History at Indiana University Bloomington. Parts of this essay are adapted from his book Hoosiers: A New History of Indiana (2014), which served as the inspiration for a four-part documentary series, Hoosiers: The Story of Indiana, produced by WFYI for Indiana PBS stations.*



## Tim Grimm: Actor-Singer-Songwriter

*Tim Grimm has acted in more than a dozen shows at the IRT, including God of Carnage, Interpreting William, Art, Dinner with Friends, State of the Union, Amber Waves, and An Almost Holy Picture. He has created and performed original music in To Kill a Mockingbird, Inherit the Wind, and The Grapes of Wrath, and he wrote music for He Held Me Grand and Amber Waves. Tim's songs are featured in Finding Home, and he performs in the show with his wife, Jan Lucas, and their sons, Jackson and Connor Grimm.*

### Which came first for you, music or acting?

I got started in acting in sixth grade in Mrs. Roling's class at McKinley Elementary School in Columbus, Indiana. She believed in the educational power of reading aloud—literature, history. Some of those pieces were sort of dramatic, and I got the bug. I did the usual shows in middle school and high school, and then at Earlham College I minored in theatre and did a lot of plays. I went through the M.F.A. program at Michigan, moved to Chicago, and did theatre work for a couple of years.

Then I landed the pilot for the TV version of *Steel Magnolias*. Even though it never went to series, the pilot itself was a pretty visible project because of the cast: Elaine Stritch, Polly Bergen, Cindy Williams, Sally Kirkland—and who's this young guy? That got me an agent. Then right before I moved to LA, Jan and I met. We had sort of brushed against each other in the Chicago acting scene, then we shot a Kellogg's cereal commercial together. We had a long-distance relationship for about a year, and then Jan moved out there.



### What were your best Hollywood experiences?

Working for two full seasons on *Reasonable Doubts* with Marlee Matlin and Mark Harmon was a highlight. As an actor in LA, to be able to work for two solid years on something is pretty remarkable. And both Mark and Marlee are highly professional people who take their work seriously. You show up, you do the work, you respect each other—and that was a good lesson for me, because that was early in my time in LA.

In terms of film it's hard to beat *Clear and Present Danger*. I had eleven weeks on that movie, which is a lot. Multiple locations, Mexico, around the States. It was a treat. And it's sort of an honor to work with Harrison Ford. He was a gentleman. He doesn't want to be in the spotlight all the time. He does his work, pursues his craft—at the highest level—and then he goes home and has a real life.

### **What brought you back to Indiana?**

We had purchased the land that we live on now. We just loved the setting, and it was near my parents, very near where I grew up. In the summertime, when things get pretty quiet in LA, we would come back to Indiana and stay on the farm. When the kids got to be school age, we got this notion, why not reverse our time? If we moved back here to Indiana for the school year, the kids could go to school here in southern Indiana, and we would be in this remarkable setting in the country, and we could spend part of our down time in LA. That was at least the idea when we first moved.

In LA, as an actor, you spend so much of your time and energy looking for the next job. It's a busy place to live. We got to Indiana, and I had more time on my hands, so every summer I'd put on my hat and be a hay farmer. I was able to spend more time on the property that we still love and cherish. But over the last few years, I'm traveling so much more with music, both in the states and in Europe—plus, ideally, one or two plays a year—so the time I'm able to spend on the land is significantly diminished.

### **How did music become a major force in your life?**

I played the guitar a bit in high school, but I really didn't get serious with it until much later. It was triggered by moving back to Indiana, and really coming back home in a sense. I was trying to make a connection with my past, remembering time with my grandfather on his farm when I was a kid. I had this romantic notion when we moved back to the land that I would look to the wisdom of the elders around me, these old retired farm couples who kept a neat and tidy place, and had a love and a reverence for the place where they lived. The ideas were knocking on my doorstep, bouncing around in my brain, things that I had to get out, and it seemed like a good form for me to pick up the guitar and basically tell stories through song. And that led me to start to write, to find a voice.

### **What does your ongoing connection with the IRT mean to you?**

When we first moved back here, I had a lot of people in LA questioning me. Because I left when I was working—I didn't leave because I couldn't find work. And people would say, what the hell are you doing? The IRT became a real outlet for me to continue to pursue my craft. There was a slogan at the theatre at that time, "Great Theatre Made in Indiana." As a Hoosier born and raised, that made me proud. And as Jan and I continued to work here, it really became in my heart an artistic home. To have a place like IRT, here—not literally at our back door, it's a 45-minute commute—but to have that working environment here, not only the physical place but all the great people ... it's huge.

# The Writers



## **DEBORAH ASANTE**

*storyteller;  
artistic director, Asante Children's Theatre*

### **INDIANA AVENUE**

"My contribution holds remnants of a piece commissioned years ago by Storytelling Arts of Indiana. It fascinates me to explore the past and examine the repercussions it has on our lives today."

## **BENNETT AYRES**

*playwright & museum educator*

### **UNDERGROUND RAILROAD**

"We're drawn to George DeBaptiste just as we're drawn to fictional heroes like Bilbo Baggins or Guy Montag: underdogs facing down invincible foes because they must. In DeBaptiste's case, it actually happened in our world. And in our state."

## **ANDREW BLACK**

*Indianapolis-based playwright  
(M.F.A., Ohio University);  
playwriting teacher  
at the Indiana Writers Center*

### **COLE PORTER**

"I admire Cole Porter's creative brilliance. His real-life struggle to integrate his sexual identity into his sense of self helped inspire this short play."

## **JENNIFER BLACKMER**

*Ball State University theatre professor;  
winner of the PEN/Laura Pels Award  
for Emerging American Playwright*

### **ELI LILLY & GEORGE H. A. CLOWES**

"I love exploring issues of science and technology in the theatre, so I connected quickly with two of Indiana's pioneering forces in science and medicine."

## **RAY E. BOOMHOWER**

*Indiana historian, editor, & biographer*

### **LEW WALLACE**

"For the past thirty years I have written about notable people from Indiana, and could find no one better to represent the Hoosier ideal than the state's own Renaissance man, Lew Wallace—soldier, diplomat, lawyer, politician, and author."

## **MAURICE BROADDUS**

*urban fantasy author  
(The Knights of Breton Court trilogy)  
and editor (Dark Faith  
and Streets of Shadows)*

### **JOHN FREEMAN**

"In the shadow of the Black Lives Matter movement, I see John Freeman's story playing out time and time again on so many levels even today."



**DAN CARPENTER**

*freelance writer;  
former Indianapolis Star columnist*

**JAMES WHITCOMB RILEY****EUGENE V. DEBS****YOUNG ABE LINCOLN**

“Learning that the Hoosier Poet and the workers’ champion were drinking buddies proved irresistible. So did this anecdote about our greatest president’s first oratorical triumph.”

**CATHY DAY**

*Ball State University  
professor of creative writing*

**STRIKE STEW**

“Once upon a time, Indiana was a mecca for working-class people like my family. I submitted this piece because I wanted to add a common Hoosier woman’s experience into our state’s history.”

