



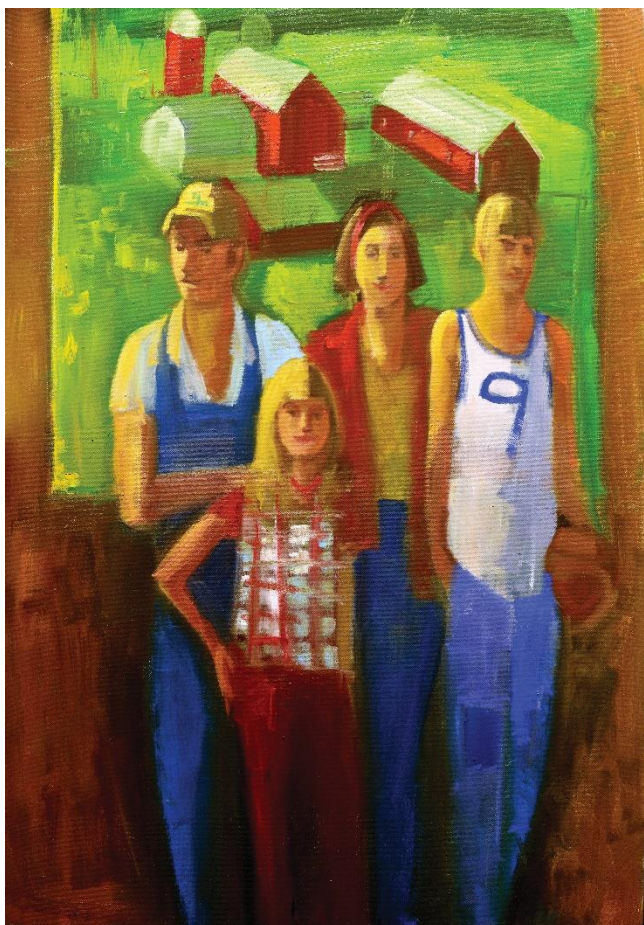
INDIANA
REPERTORY
THEATRE

Amber Waves

by James Still

March 12 –
April 7, 2019

on the Upperstage



STUDY GUIDE

edited by Richard J Roberts, Resident Dramaturg
with contributions by Janet Allen • James Still
Tim Grimm • Narelle Sissons • Theresa Squire
Randy Pease

Indiana Repertory Theatre
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Indianapolis, Indiana 46204
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AMBER WAVES

BY JAMES STILL

Hard times mean hard decisions as an Indiana family faces the prospect of losing their farm. Mike and Penny are struggling to make ends meet, and their children, Deb and Scott, are trying to be included in the fight to keep their way of life. This small-town tale returns by popular demand, featuring music by Tim Grimm and Jason Wilbur, with generous helpings of courage, love, and humor. Written by IRT playwright-in-residence James Still, *Amber Waves* shows us an insider's view of daily life on a farm, and the sacrifices that are made to keep it.

STUDENT MATINEES 10:00 AM on April 9, 10, 11, 16, 17, & 18, 2019

ESTIMATED LENGTH Approximately 2 hours

AGE RANGE Recommended for grades 7-12

CONTENT ADVISORY

Amber Waves is a family drama that contains some adult situations. A script preview is available upon request.

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COVER ART BY KYLE RAGSDALE

ABOUT THE PLAY

Amber Waves celebrates the courage of an Indiana family struggling to keep their farm and to maintain their way of life. When drought threatens to ruin their crops and prices plummet, the Olsons are in danger of losing their farm. The impact of these circumstances on Mike and Penny Olson and their two teenage children, Scott and Deb, shapes the plot of the play.

Understanding farming as a way of life is a key to understanding *Amber Waves*. As farmers, the Olsons feel a strong bond with the land on which they make their living. Mike Olson states, “It ain’t just land.... It’s a member of the family.” The Olsons’ land is a strong part of their heritage. This land and the farming of it is as much a part of their identity as religion or ethnicity might be to another family; it shapes their perception of the world.

America’s farmers are struggling now more than ever before, with falling income and increasing debt. According to the U.S. Department of Agriculture, farm income has been cut nearly in half, from a 2013 high of more than \$120 billion to \$63 billion in 2017. In addition, slightly more than half of all farm households now lose money on their farming operations each year. Income from corn production is expected to decline for the fifth consecutive year, down \$300 million from 2016. At the same time, expenses are surging and debt is rising. This year, farm debt is forecast to increase by 5.2%, while farm assets will decline by 1.1%. Hi-tech machinery depreciates at a rate faster than farmers can pay off the loans that bought them. When weather conditions are good, American farmers produce more food than the market will bear, and they are not able to sell it competitively; when weather conditions are bad, farmers with large loans (taken out to buy more land or better equipment) can suffer significant economic loss.

