

THE TRIP TO

# BOUNTIFUL



THE CLEVELAND  
**PLAY  
HOUSE**  
AT 85TH & EUCLID



## StudyGuide

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## What's it About?

## Who's Who?

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Carrie Watts lives in Houston with her son, Ludie, and his overbearing wife, Jessie Mae. She left her idyllic home in Bountiful twenty years earlier in search of better opportunities for her family.

Carrie has not returned to the farmland of her childhood in all those years, and she now misses it more than ever. Furthermore, she feels stifled in Ludie's small apartment in the city, where her daughter-in-law treats her with passive cruelty and forbids her to sing her beloved hymns. Carrie longs to return home to Bountiful before she dies, but her several escape attempts have proven unsuccessful. One day, she executes a carefully crafted plan to leave Ludie, Jessie Mae, and their stuffy apartment behind. She sneaks away with her pension check and undertakes the long journey to Bountiful, only to discover that her home is not as she left it. There, she learns about the death of the last citizen of Bountiful but also finds the strength she needs to carry on.



### **THE MAJOR PLAYERS IN THE TRIP TO BOUNTIFUL**

#### **Carrie Watts**

An older woman with a deep sense of faith, a strong connection to the land, and powerful memories about the past. She longs to make one final journey home before she dies.

#### **Ludie Watts**

Carrie's son. He grew up in Bountiful, and knows of its former beauty, but his marriage has hardened him. An illness prevented him from working for the past two years, but his health has improved and he has started a new job. Although he rarely admits it, he also misses Bountiful.

#### **Jessie Mae Watts**

Ludie's wife of fifteen years. She controls her home and is frustrated by Carrie's presence in their living space. A city girl through and through, she reads movie magazines, visits the salon, paints her nails, and drinks Coca-Cola. She and Ludie are childless.

#### **Thelma**

A woman traveling by bus. Her husband has been sent overseas, and she is making a journey to live with her family until he returns. On her own personal odyssey, she meets Carrie Watts, whose steadfastness is encouraging.

# From the Director

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*The Trip to Bountiful* remains one of my all time favorite plays, and has been on my director's wish list since for some time. Over the years, I've had the great blessing of working with the preeminent African-American actress Lizan Mitchell, for whom, like many artists of her talent, experience, and maturity, challenging roles are far and few between.

While she and I were working on August Wilson's *Gem of the Ocean* recently, I had the brainstorm of what a powerful union could be made between Lizan and Horton Foote's Carrie Watts ... it felt so right!

Equal to my intent of providing a moving theatrical vehicle for Lizan Mitchell is my desire to honor the prolific and uniquely American playwright Horton Foote. And given his recent passing, I felt the timing to honor him uniquely couldn't be more appropriate.

I went to work combing through the script while visualizing the idea to have the story told from an African-American perspective, at which point this seminal play immediately revealed deeper (dormant) resonances as a direct result of the cultural and social specificities my production would explore. While remaining faithful to the script's original intent, we'll also be shedding some light on the heretofore little known black middle class in 1940s Houston, alongside the more commonly understood paradigms of rural Texas life.

Because I remain committed to the playwright's original intent, all of the augmented socially-specific examples will only be communicated by way of the stage picture, coupled



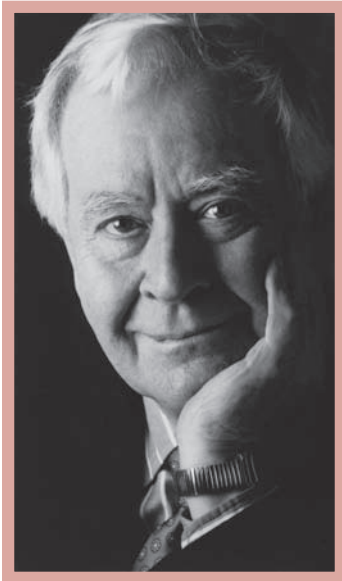
with the audiences' individual and collective knowledge of race relations.