**ANNE GARCÍA-ROMERO**

*playwright, theatre studies scholar,  
& assistant professor of theatre  
at University of Notre Dame*

**PRINCESS MISHAWAKA**

“I’m bicultural. My work often explores the intersection of Latino and Anglo worlds. So I was drawn to the bridge between Native American and Anglo cultures in Princess Mishawaka’s life.”

**LUCRECIA GUERRERO**

*teacher of creative writing;  
author of Chasing Shadows & Tree of Sighs*

**ALBION FELLOWS BACON**

“Bacon was a social reformer, known for her work improving housing standards in Indiana. I was drawn to her compassion for those less fortunate than herself.”

**PHILIP GULLEY**

*Quaker pastor, writer*

**HOOSIER IDENTITY**

“Being a Quaker pastor doesn’t pay much, so I write to earn a living—and because the thought of working for someone else fills me with dread. I’m a lifelong Hoosier who contemplates moving far, far away every time the state legislature meets.”

**BRUCE HETRICK**

*IUPUI public relations professor*

**DEER LICK CREEK MASSACRE**

“When I moved to Pendleton, I chanced upon a simple stone marker in Falls Park. It says, ‘Three white men were hung here in 1825 for killing Indians.’ I had to know more, and discovered this race-based, first-in-the-nation, justice-for-all story.”

**TOM HORAN**

*playwright-in-residence, Phoenix Theatre;  
sound designer;*

*Ball State University theatre professor*

**JANET GUTHRIE****DIANA OF THE DUNES**

“I often write about historical subjects in my plays and leapt at the chance to tackle some local lore.”

**DAVID HOPPE**

*writer, editor, playwright*

**JOHN DILLINGER**

“This monologue is drawn from a complete play, *Dillinger*. I’m fascinated by the weird ways celebrity affects us. In a short time, John Dillinger arguably became America’s first multi-media star—a character whose image trumped his life of crime.”

**ANGELA JACKSON-BROWN**

Ball State University  
English Department professor & writer

**FLOSSIE BAILEY**

“I was a child when I first heard the song ‘Strange Fruit,’ so when I had the opportunity to write about the incident that inspired that song, I knew I had to take it”

**KAREN KOVACIK**

*Indiana Poet Laureate 2012-2013;*  
*professor of English at IUPUI*

**HOAGY CARMICHAEL**

“It really struck me how the Jazz Age in Indiana coincided with the rise of the Klan. While not without racism, jazz promoted interactions between whites and blacks even as so many other arenas—schools, churches, unions, workplaces—maintained a strict color line.”

**NORBERT KRAPP**

*Indiana Poet Laureate 2008-2010*

**BACK IN INDIANA**

“Living in the East and visiting Indiana, I observed how different places affect character and attitude. After retiring here, I wrote this poem about returning home; you can see the last section in a stained-glass window at the Indianapolis Airport, Gate A20.”

**SARAH LAYDEN**

*novelist; lecturer of English at IUPUI;*  
*former sports & education reporter*

**RYAN WHITE**

**THE INDIANAPOLIS CLOWNS**

“Memory and how it’s shaped fascinates me, and Ryan White is embedded in my memory of growing up. I knew little about the Clowns, but wanted to learn, to remember them.”

**JIM LEONARD**

*playwright & television writer-producer*

**COMEDY OF ERRS**

“I wrote this short play in New Harmony, where it’s easy to walk around and think. That helps clear my head, and gives me a stronger sense of what the story is rather than just staring at words on the page.”

**JAN LUCAS**

*actor, musician, writer*

**WILLIAM HENRY HARRISON**

“I am, in fact, a descendant of William Henry Harrison, and I have visited Grouseland, his home in Vincennes. It was a natural fit to write about him, and I had great fun imagining a conversation I might have with him.”

**MICHAEL MARTONE**

*author of more than a dozen books;*  
*professor of writing*

*at the University of Alabama*

**ALFRED KINSEY**

“I grew up in Fort Wayne. My story ‘Alfred Kinsey, Alone after an Interview, Dreams of Indiana’ is from my first book, *Alive and Dead in Indiana*. It is my meditation on homesickness.”

**SUSAN NEVILLE**

*Butler University professor & fiction writer*

**MADGE OBERHOLTZER**

**MAY WRIGHT SEWALL**

“I have long been fascinated by the role of women in history. The similarities between the rise of Klan Grand Dragon D. C. Stephenson and the rise of fascist dictatorships in Europe, in the same era, make Madge’s story even more resonant.”

**ANGELO PIZZO***film writer, producer, director***INTEGRATING IU BASKETBALL**

“From age 5 to 10 every day after school I went to watch the IU basketball team practice. I wanted to capture the essence of both my passion and the thorny relationship between race and basketball in our state’s past.”

**DONNA L. REYNOLDS***communications consultant & writer***KU KLUX KLAN**

“In re-imagining an old family story, I was intrigued with society’s ongoing struggles to welcome and accept the ‘other,’ and individuals’ efforts to peacefully reconcile differences, whether in a marriage, a state, or a country.”

**SCOTT RUSSELL SANDERS**

*author of more than twenty books  
of fiction & nonfiction, including  
Hunting for Hope & Divine Animal*

**RACHEL PEDEN**

“An emeritus professor of English at IU, I have spent my adult life in Monroe County, where Rachel Peden wrote insightfully about life and land.”

**SANDY EISENBERG SASSO***rabbi emerita,**Congregation Beth-El Zedeck;*

*director, Religion, Spirituality, and the Arts  
(Butler & CTS); adult & children’s author*

**SHAPIRO’S KOSHER FOODS**

“Max and Anne Shapiro were members of Beth-El Zedeck. Our family often ate at their restaurant. When I learned how Louis Shapiro responded to the Klan, I knew I had to write that story.”

**JAMES STILL***IRT playwright-in-residence***JAMES DEAN****WILLIAM CONNER****PRINCESS MISHAWAKA**

“I’m drawn to history’s enigmas and mysteries. Writing about the unexplainable is humbling. For me, history isn’t exotic, it’s stuff that happened to people who were, in their own personal ways, trying to figure out how to live in the messy worlds they were born in.”

**KURT VONNEGUT***legendary author**born & raised in Indianapolis***FROM CAT’S CRADLE (1963)**

“I don’t know what it is about Hoosiers. But wherever you go there is always a Hoosier doing something very important there.”

**SHARI WAGNER***Indiana Poet Laureate 2016-2017**author of The Harmonist at Nightfall:**Poems of Indiana***MADAM C. J. WALKER****TIPPECANOE BATTLEFIELD****GENE STRATTON-PORTER****DIANA OF THE DUNES**

“I’m currently writing a book of poems in the voices of people from Indiana history whose passions give them a mythic dimension.”