Many farmers can’t afford to sell out and simply move into the city to find a job. Many owe more money to banks than they could make by selling off their land (its appreciated value would incur large tax bills), equipment, even the houses their families have lived in for generations. So they would emerge from their farms with more debt than they could ever expect to pay off. The alternative is to declare bankruptcy, but the result, in the worlds of one farmer, is “I’m going to hurt forever if I go through bankruptcy and people that I do business with—our neighbors and friends—would have to take a loss because of me. You know, that will stay with me forever. I know it will.”

With increased financial challenges in rural communities comes increased incidence of depression, suicide, spouse or child abuse, and chronic fatigue. Many families go without insurance in order to make ends meet. Many families re-label “essentials” such as glasses, shoes, sleep, or even heat or electricity as “nonessentials.” Among many farm families, beliefs about the rewards of hard work have been challenged by continuing economic stress. Such a shattering of basic life assumptions leaves families with a strong sense of vulnerability: not only about how to get through the next week or the next year, but about what kind of life will be left for the next generation of farmers—their children.

RETURNING TO THE FARM

BY JANET ALLEN, EXECUTIVE ARTISTIC DIRECTOR

When we produced *Amber Waves* in 2000, we were introducing our audiences to our new playwright-in-residence, James Still, with a play he revised for us from a one act he had written on commission from the Kennedy Center. The play, which captures James's voice as a small town Kansas native, whose grandparents and great-grandparents farmed, also captured something intrinsic to many Midwestern natives' experience: the importance of agrarian and small town values and lifestyle.

Now, 19 years later, James has again revised this play, which ostensibly launched our Indiana Series, in which we have produced 19 works that focus on Midwestern and Indiana themes, biography, and historic moment. Of these, James has written seven, making him, in many ways, the voice of this series. *Amber Waves* coalesces many of the exploratory themes of the Indiana Series. It is multigenerational in the best sense, in that it tells stories of three generations and their changing relationships to farming life. It is diverse, in that it tells stories of white and black farm families. It is both heartbreaking and hopeful in its movement into the fears of this family, as well as their best hopes for the future for themselves and for their way of life. It reminds many of us where we came from.

Among the gifts of the first production was a musical score created by Tim Grimm and Jason Wilbur, recorded for the show, which became a CD. For many, that score became the anthems by which we lived, reviving memories of the production as well as connecting many of us to our love of the Midwest character and landscape. For our 2019 production, we're delighted that Tim Grimm will play this music live onstage, along with some new music created specifically for this production. Joining him is another remarkable musician, West Virginia native Rachel Eddy, whose expertise in string instruments in the folk genre has brought her many exciting opportunities in Europe and the United States. This duo will expand and deepen our experience of the play in remarkable ways.

A stanza from one of Tim's songs expresses much of the evocative nature of the play:

Take my hand, come walk with me
And I will show you these things I've seen
And I will give you all that I know
There are some things in your blood
and in your bones
And we will walk where there are no streets
Where the sky and the valley meet
These amber waves



Many things have changed about farming life since we produced the play almost 20 years ago. There are still many political issues of industrial/corporate farming, farm subsidies, land values, etc. But there are many things to be hopeful for: there is a new generation of farmers coming up who are committed to providing organically grown crops and ethically raised animals, and who are leading a movement to farm in an environmentally responsible way. So the conversation of the play expands and goes forth—as will our conversations following our experience of this deeply Midwestern play.

PERSPECTIVES

BY LISA ROTHE, DIRECTOR

“Ancient poetry and mythology suggest, at least, that husbandry was once a sacred art; but it is pursued with irreverent haste and heedlessness by us, our object being to have large farms and large crops merely. We have no festival, nor procession, nor ceremony, not excepting our cattle-shows and so-called Thanksgivings, by which the farmer expresses a sense of the sacredness of his calling, or is reminded of its sacred origin.”

—Henry David Thoreau, “*The Bean Field*,” *Walden*

“Why do farmers farm, given their economic adversities on top of the many frustrations and difficulties normal to farming? And always the answer is: ‘Love. They must do it for love.’ Farmers farm for the love of farming. They love to watch and nurture the growth of plants. They love to live in the presence of animals. They love to work outdoors. They love the weather, maybe even when it is making them miserable. They love to live where they work and to work where they live. They love the measure of independence that farm life can still provide.”