Ludie's urgent concern for his elderly mother's safety takes on an entirely different meaning when Carrie Watts is a black woman traveling alone by bus in the pre-Civil Rights South. And further, in our production, it is understood that she and her impromptu traveling companion, Thelma, are relegated to riding in the back of

that bus. No dialogue will be changed, nor will the acting be anything other than naturalistic. Even still, this production will impart powerful new meanings in a unique trip to Bountiful.

# Meet the Author

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## **HORTON FOOTE (1916-2009)**

Horton Foote was born and raised in Wharton, Texas. He is known for his work as a playwright and screenwriter, but he began his theatre career as an actor. He studied acting at the Pasadena Playhouse when he was 17 before moving to New York, where he worked with the American Actors Company and studied with Russian teachers. During that time, he began to write plays

about his hometown; the first was called Wharton Dance. Foote's fascination with Wharton would inform the rest of his professional career.

### **Television, Theatre, and Film**

Foote began writing for television in the 1950s. In those days, television stations would often broadcast live performances on the air, making it quite similar to live theatre. Foote wrote *The Trip to Bountiful* for television in 1953, and it was adapted for the Broadway stage later that year. He also wrote films for Hollywood—his 1962 screenplay for *To Kill A Mockingbird*, based on Harper Lee's novel, earned him an Academy Award.

He was not there to receive the award; he had skipped the ceremony because he did not think he'd win. His 1983 film, *Tender Mercies*, starring Robert Duvall, earned five Academy Award nominations. In addition to *The Trip to Bountiful*, some of Foote's theatrical works (out of the sixty plays he wrote in his career) include the epic nine-play series, *The Orphans' Home Cycle*, *The Carpetbagger's Children*, and *Dividing the Estate*.

### **Family Life**

Foote married Lillian Vallish Foote, with whom he had four children: Horton Jr., Hallie, Daisy and Walter. The family lived in Nyack, New York, and in New Boston, New Hampshire for many years, but Foote always considered his childhood house in Wharton to be his true home. All of his children collaborated with their father at one point in his career. Horton Jr. is an actor, Hallie is an actress, Daisy is a playwright, and Walter (now a lawyer) has worked as a director.

# Horton Foote's Theatrical Style

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Horton Foote's name is not as well known as some of his contemporaries—Arthur Miller, Tennessee Williams, or Edward Albee—but his contributions to the American stage and screen have been nevertheless significant.



His writing career spanned six decades, and during those years, he produced a vast number of plays, screenplays, and television dramas.

Throughout his professional career as a writer, Foote never lost his connection with his homeland, and devoted his life to depicting this home in his artistic practice. His plays are quietly truthful, because Foote wrote what he knew. One Foote scholar called his work a “theatre

of intimacy” because the plays seem to always search for a deeper connection to something, whether to family, to the past, or to home. Indeed, Foote's plays all tackle, in one form or another, his hometown of Wharton, Texas, and he seems to have found his own way to connect with his past through his

writing. His plays depict a realistic, intimate portrait of regional life in small-town Texas, but they simultaneously contain a deeper sense of poetry. Foote's plays manage to balance realism with a more impressionistic, symbolic mood. The dialogue is life-like, but evocative. The situations are familiar, but they reverberate with more profound meaning. Through this balance, Foote carved out a space for himself in American theatre, where he could explore the intricacies of his own hometown and share them with a nation of theatergoers.

## WRITING THE TRIP TO BOUNTIFUL

Early in Foote's career as a playwright, he began working for a television station as a writer for a children's show. He read a Robert Frost poem called “Directive,” which planted a seed in his brain. The poem contains the following lines:

*There is a house that is no more a house  
Upon a farm that is no more a farm  
And in a town that is no more a town.*

These lines, coupled with a William Goyen novel called *The House of Breath*, inspired Foote's next play. He told the television producer he was working with at the time that he wanted to write a play about an old woman who wants to go back home. The end result was *The Trip to Bountiful*. It first appeared in a television broadcast on March 1, 1953, starring



# Horton Foote's Theatrical Style (Continued)

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Lillian Gish as Carrie Watts. The response was so overwhelmingly positive that a Broadway production opened later that year. The Broadway cast included Lillian Gish again as Carrie Watts, Eva Marie Saint as Thelma, and Jo Van Fleet as Jessie Mae Watts.