**DAN WAKEFIELD***best-selling author of Going All the Way,**set in Indianapolis in 1954***BASKETBALL MEMOIR**

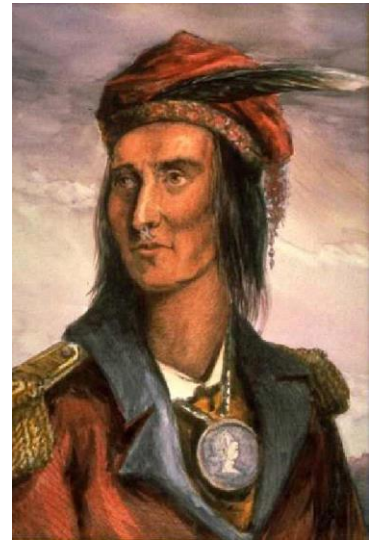
“I got my start writing about basketball for the Shortridge *Daily Echo*, which made up for being too slow to make the team. I write memoir, movies, TV, journalism, spirituality—but it all began with Indiana basketball.”



# Who's Whoosier?

*Some of the historic figures you will hear about in Finding Indiana:*

**TECUMSEH** (1768-1813) was a Shawnee leader who founded a large tribal confederacy with a vision of establishing an independent Native American nation east of the Mississippi. During the War of 1812, Tecumseh's confederacy allied with the British and helped in the capture of Fort Detroit. He was killed in the Battle of the Thames. With his death, his confederation disintegrated, and the Native Americans were forced continually west. ⇒



**WILLIAM HENRY HARRISON** (1773-1841) served in the U.S. Army before being appointed governor of the new Indiana Territory (1801-1812). He was a primary figure in the negotiation of numerous treaties that removed Native Americans from the Midwest. After earning the nickname Old Tippecanoe, he fought in the War of 1812 and defeated Tecumseh. In 1841 he took office as president, but he became ill and died after only 32 days in office.

**TENSKWATAWA, KNOWN AS THE PROPHET** (1775-1836), lacked the athletic and fighting abilities of his brother Tecumseh, and developed depression and alcoholism. He preached that to drive white settlers away, Native Americans needed to give up white ways (including guns and alcohol) and cease fighting among themselves. He built Prophetstown and developed a number of followers, but he never fully recovered from his loss in the battle of Tippecanoe.

**WILLIAM CONNER** (1777-1855) was a white trader who settled among the Delaware tribe along the White River. In 1818 he helped negotiate a treaty forcing the Delaware (including his own wife, Mekinges, and their six children) to move west of the Mississippi River. He served in the Indiana General Assembly and had numerous businesses. His home is now Conner Prairie Interactive History Park.

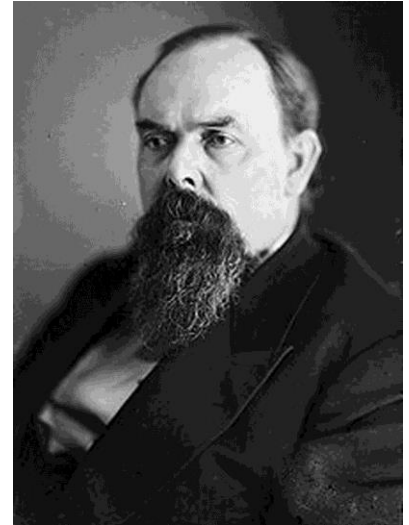
**MISHAWAKA** (1786-1818) was the daughter of Shawnee Chief Elkhart. Legend has it that Princess Mishawaka fell in love with a white fur trader, known to us only as Dead Shot. She rejected the advances of Potawatomi Chief Grey Wolf, causing a war between the Shawnee and Potawatomi. Gray Wolf stabbed Mishawaka during the battle, and Dead Shot killed him. Mishawaka recovered and married Dead Shot. The city of Mishawaka is named for her.

**JOHN FREEMAN** (1807–?) was a free black man, a landowner with his own restaurant, the wealthiest African American in Marion County. In 1853, Freeman was arrested under the Fugitive Slave Law and forced to prove his own identity. After nine weeks in jail, he was eventually found to be a free man and was released, but his finances were significantly damaged. At the start of the Civil War, Freeman moved to Canada with his family.

**ABRAHAM LINCOLN** (1809-1865) was born in Kentucky but lived in Spencer County, Indiana, from age 7 to 21. He educated himself, borrowing and studying books. After moving with his family to Illinois, he became a lawyer. He was elected to the U.S. House of Representatives in 1846 and was later elected president in 1860, leading the Union during the Civil War. Lincoln was assassinated by John Wilkes Booth in 1865 at Ford's Theatre.

**GEORGE DeBAPTISTE** (1815-1875) was a free black man in Madison, Indiana, involved with various anti-slavery movements, including the Underground Railroad. He was the personal valet to Governor William Henry Harrison, and he accompanied Harrison to the White House during his brief time as president. In 1846, DeBaptiste moved to Detroit, where he established a free black community and purchased a steamship to transport runaway slaves to Canada.

**OLIVER MORTON** (1826-1877) resigned from the pro-slavery Democratic Party to help found Indiana's Republican Party in the 1850s. As governor of Indiana during the Civil War, he was a strong supporter of Lincoln and the Union. He worked tirelessly to ensure that soldiers were properly equipped and outfitted. He later became a U.S. Senator and supported numerous bills designed to reform the former Southern Confederacy. ⇒



**LEW WALLACE** (1827-1905) served in various local militias before becoming a lawyer. During the Civil War he commanded the Indiana National Guard, the Indiana Guard Reserve, and the Indiana Naval Militia, and served as a colonel for the Union Army. He was later governor of the New Mexico Territory. He is best remembered as the author of *Ben-Hur: A Tale of the Christ*, published in 1880, the best-selling novel of the 19th century.



⇐ **MAY WRIGHT SEWALL** (1844-1920) was principal of the Indianapolis Girls' Classical School. She chaired the executive committee of the National Woman Suffrage Association and was a founder and president of the International Council of Women. She founded several civic organizations, including the Art Association of Indianapolis (now the Indianapolis Museum of Art), the Indianapolis Propylaeum, and the Indianapolis Women's Club.

**JAMES WHICOMB RILEY** (1849-1916) was nationally famous for his poems written in the "Hoosier dialect." America's most beloved poet during his lifetime, he toured the nation, captivating audiences with his performances of his own works. Despite wealth and fame, he struggled with depression and alcoholism. He wrote more than a thousand poems, including "The Old Swimmin' Hole," "Little Orphant Annie," and "The Raggedy Man."



⇐ **EUGENE V. DEBS** (1855-1926) founded the American Railway Union and was deeply involved with the Pullman Strike, one of the largest strikes in American history. He later founded the Industrial Workers of the World. He ran for president several times as a socialist, becoming the face of the Socialist Party across America. He spent three years in prison for urging people to resist the military draft. In 1924, he was nominated for the Nobel Peace Prize.

**GENE STRATTON-PORTER** (1863-1924) wrote about and photographed the Limberlost Swamp near Geneva, Indiana. Her work appeared regularly in nature magazines; she had a column in *McCall's*. She published twelve novels (including *A Girl of the Limberlost*), nature studies, poetry, and children's books—more than ten million copies total. She later became one of the first women to form a movie studio, filming ⇒ adaptations of her own novels.



**ALBION FELLOWS BACON** (1865–1933) worked to better housing conditions in Evansville, organizing a Flower Mission Group, an Anti-Tuberculosis League, and a Working Girl's Association. She attended every session of the Indiana General Assembly from 1909 to 1917, lobbying for statewide housing reform laws. Largely because of her efforts, the legislature passed housing reform laws in 1909, 1913, and 1917.