— Wendell Berry, author, activist, & farmer

“Black people have a history in regenerative agriculture that is not circumscribed by slavery, share cropping, and tenant farming. We have tens of thousands of years of history innovating and coming up with dignified solutions to solving hunger in our communities without destroying the planet.... There is so much to love about being a farmer. Today I am in love with the opportunity to be close to the source of all wisdom, which I believe is the living Earth. And by having contact with the soil, there’s abundant communication that comes from the Earth about how we can best live in human community.”

—Leah Penniman, farmer, activist, & author of the new book
Farming While Black: Soul Fire Farm’s Practical Guide to Liberation on the Land

“There were no clouds, the sun was going down in a limpid, gold-washed sky. Just as the lower edge of the red disk rested on the high fields against the horizon, a great black figure suddenly appeared on the face of the sun. We sprang to our feet, straining our eyes toward it. In a moment, we realized what it was. On some upland farm, a plough had been left standing in the field. The sun was sinking just behind it. Magnified across the distance by the horizontal light, it stood out against the sun, was exactly contained within the circle of the disk; the handles, the tongue, the share—black against the molten red. There it was, heroic in size, a picture writing on the sun.”

— Willa Cather, *My Ántonia*

“I just found it so infuriating that the media had sort of lost interest in the farm crisis...I think I was hungry to see myself or see someone that I recognized. I’ve always been interested in the poetry of ordinary people, that there is a rhythm and a cadence and a use of imagery that is very specific to the Midwest that I find beautiful and as poetic as someone else would find Shakespeare.”

— James Still, playwright

RETURNING HOME

BY JAMES STILL, DIRECTOR

A long time ago I ran away from home. In many ways, *Amber Waves* has been one of the ways I've never forgotten where I come from.

The writer Willa Cather wrote many of her novels that were set in the Midwest while she was living in New York. Mark Twain wrote his novels set on the Mississippi while living in Connecticut. I first wrote *Amber Waves* while living in New York in a fifth-floor walk-up apartment in Hell's Kitchen in the same room where my roommate was watching TV, listening to the radio, and talking on the phone. Somehow with the help of my Walkman—remember the Walkman?—I kept my headphones on and my head down. I would type with my eyes closed because the unrelenting and beautiful landscape of the Midwest was profoundly alive inside me.

The play was set in my native Kansas; when the IRT produced it in 2000, I wrote a version set in Indiana. For this current IRT production, I've reimagined the play again—this time from my home in Los Angeles. I affectionately call it *Amber Waves 3.0*. Much has happened in the world since I first wrote the play, but one thing that hasn't changed is that family farms continue to disappear, and with them a way of life disappears as well.

Photos by Amber Mills of the Grimm family farm outside Columbus, Indiana.



Two events I want to share with you. The first is the loss of my own family's farm. My grandparents, in their mid-eighties, had finally decided to sell the family farm in Kansas and move into the nearest town. The auction was like all the auctions that happen on summer weekends throughout the Midwest. Strangers, old friends, and family members sift through a lifetime of mementos.



The highest bidder takes home things that I grew up with: a stereoscope, my grandmother's wedding dress, an old Case tractor ... the house. My great-grandparents homesteaded that house. My grandparents moved into that house on their wedding day and lived there for more than 60 years. My father was born in that house. I grew up going to that house, to that farm, playing in the fields of 80 acres in Eastern Kansas.

Flash forward to just a couple years ago: I was visiting my dad in Kansas and we decided to make the 90-minute drive just to see what had happened to the old farm. I wondered who might live there now, if they had found my handprints in the cement sidewalk leading up to the house. Was there still the comforting smell of my grandma's cherry pies baking in the oven? When we approached the old place, something was different, disorienting. My dad and I fell silent. The entire place had been razed. The barn and chicken coop and garage—everything was gone. And the house was gone. The only thing I recognized was the remains of the old circle driveway and the water hydrant that was still in the front yard.

We didn't get out of the car. People driving by would have no idea that this was once the place where a family thrived. They would have no idea that once there was a little boy who spent long summer days playing in the hayloft or watching my grandma make her prize-winning quilts or riding my grandpa's horse. People would have no idea that this little boy grew up to be a writer and wrote a play called *Amber Waves* which at its heart is meant to honor generations of farmers, a way of life that continues to disappear, and how the relationship to land is both holy and practical.

I've come to understand that writing this play has been one way of returning—spiritually and emotionally—to a place where sunsets seemed to last longer, where generations of a family were carved into the land like rings of a tree, and where ordinary hard-working people spoke a kind of poetry that is all their own. It is a poetry everyone understands. It's the poetry of place and family, it's the poetry that helps us remember what home means. *Amber Waves* is part of me, it goes with me wherever I go. I hope it might become part of you as well.