## ORPHANS' HOME CYCLE

After the death of his parents, Foote returned to Wharton to pack up their belongings. He spent days reading

over old letters, scanning through old photographs, and piecing together the story of his father's life. Foote had been experiencing a case of writer's block, but this connection to his father's past ignited an idea for his next project—not a single play, but an epic series of plays that would chronicle his father's life. This series came to be known as the *Orphans' Home Cycle*. Using some plays he had already written, Foote put together nine plays that spanned the years 1902-1928. He changed the names of the characters, but these plays depicted events in Horton Foote's family history. Although written in the 1970s, *The Orphans' Home Cycle* was produced in its entirety under Michael Wilson's direction. The project was a co-production by the Hartford Stage Company and the Signature Theatre in the 2009-2010 season. Foote died before he could see this cycle produced—he died in his sleep in Hartford on March 4, 2009 at the age of ninety-two.

## FOOTE AND ADAPTATIONS

Foote was a remarkably astute writer in his own right, but he was also a talented adapter. He was able to look at a work of art, such as a novel, a poem, or a film, and find a way to tell that story in another medium. One of his most famous adaptations was the screenplay for Harper Lee's new novel, *To Kill a Mockingbird*. Foote found the fictional town of Maycomb strikingly similar to his own hometown and he immediately connected with the material. While many assume that adapting a novel to a film is simple, Harper Lee was quick to point out that Foote's adaptation was a work of excellence. She said: "If the integrity of a film adaptation is measured by the degree to which the novelist's intent is preserved, Mr. Foote's screenplay should be studied as a classic." Foote also adapted several works by William Faulkner to the stage and screen. Foote was probably the ideal writer to adapt stories, because he was quiet and unobtrusive. He rarely felt the need to "make his mark" on the story. The story was always about the characters, not the writer.

## FOOTE'S LEGACY

Horton Foote was not a big celebrity. His name was never connected with scandals and he was not a big partier or a big drinker. On the contrary, he had a happy marriage, a healthy lifestyle and a loving family. As playwrights go, he had a relatively quiet life. Yet this modest Texan also wrote some of the most poignant, honest, and touching plays of the twentieth century. Some have criticized him for being a "regional writer," and assumed he was only able to write about small-town Texan life. Others, however, who see Foote's value as a playwright, recognize that through his in-depth study of his hometown of Wharton, Foote was able to unlock the quiet turmoil of people's lives. His characters struggle through the passage of time, through difficult changes, and yet they carry on. Foote's plays display the admirable determination of the human spirit—a theme that feels far from regional.



# Foote's Selected Plays

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Below are some of the titles of Horton Foote's plays. Notice how many of his theatrical works refer to the idea of home, Texas, and families. What other patterns do you notice in these titles?

- *Wharton Dance*
- *Texas Town*
- *Only The Heart*
- *Homecoming*
- *Return*
- *The Chase*
- *The Trip to Bountiful*
- *The Traveling Lady*
- *Orphans' Home Cycle:*
  - Roots in a Parched Ground (#1 in Orphans' Home Cycle)*
  - Convicts (#2 in Orphans' Home Cycle)*
  - Lily Dale (#3 in Orphans' Home Cycle)*
  - The Widow Claire (#4 in Orphans' Home Cycle)*
  - Courtship (#5 in Orphans' Home Cycle)*
  - Valentine's Day (#6 in Orphans' Home Cycle)*
  - 1918 (#7 in Orphans' Home Cycle)*
  - Cousins (#8 in Orphans' Home Cycle)*
  - The Death of Papa (#9 in Orphans' Home Cycle)*
- *Tomorrow*
- *A Young Lady of Property*
- *The Old Friends*
- *The Road to the Graveyard*
- *Dividing the Estate*
- *Laura Dennis*
- *The Young Man from Atlanta*
- *The Last of the Thorntons*
- *The Carpetbagger's Children*

# Interview with Horton Foote

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The following is excerpted from an interview with Horton Foote (2003) conducted by Jayme Koszyn, literary associate of the Huntington Theatre of Boston.