**MADAM C. J. WALKER** (1867-1919) was the first in her family to be born free. Widowed at 20, she worked as a washer woman, eventually developing a line of hair care products for African American women. She trained a corps of women to sell her products door to door, giving them the opportunity to earn their own living. She moved her business to Indianapolis in 1910. She was one of the first American women to be a self-made millionaire.

**GEORGE H. A. CLOWES** (1877-1958) was born in England and moved to the United States to work in cancer research. In 1919, he became a research associate for Eli Lilly and Company; he was soon named research director. After the discovery of insulin in 1921, he was responsible for its mass production. In his career, he directed research that developed protamine insulin, liver extract, hypnotic drugs, local anesthetics, and antiseptics.

**ALICE MABLE GRAY, KNOWN AS DIANA OF THE DUNES** (1881-1925), graduated from the University of Chicago with highest honors. She moved to the Indiana Dunes in 1915, hoping to write and live a simpler life. After she was seen swimming nude in Lake Michigan, newspapers began calling her Diana of the Dunes, describing her as a “water nymph” and a “bronze goddess.” Her ghost is still said to haunt the shores of the Indiana Dunes.



**ELI LILLY** (1885-1977), grandson of Lilly founder Colonel Eli Lilly, was head of the company's economic department before becoming president. During his time at the company, he pushed Lilly to develop new mass production techniques and helped develop insulin and penicillin as products. Under his guidance, the company brought revolutionary changes to the pharmaceutical industry. With his father and brother he established the Lilly Endowment.

**FABURN DEFRANTZ** (1885-1964) was executive secretary of Indianapolis's Senate Avenue YMCA, developing it into one of the most prominent segregated YMCAs in the nation. He worked to desegregate Indianapolis schools as well as giving still-segregated black schools full membership in the Indiana High School Athletic Association. He successfully advocated for Bill Garret to become the first African American basketball player at Indiana University.

**COLE PORTER** (1891-1964) was born and raised in Peru, Indiana. Although he was gay, he had a happy marriage with wealthy socialite Linda Thomas. He wrote dozens of classic American songs for such Broadway hits as *Anything Goes*, *Kiss Me, Kate*, and *Can-Can*, as well as popular musical movies such as *The Gay Divorcee*, *Silk Stockings*, and *High Society*. After a devastating riding accident, he spent the second half of his life on crutches.



**D. C. STEPHENSON** (1891-1966) was the Grand Dragon (state leader) of the Indiana Ku Klux Klan from 1923 to 1925, when approximately one third of all white males in Indiana were Klan members. He was also the head of Klan recruiting for other states. In 1925, Stephenson was convicted for the rape and murder of Madge Oberholtzer. The scandal destroyed the Klan's moral image, and national membership dropped from five million to a few thousand.

**ALFRED KINSEY** (1894-1956) taught a course on marriage and the family at Indiana University. He began to collect sexual histories from a cross section of society, and in 1947 he founded the Institute of Sex Research. A year later, he published *Sexual Behavior in the Human Male*, followed by *Sexual Behavior in the Human Female*. Today, his work continues at the Kinsey Institute for Research in Sex, Gender, and Reproduction in Bloomington.



← **KATHERINE "FLOSSIE" BAILEY** (1895-1952) established a local chapter of the NAACP in 1918 in Marion, Indiana. In 1930, when Thomas Shipp and Abram Smith were lynched in Marion, Bailey fought to have the mob leaders indicted. Although ultimately none were ever convicted or punished, Bailey successfully lobbied the Indiana General Assembly to enact stricter anti-lynching laws in 1931.

**MADGE OBERHOLTZER** (1896-1925) met D. C. Stephenson, Grand Dragon of the Ku Klux Klan in Indiana, in January 1925. They dated briefly. Two months later, on a train to Chicago, he raped her repeatedly and bit her all over her body. The next morning she took poison. Before she died, she signed a sworn statement detailing Stephenson's actions, destroying his reputation and severely diminishing the Klan's position in society and politics.

**HOAGY CARMICHAEL** (1899-1981) was born in Bloomington and played jazz to earn money for law school at Indiana University. Eventually he devoted his life to writing music. Some of his best known songs include "Stardust," "Georgia on My Mind," "The Nearness of You," and "Heart and Soul." He was also a character actor in a number of classic films, including *To Have and Have Not* and *The Best Years of Our Lives*.

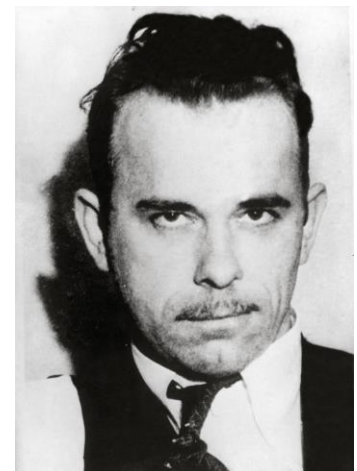


← **ERNIE PYLE** (1900-1945) was the nation's first aviation columnist; during the Depression he was a roving correspondent, writing about rural towns and their inhabitants. During World War II, his syndicated column ran in more than 300 newspapers nationwide. He won the Pulitzer Prize in 1944 for his spare, poignant accounts of infantry soldiers from a first-person perspective. He was killed in combat in Japan just days before the war ended.

**RACHEL PEDEN** (1901-1975) was a journalist before she and her husband bought a repossessed farm. At first, she hated it, disliking the old house and the idea of becoming a farm wife in the middle of her career. Eventually, however, she came to love it, and she became a popular farm columnist. She wrote three books (*Rural Free; The Land, the People; and Speak to the Earth*), focusing on farm life and living sustainably.

**HERMAN B WELLS** (1902-2000) became president of Indiana University in 1937, at the time the nation's youngest state university president. Over the next 25 years he led IU from a local college to a world-class institution, desegregating the school, supporting academic freedom, and tripling the size of the student body, as well as serving on numerous national boards and panels. After retiring in 1962, IU's board of trustees appointed him chancellor for life.

**JOHN DILLINGER** (1903-1934) was convicted of robbery in 1924 and given the maximum sentence, despite having no previous criminal record. When he was finally paroled in 1933 he formed the Dillinger Gang, raiding police stations for ammunition and then robbing banks. By June 1934, he was declared Public Enemy No. 1 by the FBI. A month later, while walking out of a movie theatre, he was shot and killed by federal agents. ⇒



**BRANCH McCracken** (1908-1970) played basketball at Indiana University, graduating as the Big 10's career scoring record holder. He played professionally with John Wooden and coached at Ball State University before returning to IU as coach for 23 seasons, winning 364 of 538 games (.677). He led the IU team to two NCAA championships, in 1940 and 1953. The basketball court at IU's Assembly Hall is named in his honor.

**KURT VONNEGUT, JR.** (1922-2007) was born and raised in Indianapolis. His morbidly comical works include novels (*Cat's Cradle*; *God Bless You, Mr. Rosewater*; *Slaughterhouse-Five*; *Breakfast of Champions*), short stories ("EPICAC," "Harrison Bergeron," "Welcome to the Monkey House"), plays (*Happy Birthday, Wanda June*), and non-fiction (*Fates Worse Than Death*, *A Man without a Country*).