FARM MUSIC

BY TIM GRIMM, CO-COMPOSER & MUSICIAN



Twenty years ago, Jason Wilber and I began to work on songs for James Still's *Amber Waves*. My wife, Jan Lucas, and I were to play the farm couple, Mike and Penny. In most ways neither of those tasks were a stretch. I spent many summers on my Grandfather's farm in northern Indiana, working with both him and my youngest uncle, Jim. He was the one brother Grimm who "stayed with the farm" while three others became lawyers and my father chose to become a schoolteacher. I learned about the weather and how farmers have an almost symbiotic relationship with its vagaries and blessings. I learned about hard physical work: the heat, the sweat, the fatigue. I learned a different lesson about the importance of family: that attitude and willingness to pitch in for friends and neighbors at the drop of a hat and the blowing in of a storm.

Jan and I together experienced the best parts of this rural farm life when we moved back "home" from the West Coast when our boys were young. We looked to the wisdom of the surrounding older farm couples, and my romantic vision of the small family farm blossomed. James made our job easy, these songs we wrote, because the play itself is rich with elemental stories of the rural human condition and its relationship with the land—framed in the elegance of the four seasons and the tapestry of multiple generations.

"Amber Waves," the title song, was the first song I wrote for the play. I wanted a song that could almost serve as an anthem, that distilled and spun the essence of James's script. I wanted the song to be filled with hope and reverence and hardship, because that is the landscape of the play. I wanted to be able to come back to the melody during the evening, to find both its minor version and its more exuberant state.

Twenty year later we find ourselves now.... I have asked multi-instrumentalist Rachel Eddy, to join me in creating the sonic landscape of *Amber Waves*. Rachel is a master of the fiddle and the banjo and likely will pick up another instrument or two in the evening. She comes from the old-time music tradition of Appalachia. It's a tradition based on community—where everyone plays together, learning tunes that are passed down, and the notion of "performance" is almost frowned upon. On one hand, it seems very simple; on the other it is richly complex. I know I'll learn some things from Rachel. I came up in folk music, steeped in the history of the troubadour: the writer of songs about "folks," songs about the human condition and pretty much anything we love and are willing to fight for in this world. Together, Rachel and I will create the musical landscape of the farm, its inhabitants, and the seasons that they move through.

When I listen back to the songs that Jason and I wrote 20 years ago, it's like sitting down with an old friend: you know them, and you trust they'll be true. As I write this, I'm thinking there may be a new song or two in the mix. We'll see as we dive into the creative process. In these past 20 years, I've found myself forever straddling the line between theatre and music, and I love these opportunities of blending and bending the two together. At the core, what I do is about storytelling. It always has been.

40 ACRES

NARELLE SISSONS SCENIC DESIGNER

My process started with a design trip to Indiana. I was struck by the Midwest countryside which opened up James Still's play for me in a deeply visual way. We visited a farmhouse and barns, walked through woods, and then went to meet a local farmer. I was struck by the light that crept through the gaps in the leaning barn planks, the isolated pieces of farm equipment laying at rest between seasons, the sounds of the animals and birds. The large open skies reminded me of the challenge between people and nature. With this, I went back home to continue the process of designing. My instincts told me that the audience should be immersed in the world of the play, that the space needed to be flexible, and that we were going to want glimpses of sky at times. I started with a large barn-like structure over the audience, but it felt too literal. I then took the planking and created a flexible and abstract environment instead. Once I had the feel of the story, it was important to use the same language to create the locations James describes. The abstract nature of the set design creates a place for his beautiful story to live; it reminds me of generations of farmers and the tilt of future crops.



*Preliminary scale model
by scenic designer
Narelle Sissons.*

THERESA SQUIRE COSTUME DESIGNER

My parents grew up on dairy farms in northeastern Ohio. I grew up visiting these farms, and *Amber Waves* brings up many a memory. Granpa waking us up when a cow was in labor. My uncle putting his whole arm into a cow to help her birth a breach calf. Feeding the calves with a giant bottle of fresh milk. Gathering eggs, not wanting to put my hand under the hens. Riding Irish, a gentle giant of a horse, in the fields where the cattle grazed. Riding on the tractor with Granpa and later learning to drive the tractor. My Granpa's laughter at me getting a wagon load of freshly bailed hay caught on a corner of the pighouse. it was a rite of passage for my Dad, my uncles, and then me. There were hard times as well; in those times Granma talked about the weather. These are the people I grew up with, people that I cherish. My hope is to treat these characters, these people with as much respect as I have for the family I was born into.