**Koszyn:** When I was preparing for this interview, I came across a quotation from you from the early 90s...You said, “I understand—and I do appreciate the fact—that I am able in some measure to be enough in control of my emotions and my physical being that I can make some choices. I think that there is a great mystery here, and I don’t know why some people have this ability and some don’t—that is part of what I am trying to write about.” I read that quote and I immediately thought of the ticket man in *The Trip to Bountiful* who says, “I’ve got one boy that drinks and one boy that doesn’t.”

**FOOTE:** That’s the mystery, isn’t it? “And I raised them the same way”—that’s what the poor man said. And I expect he did. The earliest thing that I remember being puzzled by as a child was that kind of mystery. I think that it was epitomized in my case because I came from a very large, extended family, and in that family, you saw such variations, of well, good and bad. I’ve never been able to explain it. I know that there are people who are knowledgeable and spend their lives in certain of the sciences who are willing to explain it. But I think that there’s something essential that you can’t explain... That’s certainly what I’m trying to explore. And that remains a mystery to me.

**Koszyn:** You’re saying that mystery surrounds upbringing and the way one “turns out?”

**FOOTE:** You can say that [in life] there are certain rules. If you want to make a car, you could get a diagram—whether you have the talent or not, that’s something else—[but] there are certain specific things that you do to make that car. But the mystery of the human being is still absolutely amazing to me. There are so many examples: a young black man being



raised on a cotton farm, under the most excruciating odds, and twenty years later he’s a civil servant; and you can take a white man of middle class who’s had all the advantages, and twenty years later he’s an alcoholic. I don’t know. I have four children. They are certainly all quite remarkable young men and women, but if you sat me down and said, “what did you do?”—well I don’t know what I did. I didn’t do anything. And I’ve seen friends who are far superior to me morally and spiritually and in every other way, and their children haven’t turned out so well.

**Koszyn:** Let’s move to where you usually set your plays, which is a very specific place. Does Texas have a particular character for you?

**FOOTE:** Texas is so large. Before the Civil War, there was a big thing afoot to make five states of it so that the slave states would have five more votes. Of course it never happened. In some ways, Texas is like Tennessee. You speak to someone from Tennessee, and they right away let you know what part of the state they’re from. They say “I’m from East Tennessee” or another part of Tennessee. Often Texans will say “I’m from West Texas,” or “I’m from the Hill Country.”

# Interview with Horton Foote (Continued)

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Let me put it this way, I don't know that I've chosen what I write about so much as it's chosen me. And I try to be truthful to the sense of place without being folksy or parochial. I don't want to be a regional writer in that sense, and I hope that my writing transcends this, but I do try to be as exact as I can be about time and place.

I often wonder how really exact art can be. I'm not quite as demanding as Joyce; he would write what happened at 3:00 in the afternoon in that particular corner of Dublin. But I do try to be accurate. I have a theory that I can't prove—but I think a number of writers like Katharine Anne Porter would agree with me—that your themes are set by the time you're ten years old. It doesn't mean that that's only what you write about, but thematically there's an influence on the rest of what you write about.

**Kozzyn:** What do you think some of those themes are in your writing?

**FOOTE:** I have to tell you what I'm told. I'm often told that I'm trying to define the meaning of home, not in a sentimental way, but in a kind of primitive way, which of course is very subjective.

**Kozzyn:** And sometimes those homes are no longer there. In *The Trip to Bountiful*, the home is gone.

**FOOTE:** That's right. I don't know if you know that poem of Elizabeth Bishop's called "A Question of Travel." [There's a line in it that goes] "And here there, and—no, should we have stayed at home, wherever that may be?"

**Kozzyn:** She is a lovely writer.

**FOOTE:** That idea of home also connects to your definition of family.

**Kozzyn:** A lot of your families are reconstructed families: the



real father has died, or has left, and then there's a new father... so home also has strange ambiguities in the way that families are constructed in your plays...

**FOOTE:** There's a play of mine, which is really three one acts, called *The Roads to Home*, in which two of [the characters] come from Harrison—they all live in Houston for some reason—and one comes from Monroe, Louisiana. And they spend their time trying to reconstruct their past lives. It's a variation on that theme.