**BILL GARRETT** (1929-1974) led Shelbyville High School to the Indiana state championship and was named Indiana Mr. Basketball in 1947. He was the first African American to play on the IU basketball team and the first to regularly start on a Big Ten team. As a senior he was named an All-American and became the third black player ever drafted by the NBA. As head coach at Crispus Attucks High School, he led the team to a state title in 1959. ⇒



**JAMES DEAN** (1931-1955) lived with relatives from age 9 to 18 in Fairmount, Indiana, after his mother's death. He studied acting at UCLA and under Lee Strasberg at the Actors Studio. He appeared on live TV and on Broadway, but he is best known for his movies *East of Eden*, *Rebel without a Cause*, and *Giant*. In 1955, on the way to a racing event, he collided with another car and was killed.

**JANET GUTHRIE** (born 1938) graduated from the University of Michigan with a degree in physics. She began her career as an aerospace engineer, but began to compete in racing events as a hobby. By 1972, she had left her day job and begun racing full time. In 1977, she became the first woman to compete in the Indy 500 and the first in the Daytona 500. She later competed in two more Indy 500 races, finishing as high as ninth place.

**RYAN WHITE** (1971-1990) contracted the HIV virus from his hemophilia treatment and developed AIDS at the age of 13. He was forbidden to return to his school in Russiaville. During the resulting legal battle, he frequently appeared in the media, quickly became one of the earliest known figures in the AIDS crisis. He continued to be a spokesperson for HIV/AIDS until his death, months before the \$2-billion Ryan White CARE Act was passed.



## Pre-Show Discussion Questions

Spanish philosopher Jorge Santayana (1863-1952) said, “Those who cannot remember the past are condemned to repeat it.” What does this statement mean? What is history? Why do we study it? What can we learn about our current world by studying the past? How do we determine which of today’s current events might, in time, become historically significant?

*Finding Home* is a play that focuses on the significance of place. Discuss the town or city where your school is located. How is it different from other places where students have lived or visited? How is it similar? What makes it unique? Think politically, economically, culturally, emotionally. Discuss the same questions about the state of Indiana compared to other states. Then discuss the same questions about the United States compared to other nations.

Have your students make a list of Indiana people, places, and events with which they are familiar. What stories or people would you expect to see in a play celebrating Indiana’s bicentennial? Who or what would you hope to hear about? After seeing the play, look back at your list. What did the show include that you weren’t expecting? What was not in the show that you missed?

Ask the students to share their family backgrounds. When did their families first move to Indiana? What first brought them to Indiana? In what other parts of the state do they have relatives?

What does it mean to be a Hoosier? (*This could also be a topic for a brief essay.*)

## Post-Show Discussion Questions

What did you learn from the play about Indiana that you did not know before? What surprised you? What moved you? What Indiana stories did you expect to see that you didn’t?

Although the play covers many different areas of Indiana’s history, the various pieces are not arranged in chronological order. What connections did you make between various stories as the play progressed?

The stories in the play and the performers in the cast represent a wide range of ethnicities, ages, and backgrounds. How did this diversity correspond with the image of Indiana in your mind? What have you heard people from other parts of the nation say about Indiana? How accurate do you think that view is? Why?

*Finding Home* is an anthology of scenes, monologues, poems, and songs written by 30 different writers in a variety of styles, focused on a wide range of people and events from different eras of history. How did the production elements—scenery, costumes, lighting, sound, and staging—enhance the stories? How did they help to clarify the transitions between stories? Were you ever confused? If so, what clues helped you to figure out what was going on?

Several sections of the play deal with interactions between white settlers and Native Americans. In what ways do the issues raised in those scenes remain relevant today, both locally and nationally? How do those issues relate to concerns about immigration today?

Several sections of the play deal with various issues around the historic practices of slavery and Jim Crow. How does the history of slavery still affect our nation and our state today? More than 150 years after the end of slavery in the United States, and more than 50 years after the Civil Rights Act of 1964, why are race relations in this country still so challenging?

What does the element of music add to the production? How do the songs function similarly to the scenes in terms of storytelling? How are they different? What qualities of mood, tone, and emotion does music bring to a theatrical moment that words alone cannot provide? What might be sacrificed by turning a scene into a song? What might be gained?

Did you have a favorite performer in the play? What made his or her work stand out for you? How does a production like this showcase an actor's skills in different ways from a more conventional play?

What ideas or images did the play's scenery suggest to you? How did the architectural elements of the set's main wall—doors, windows, porch—evoke a feeling of Indiana? How were those various elements used in the staging to suggest other places, images, or times? How did the various collage elements in the large letters relate to the various scenes in the play? How did they suggest aspects of Indiana that were not otherwise found in the play?

What parts of the play gave you the strongest emotional reaction? Why? How does experiencing a dramatic portrayal of history on stage differ from reading about it in a book or watching a documentary film?

A single play, or even two plays, cannot fully capture 200 years of Indiana history. What people or events were not included in *Finding Home* that you missed or expected? What people or events in the play might you have left out in favor of others? Why?

Where do you see Indiana going in the next 200 years? Consider from social, political, national, and global perspectives.

# Writing Prompts

Many of the characters in *Finding Home* are actual historic figures from Indiana's history. Select one of the people from the list on pages 18-24. Or choose someone from the following list of famous Hoosiers not featured in the play, including:

|                   |                  |                 |                     |
|-------------------|------------------|-----------------|---------------------|
| Benjamin Harrison | Wendell Wilkie   | George Rapp     | Bobby Knight        |
| Jim Nabors        | Booth Tarkington | Carole Lombard  | Theodore Dreiser    |
| Michael Jackson   | Jean Shepherd    | David Letterman | Garfield, the Cat   |
| Levi Coffin       | T. C. Steele     | John Mellencamp | George Rogers Clark |
| Wes Montgomery    | Jane Pauley      | John Wooden     | Orville Redenbacher |
| Babyface          | Bill Blass       | Twyla Tharp     | Robert Indiana      |

Research his or her life, and write a brief biography, a poem, or a short story.

Scott Carter, executive producer of HBO's *Real Time with Bill Maher*, recently wrote a play called *The Gospel According to Thomas Jefferson, Charles Dickens, and Count Leo Tolstoy: Discord*, about a conversation between those three historic figures, who lived in different times and places and never actually met. Choose two Indiana people from the list above or on pages 18-24 who lived in different times and could never have met, and write a scene for them together. To make sure your scene has an interesting conflict, choose two characters who would have opposing points of view on the same subject from different historic points of view. Remember, one of your characters may know something about the character in his or her past, while the other character probably knows nothing about the character in his or her future.

Choose an Indiana historical figure from the list above or on pages 18-24. What was that person's chief aim in life, the idea or issue he or she fought for? Write a newspaper editorial from that person's point of view, trying to persuade readers to support his or her cause.