A playwright once asked me not to design costumes for his characters but to dress them in clothing. After finding photographs of real working farms and families, I am providing the actors with a closet of clothing to wear.

ALIGNMENT GUIDE

Seeing a performance at Indiana Repertory Theatre is a great way to help make connections for students and facilitate their understanding of a text. Some key literature standards to consider on your trip would be:

READING - LITERATURE

- RL.1 – Read and comprehend a variety of literature independently and proficiently
- RL.2 – Build comprehension and appreciation of literature by analyzing, inferring, and drawing conclusions about literary elements, themes, and central ideas
 - Sample: 9-10.RL.2.2: *Analyze in detail the development of two or more themes or central ideas over the course of a work of literature, including how they emerge and are shaped and refined by specific details.*
- RL.3 – Build comprehension and appreciation of literature, using knowledge of literary structure and point of view
 - Sample: 11-12.RL.3.2: *Analyze a work of literature in which the reader must distinguish between what is directly stated and what is intended (e.g., satire, sarcasm, irony, or understatement) in order to understand the point of view.*
- RL.4 – Build comprehension and appreciation of literature by connecting various literary works and analyzing how medium and interpretation impact meaning

READING - NONFICTION

- RN.2 – Extract and construct meaning from nonfiction texts using a range of comprehension skills
 - Sample: 8.RN.2.3: *Analyze how a text makes connections and distinctions among individuals, events, and ideas.*

READING - VOCABULARY

- RV.3 – Build comprehension and appreciation of literature and nonfiction texts by determining or clarifying figurative, connotative, and technical meanings
 - Sample: 9-10.RV.3.3: *Interpret figures of speech (e.g., euphemism, oxymoron) in context and analyze their role in the text.*



DISCUSSION QUESTIONS

In the first scene Penny says, “you can never have too many family pictures.” Why do you think they are important to her? Why does Deb change her mind about buying a bike and instead buy a camera? Are family photos important in your family? Are they important to you? Why or why not?

What is it about farming that makes it tempting to romanticize or exoticize it? How does *Amber Waves* show the beautiful, poetic side of farming? How does the play show the challenges and pains of farming? How do these two viewpoints counterbalance each other?

How does the idea of rain (or the lack of it) function as a symbol in the play?

Why do Penny and Mike try to hide the family’s financial challenges from their children? Why are Deb and Scott frustrated by their parents’ refusal to talk about these issues? What are some other topics from which adults try to shield young people? When are children old enough to be part of the discussion? What are the pros and cons of open conversation about these issues?

How does Deb and Johnny’s friendship develop over the course of the play? How is Deb’s friendship with Johnny different from her friendship with Julie? Why is it sometimes easier to talk about difficult personal issues with someone you know less well?

Why do you think Mike’s mother saved canning jars labeled “Sadness,” “Disappointment,” “Joy”?

Why do Mike and Penny laugh so hard at jokes that focus on the downside of farming?

What does selling a part of the family’s land mean to Mike? To Johnny?

Why do you suppose the playwright put monologues into the play? What do they accomplish? How do they affect the actor-audience relationship?

In the play, Penny quotes her mother as saying, “It takes no time at all for things to get bad. But it takes a whole lot longer for things to get better.” Do you agree or disagree? Why?

What kind of world does the play’s scenic design create for the play? What images or spaces does it suggest to you? How are objects used in non-realistic ways?

How does the presence of live musicians enhance or detract from the play? What ideas or images do the songs offer?

What do you think will happen to the Olson family in the year after the play ends? Five years later? Ten years later?

WRITING PROMPTS

In the play, Deb talks about watching a calf give birth. Penny talks about lying in a cornfield with Mike and looking up at the stars. Write a short essay about a time in your life when you connected with nature in some way and what that meant to you. What made it significant enough to remember? How did the experience affect your thinking or your attitude?

Think about the monologues in the play. Select one of the characters and choose an important moment in his or her life that is not depicted in the play: a wedding or a funeral, a birthday, graduation, an accident, a victory or a loss. Write a monologue for your character that tells a story about that event but also reveals something about interior about that character.

What do you think will happen to the Olson family in the year after the play ends? Five years later? Ten years later? Write a scene or a short story that gives us a look into the family's future.