Write a review of *Finding Home: Indiana at 200*. What moments made an impression on you? How did the actors' performances not only bring the text to life but add layers of meaning? How did the elements of scenery, costumes, lighting, and sound help to tell the story? What ideas or themes did the play make you think about? How did it make you feel? To share your reviews with others, send to: [education.irt@gmail.com](mailto:education.irt@gmail.com)

Many of the pieces in the play highlight major figures. Write about an unsung hero who has had an impact on your community or our state. If you need ideas, visit local monuments, go online, or research Indiana firsts. Many news stations feature unsung heroes.

Write about what makes you the most proud of being from Indiana and what disturbs you most about our state.



# Activities

As with any piece of literature, plays contain words that are not part of our everyday vocabulary. In an effort to increase both your students' reading and spoken vocabulary, have them review the meanings of these words found in *Finding Home*.

|         |                 |         |             |          |          |
|---------|-----------------|---------|-------------|----------|----------|
| farrier | hyperglycemic   | hominid | fen         | moraine  | sedition |
| pawpaw  | persimmon       | typhoid | annexation  | Jim Crow | Dada     |
| fauna   | artesian spring | cistern | consumption | tenement | molt     |

As a class, research the history of your town or city. Who founded it? Who or what is it named for? Divide the class into groups for economy, culture, education, demographics, etc. Create a bulletin board that shows a timeline of events in your area with information about changes to the community across history. Perhaps the various categories can be color coded to show how particular aspects have developed over time.

Have your students collect oral histories from older relatives, neighbors, or community leaders. Find a quiet spot and audio record your conversation. Ask them questions about their childhood, career, friends, and relations. Ask them to recall stories that were told to them by their parents and grandparents. Ask them to discuss how life was different in the past from today. Ask them to discuss how their town, their home, their business, their church, their school was different in the past than it is today. How are they the same? Ask what they like and don't like about being a Hoosier. Who do they think is the person who has had the greatest impact on our state?

Ask each student to select a novel or short story of his or her choice by an Indiana author. Ask students to identify one section of text from the book that includes both dialogue and descriptive prose. Then, have them translate that section into a dramatic script. Encourage them to capture as much of the prose as they are able through theatrical means—either as additional dialogue, stage directions (such as lighting or scenery), movement, music, or any other means they select. Finally, have students read their scenes aloud for one another and discuss their challenges and the choices they made.

Have your musically inclined students write a song about a figure from Indiana history or an aspect of life that makes Indiana unique. It might be a story song, like many of Tim Grimm's songs in *Finding Home*, or it might be a list song, such as Cole Porter often wrote, that offers a variety of aspects of a single topic.

The bicentennial celebrates Indiana's 200th year of statehood, but the territory that we call Indiana is much older than that. As a class, research the original people and nations who lived in Indiana before it was a state. Make a presentation to another class in your school.

Make a bicentennial quilt depicting things that you celebrate about living in Indiana. This quilt does not need to be made from fabric; it can be crafted of any material, such as paper, paint, mixed media, etc. You can choose other themes or topics for your Indiana quilt.

Invite a writer to your classroom to talk about his or her writing process. Ask: What do you like writing about? What Indiana subjects have you written about? What genres/styles do you write in?

# Resources

## Books

### Statewide

*Hoosiers: A New History of Indiana*

by James H. Madison

*Hoosiers and the American Story*

by James H. Madison & Lee Ann Sandweiss

*The Indiana Book of Quotes* by Fred D. Caviner

*Amazing Tales from Indiana* by Fred D. Caviner

*More Amazing Tales from Indiana* by Fred D. Caviner

*Indiana at 200: A Celebration of the Hoosier State* edited by Lisa Hendrickson

*Peopling Indiana: The Ethnic Experience* edited by Robert M Taylor & Connie A. McBirney

*The Indiana Book of Records, Firsts, and Fascinating Facts* by Fred D. Caviner

*Where We Live: Essays about Indiana* edited by David Hoppe

*Indiana Blacks in the Twentieth Century*

by Emma Lou Thornbrough, edited by Lana Ruegamer

*The Negro in Indiana before 1900: A Study of a Minority* by Emma Lou Thornbrough

*Free Black Communities and the Underground Railroad: The Geography of Resistance*

by Cheryl Janifer LaRoche

*Kurt Vonnegut Letters* edited by Dan Wakefield

*Pride & Protest: The Novel in Indiana* by Jeanette Vanausdall

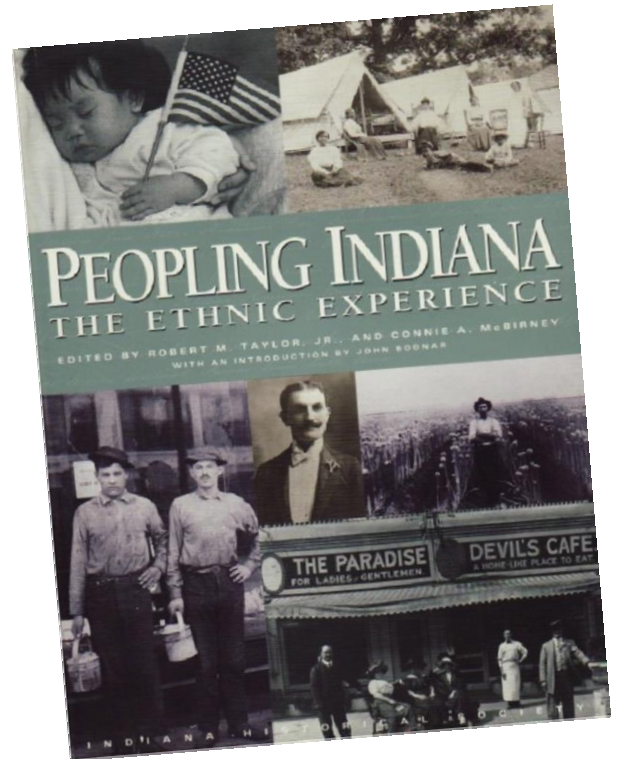
*From Ben-Hur to Sister Carrie: Remembering the Lives and Works of Five Indiana Authors*

by Barbara Olenyk Morrow

*A History of Indiana Literature* by Arthur W. Shumaker

*A Pictorial History of Indiana* by Dwight W. Hoover

*Hoosiers: the Fabulous Basketball Life of Indiana* by Phillip M. House



## Poetry & Fiction

*The Harmonist at Nightfall: Poems of Indiana*  
by Shari Wagner

*Continuum* by Mari Evans

*The Essential Etheridge Knight* by Etheridge Knight

*The Magnificent Ambersons* by Booth Tarkington

*The Gentleman from Indiana* by Booth Tarkington

*Girl of the Limberlost* by Gene Stratton-Porter

*In God We Trust—All Others Pay Cash* by Jean Shepard

*Ben-Hur: A Tale of the Christ* by Lew Wallace

*Slaughterhouse-Five* by Kurt Vonnegut

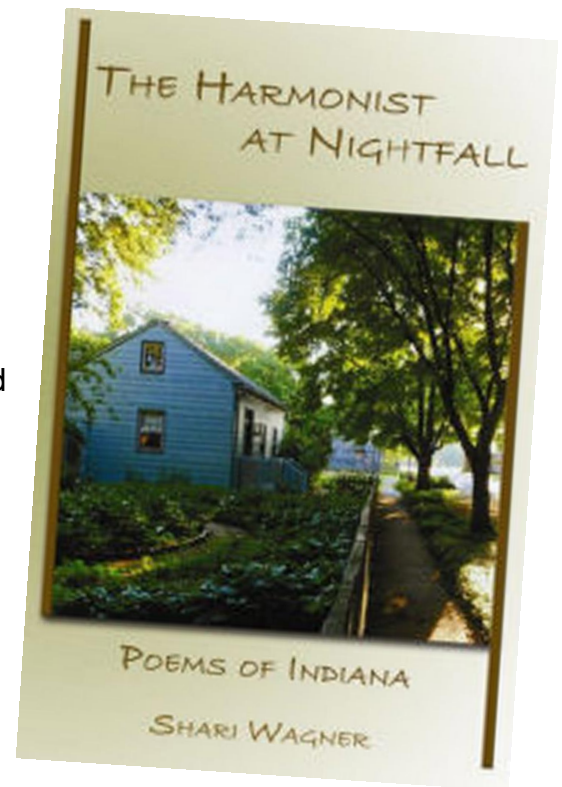
*Going all the Way* by Dan Wakefield

*Raintree County* by Russ Lockridge

*Follow the River* by James Alexander Thom

*The Hoosier Schoolmaster* by Edward Eggleston

*Sister Carrie* by Theodore Dreiser



## History

*The Encyclopedia of Indianapolis* edited by David J. Bodenhamer & Robert G. Barrows

*Murder in Their Hearts: The Fall Creek Massacre* by David Thomas Murphy

*Polite Protest: The Political Economy of Race in Indianapolis, 1920-1970* by Richard B. Pierce

*Barnstorming to Heaven: Syd Pollock and His Great Black Teams* by Alan J. Pollock

*On a Wing and a Prayer: The Aviation Columns of Ernie Pyle*  
edited by Mike Harden and Evelyn Hobson

*The Gods of Prophetstown* by Adam Jortner

*Some Are Called Clowns: A Season with the Last of the Great Barnstorming Baseball Teams*  
by Bill Heward

*Beauty for Ashes* by Albion Fellows Bacon

*Ernie Pyle's War: America's Eyewitness to World War II* by James Tobin

*Citizen Klansmen: The Ku Klux Klan in Indiana, 1921-1928* by Leonard J. Moore

*Grand Dragon: D.C. Stephenson and the Ku Klux Klan in Indiana* by M. William Lutholtz

*Mr. Jefferson's Hammer: William Henry Harrison and the Origins of American Indian Policy*  
by Robert M. Owens

*Rural Free: A Farmwife's Almanac of Country Living* by Rachel Peden

*The Land, The People* by Rachel Peden

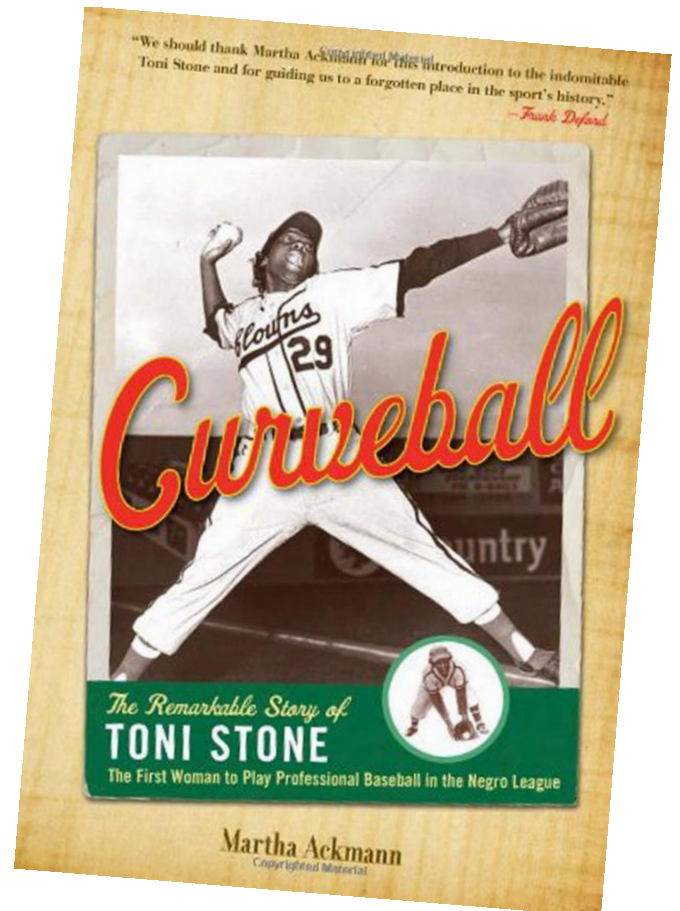
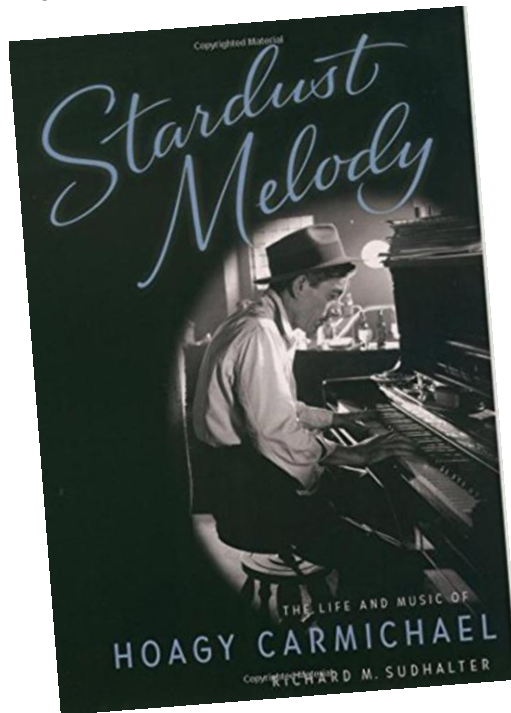
*Mac's Boys: Branch McCracken and the Legendary 1953 Hurryin' Hoosiers* by Jason Hiner

*The Shawnees and the War for America* by Colin G. Calloway

*A Lynching in the Heartland: Race and Memory in America* by James H. Madison

*Our Town: A Heartland Lynching, a Haunted Town, and the Hidden History of White America*  
by Cynthia Carr





## Biography

*Diana of the Dunes: The True Story of Alice Gray*

by Janet Zenke Edwards

*Tecumseh: A Life* by John Sudger

*Hank Aaron: A Biography* by Charlie Vascellaro

*William Henry Harrison—His Life and Times* by James A. Green

*Curveball: The Remarkable Story of Toni Stone* by Martha Ackmann

*Fighting for Equality: A Life of May Wright Sewall* by Ray E. Boomhower

*Ernie Pyle in England* by Ernie Pyle

*The Shawnee Prophet* by R. David Edmunds

*William Henry Harrison* by Gail Collins

*Cole Porter: A Biography* by William McBrien

*Stardust Melody: The Life and Music of Hoagy Carmichael* by Richard M. Sudhalter