Write a review of the play. A well-rounded review includes your opinion of the theatrical aspects—scenery, lights, costumes, sound, direction, acting— as well as your impressions of the script and the impact of the story and/or themes and the overall production. What moments made an impression? How do the elements of scenery, costumes, lighting, and sound work with the actors' performance of the text to tell the story? What ideas or themes did the play make you think about? How did it make you feel? Did you notice the reactions of the audience as a whole? Would you recommend this play to others? Why or why not? To share your reviews with others, send to: education.irt@gmail.com

ACTIVITIES

Have your students play “Bushels or Bust? Lesson in Economics, Risk & Decision Making” “Bushels or Bust?” is a lesson and game your students are sure to enjoy. It teaches concepts of economics while testing practical math skills and decision making. Students will also understand how risky farming can be when faced with many unknown and uncontrollable factors, such as weather and markets.

<https://www.teachkyag.org/bushels-or-bust.html>

The National Agricultural Literacy Curriculum Matrix has dozens of lesson plans for student activities that can be searched by grade level, content area, common core content, or state.

Middle School: https://www.agclassroom.org/teacher/matrix/search_result.cfm

High school: https://www.agclassroom.org/teacher/matrix/search_result.cfm

Indiana-related: https://www.agclassroom.org/teacher/matrix/search_result.cfm

RESOURCES

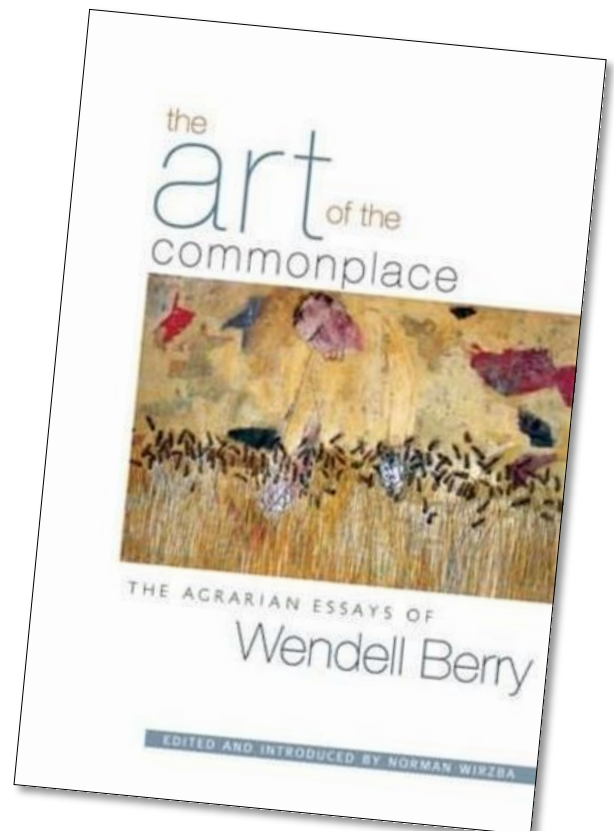
BOOKS

NONFICTION

The Dirty Life: On Farming, Food, and Love by Kristin Kimball
Barnheart: The Incurable Longing for a Farm of One's Own by Jenna Woginrich
Chickens in the Road: An Adventure in Ordinary Splendor by Suzanne McMinn
The Feast Nearby by Robin Mather
Gaining Ground: A Story of Farmers' Markets, Local Food, and Saving the Family Farm
 by Forrest Pritchard
The Call of the Farm by Rochelle Bilow
Letters to a Young Farmer edited by Martha Hodgkins
The Art of Loading Brush: New Agrarian Writings by Wendell Berry
The Art of the Commonplace: The Agrarian Essays of Wendell Berry
The Unsettling of America: Culture & Agriculture by Wendell Berry
Agriculture: The Food We Grow and Animals We Raise by Julie Kerr Casper
The Resilient Farm and Homestead by Ben Falk
Mini Farming: Self-Sufficiency on 1/4 Acre by Brett L. Markham
The Encyclopedia of Country Living by Carla Emery
The Vegetable Gardener's Bible by Edward C. Smith
Farming While Black: Soul Fire Farm's Practical Guide to Liberation on the Land by Leah Penniman
The Color of Food: Stories of Race, Resilience and Farming by Natasha Bowens
Cultivating Food Justice: Race, Class, and Sustainability
 edited by Alison Hope Alkon & Julian Agyeman

FICTION

Hattie Big Sky, by Kirby Larson
A Day No Pigs Would Die, by Robert Newton Peck
The Little House series, by Laura Ingalls Wilder
How I Live Now, by Meg Rosoff
Stoner, by John Williams
Prodigal Summer, by Barbara Kingsolver
All Creatures Great and Small by James Herriott
In a Pickle by Jerry Apps
Dairy Queen by Catherine Gilbert Murdock
A Thousand Acres by Jane Smiley
Cold Comfort Farm by Stella Higgins
Sunset Song by Lewis Grassie Gibbon
The Last of the Husbandmen by Gene Logsdon
Foster by Claire Keegan
O Pioneers! by Willa Cather