*Eugene V. Debs: Citizen and Socialist* by Nick Salvatore

*Albion Fellows Bacon: America's Municipal Housekeeper* by Robert G. Barrows

*On Her Own Ground: The Life and Times of Madam C. J. Walker* by A'Lelia Bundles

*John Dillinger: The Life and Death of America's First Celebrity Criminal* by Dary Matera

*Ryan White: My Own Story* by Ryan White

*James Dean: The Biography* by Val Holley

*Alfred C. Kinsey: A Life* by James H. Jones

*Kinsey: Public and Private* by Bill Condon

*Herman B Wells: The Promise of the American University* by James Capshew

*Eli Lilly: A Life, 1885-1977* by James H. Madison

*Lew Wallace: An Autobiography* by Lew Wallace

*The Lady of the Limberlost: The Life and Letters of Gene Stratton-Porter*

by Jeannette (Porter) Meehan

# Films

## Movies Set in Indiana

(most were filmed elsewhere)

*Knute Rockney, All American* (1940)

*Remember the Night* (1940)

*The Magnificent Ambersons* (1942)

*Friendly Persuasion* (1956)

*Raintree County* (1957)

*Some Came Running* (1958—filmed in Madison)

*Close Encounters of the Third Kind* (1977)

*Breaking Away* (1979—filmed in Bloomington)

*A Christmas Story* (1983)

*Hoosiers* (1986—filmed in various Indiana locations)

*A Girl Named Sooner* (1988—filmed in Vevavay)

*Rudy* (1993—filmed at Notre Dame in South Bend)

*Going All the Way* (1997—filmed in Indianapolis)

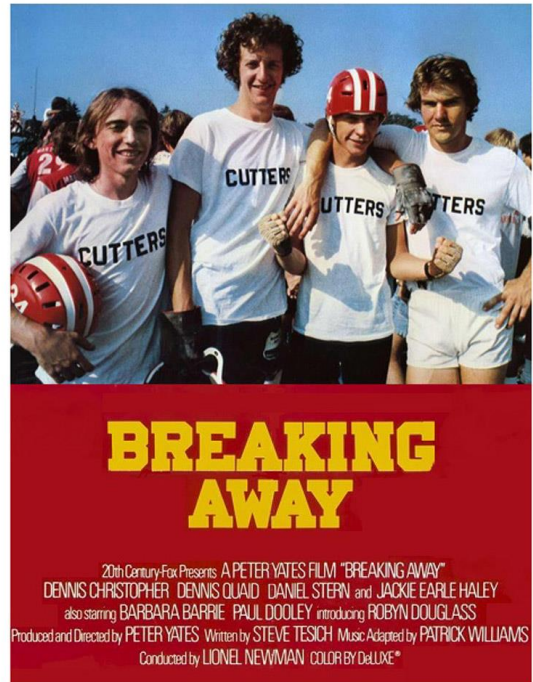
*Public Enemies* (2009)

## Movies Filmed in Indiana

*Brian's Song* (1971—filmed in Rensselaer)

*Eight Men Out* (1988—filmed in Indianapolis & Evansville)

*A League of Their Own* (1992—filmed in Evansville & Huntingburg)



# Television

*Hoosiers: The Story of Indiana* (2016)

watch at <http://www.wfyi.org/programs/hoosiers>

## TV Series Set in Indiana

*The Middle*

*Parks and Recreation*

*Stranger Things*

*The Jeff Foxworthy Show*

*Eerie, Indiana*

*One Day at a Time*

*American Crime*

*Close to Home*

*Unbreakable Kimmy Schmidt*

*Garfield and Friends*

# On Line

<https://visitindiana.com>

Indiana's Official Travel Planning Source

<http://www.indianahistory.org>

Indiana Historical Society

<http://www.indianamuseum.org>

Indiana State Museum

<http://www.in.gov/library/>

Indiana State Library

<http://www.vonnegutlibrary.org>

Kurt Vonnegut Memorial Library

<http://www.coleporter.org>

Cole Wide Web

<http://www.dlib.indiana.edu/collections/hoagy/>

The Hoagy Carmichael Collection at IU

<http://www.history.com/topics/us-states/indiana>

the Indiana page at History.com

<http://www.in.gov/ibc/>

Indiana Bicentennial Celebration 2016

<http://www.connerprairie.org/>

Conner Prairie

<http://visitnewharmony.com>

Visit New Harmony

<http://www.hoosierhistorylive.org>

Hoosier History Live!

*Connor Grimm at the family farm.  
Photo by Amber Mills*





<http://nlbm.mlblogs.com/2013/10/16/the-indianapolis-clowns-baseballs-entertainers/comment-page-1/>

the Indianapolis Clowns page at MLB.com

<http://webapp1.dlib.indiana.edu/inauthors/welcome.do;jsessionid=0EB537D67939958F04F240F3F6FFE5CE>

Indiana Authors and Their Books

<http://www.artsmartindiana.org/resources/ugrr.php>

[https://en.wikipedia.org/wiki/Underground\\_Railroad\\_in\\_Indiana](https://en.wikipedia.org/wiki/Underground_Railroad_in_Indiana)

<http://www.in.gov/dnr/historic/4120.htm>

Indiana Underground Railroad

[https://www.facebook.com/robertssettlement/about/?entry\\_point=page\\_nav\\_about\\_item&tab=overview](https://www.facebook.com/robertssettlement/about/?entry_point=page_nav_about_item&tab=overview)

Roberts Settlement

<http://www.freetownvillage.org/Freetown/Welcome.html>

Freetown Village

<https://www.indianapolismotorspeedway.com/at-the-track/museum>

Indianapolis Motor Speedway Museum



*The company of Finding Home: Indiana at 200 on the partially painted set. Photo by Amber Mills.*

# The Role of the Audience



You, the audience are one of the most important parts of any performance. Experiencing the theatre is a group activity shared not only with the actors, but also with the people sitting around you. Your attention and participation help the actors perform better, and allow the rest of the audience to enjoy the show. Here are a few simple tips to help make each theatre experience enjoyable for everyone:

Leave mp3 players, cameras, mobile phones, and other distracting and noise-making electronic devices at home.

You may think texting is private, but the light and the motion are very annoying to those around you and on stage. Do not text during the performance.

Food and drink must stay in the lobby.

The house lights dimming and going out signal the audience to get quiet and settle in your seats: the play is about to begin.

Don't talk with your neighbors during the play. It distracts people around you and the actors on stage. Even if you think they can't hear you, they can.

Never throw anything onto the stage. People could be injured.

Remain in your seat during the play. Use the restroom before or after the show.

Focus all your attention on the play to best enjoy the experience. Listen closely to the dialogue and sound effects, and look at the scenery, lights, and costumes. These elements all help to tell the story.

Get involved in the story. Laugh, cry, sigh, gasp—whatever the story draws from you. The more emotionally involved you are, the more you will enjoy the play.

Remain at your seat and applaud during the curtain call because this is part of the performance too. It gives you a chance to recognize a job well done and the actors a moment to thank you for your attention.