WEBSITES

<https://www.farms.com>

<https://greenagers.org>

<https://grist.org/food/growing-up-growing-food-a-teenage-farmer-to-watch/>

<https://www.farmaid.org>

<https://www.farming-simulator.com>

<https://www.farmflavor.com/indiana-agriculture/>

<https://www.my-indiana-home.com/category/farm/>

<https://www.indianapolismonthly.com/features/the-new-hoosier-farmer-is-kind-of-a-big-deal/>

<https://travelindiana.com/indianas-dairy-farms/>

MOVIES

Field of Dreams (1989)

The Grapes of Wrath (1940)

Babe (1995)

The Real Dirt on Farmer John (2005)

Places in the Heart (1984)

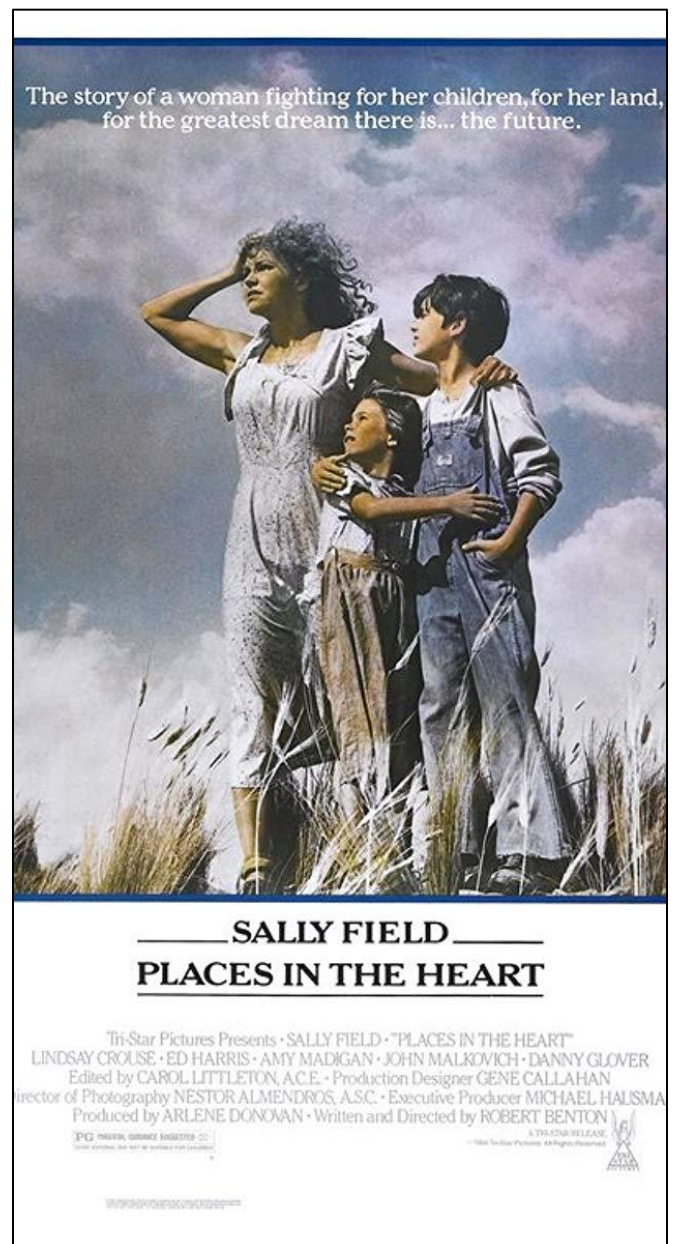
At Any Price (2012)

The Horse Whisperer (1998)

Charlotte's Web (2006)

The River (1984)

Country (1984)



GLOSSARY

Page

9 baler

A baler is used to compress hay into compact bales that are easy to handle, transport, and store. Bales are configured to dry and preserve their nutritional value as animal feed, and bound with twine.

28 sod house

The sod house was an alternative to the log cabin during frontier settlement of the unforested Great Plains. Pioneers cut patches of sod in rectangles and piled them into walls.

28 black snake

The black snake, also known as the rat snake, is a non-venomous snake found in the Great Plains region. Ranging in length from four to six feet, it is the largest snake in North America.

30 Booker T.

Booker T. Washington (c. 1856–1915) was an African American educator, author, orator, and advisor to presidents, the most prominent leader in the black community during the 1890s and early 1900s.

30 H-Farmall tractor

The Farmall H was produced by International Harvester from 1939 to 1953. As the Ford Model T made cars popular, the Farmall, introduced in the mid-1920s, made tractors popular.

37 Fairmount

Fairmount, Indiana (population 2,954) is located about 55 miles northeast of Indianapolis.

37 James Dean

From age 7, James Dean (1931–1955) lived with relatives on a farm north of Fairmount. He starred in only three films (*East of Eden*, *Rebel without a Cause*, and *Giant*) before dying in a car crash at the age of 24, but he remains one of Hollywood's most legendary actors. He is buried in Fairmount.

39 USDA

United States Department of Agriculture

40 Savings Bond

U.S. savings bonds are debt securities issued by the U.S. Department of the Treasury.

41 combine

The name combine derives from its combining three separate harvesting operations—reaping, threshing, and winnowing—into a single process. It can harvest many different crops.

41 tariffs

A tariff is a tax on imports or exports between nations, used to regulate foreign trade.

67 Allis-Chalmers

Founded in 1901, Allis-Chalmers made its distinctive orange tractors from 1914 to 1985, as well as balers, combines, and other equipment. Today the name is found on riding lawn mowers.

67 International Harvester

Founded in 1902, International Harvester made farm machinery and heavy trucks until its assets were sold in 1985. Its black and red IH logo was well known.

67 John Deere

Founded in 1837, Deere & Company began making tractors in 1912 and continues to do so. The company's green and gold leaping deer logo has been used since the 1860s.

77 Case 970

The Case 970 was a tractor with an enclosed cab and hydraulic brakes, built from 1970 to 1978.

77 live PTO

A PTO (power take-off) runs off the tractor's transmission, using engine power to operate external equipment such as a baler. A live PTO allows the implement to run when the tractor is not moving.

77 IHC Model A

International Harvester Corporation made the Farmall Model A, a smaller tractor from 1939 to 1947.

77 belly mower

A belly mower is a mower that mounts under the tractor rather than pulling behind it.

77 Ford 5000

The Ford 5000 tractor was built from 1965 to 1976. It was a smaller tractor with wide-set front wheels.

77 wheel disc

A disc harrow is used to till the soil where crops are to be planted. It consists of many steel discs of varying sizes and spacing, arranged in rows and offset, loosening and lifting the soil that they cut.

77-78 seeder ... grain drill

A machine that sows seeds in rows throughout a field. Machines for larger seeds (corn, beans, peas) are called planters, while those for smaller seeds (cereals) are called grain drills or seeders.

77 3-point post hole digger

A 3-point post hole digger uses a live PTO for power. Its boom stick, which holds up the auger, has a hoop attached near the bottom, providing three points to attach it to the tractor for stability.

79 mounted-type plow

A plow that is mounted to the front of a tractor, such as a snow-plow.

79 soil renovator

A soil renovator pulls behind the tractor and contains a variety of mechanized blades, rods, and rollers, designed to break up and aerate soil in preparation for planting.

80 portable cattle chute with headgate

A cattle chute is a narrow corridor built for cattle to travel through when being herded from one location to another nearby. A headgate fits around the animal's neck, holding it in place.

80 hay crimper

A hay crimper crushes newly cut hay between two rollers to promote faster drying by allowing the interior liquid to leak out. Today, this step is usually combined with the mower in one machine.

80 livestock panels

Portable fencing pieces that can be hooked together to create a temporary corral or cattle chute.

81 4-wheel wagon running gears

The undergear of a wagon: the frame, axles, wheels, and trailer hitch that can be hauled behind a tractor, on top of which could be mounted a changing variety of bins, platforms, or other equipment.

81 blue-spatter granite coffee pot

Graniteware was founded in 1871 and has been manufactured in Terre Haute since 1906. Enamel in a spattered blue pattern is fused onto steel to make extremely durable cooking vessels and dishware.

81 sickle grinder

A hand-cranked spinning stone used to sharpen the mower blades and other farm equipment.

81 bench model drill press

A power drill mounted to a stand for stability and accuracy, designed to sit on a work bench (as opposed to those that are large enough to be self-contained and sit on the floor).

81 Depression glass

Depression glass is machine-made pale green glassware that was distributed by movie theatres and food companies as a free incentive the Great Depression. Today it is highly collectible.

82 cream can

A small, lidded, metal jug for collect the cream of milk cows in a dairy farm.

99 make sure the hay is covered

Moisture is highly damaging to cut, baled hay, leading to rot and other problems.

101 isotope

Isotopes are variants of a particular chemical element which differ in neutron number, and consequently in nucleon number. All isotopes of a given element have the same number of protons, but different numbers of neutrons in each atom.

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.