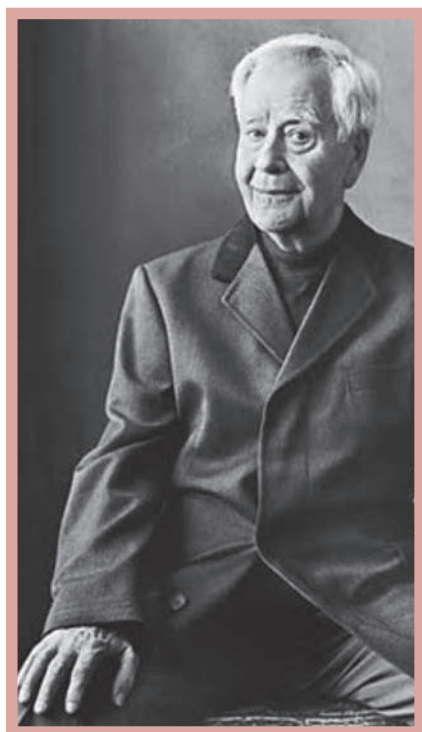
There's also a distinction between trying to recapture a home that was lost versus trying to find a home in the future, which is part of what's happening to the Kidders in *The Young Man From Atlanta*.

**FOOTE:** Absolutely.

**Kozzyn:** Can you talk a little about some of your characters who are stuck in the past?

# Interview with Horton Foote (Continued)

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**FOOTE:** That really is often fantasy and can't exist anymore. I lived in New England for a while, and I think that it's true for certain aspects of New England, but it's certainly true for the South—at least in my generation and somewhat before my generation—that Southerners often live in the past: what was, what should have been, what I had, what I lost...

**Koszyn:** Back to Texas, and the small town of Harrison where you set many of your plays...and Houston as the big city. Is there something about the character of Houston?

**Foote:** Houston was the only city I knew when I was growing up, and it became a symbol of all cities to me...with the sense of alienation and the sense of lack of community and not knowing your neighbor as well.

**Koszyn:** Do you have a sense of where you are amongst other writers who set their work in Texas, like Larry McMurtry?

**FOOTE:** McMurtry is very much influenced by the J. Frank Dobie school of Texas writers, which is trying to recreate the myth of the West. Whereas my section is much more Southern, and has to do with cotton and rice.

**Koszyn:** So part of Texas being of the West and part of the South?

**FOOTE:** That's right. It's a sharp division I would think.

**Koszyn:** Other divisions, like economic ones, like dividing an estate and changes of fortune, are big themes in your work.

**FOOTE:** Yes. Another playwright had an experience in his family, and he said "I'm just thinking—who can I call? I know, I can call Horton Foote, because in all of his plays they fight over money." I think we all fear that the values of love and faith will be blown out of the water by fighting over the estate. They often are.

**Koszyn:** What are some of the most powerful changes you've seen over the decades you've been writing?

**FOOTE:** I [come from] an area which, when I was growing up, lived or died by cotton and sugar cane and rice. I worked in my father's store, and on Saturdays the people who picked the cotton and worked the fields all came in and the streets were crowded and there was a kind of gala feeling about it. My father went to the store at seven a.m. on Saturdays and worked until eleven at night, and we felt kind of exhilarated because that was the big day for us. In the meantime, cotton machines have been invented and the workers are no longer needed and now the town on Saturday is more deserted than on Sunday... [When I first went into theatre] there was a kind of a pattern: you wrote a play, and you found an agent, and you hoped to get it to a producer, who then would try it out in Boston or Philadelphia or Washington and then bring it into New York. Well, without even thinking about it, I was an actor then and not a writer] I became part of an off-off Broadway group. That was an attempt for young workers to get together and start a theatre and do plays. In that sense I broke a pattern because I wrote a play, and it was produced, and a critic came down to see it, and that play was optioned, but it was optioned in a

# Interview with Horton Foote (Continued)

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different way than in the conventional round. That was Texas Town. In New York then you could go from office to office—you made the rounds, so to speak. There were established playwrights who belonged to one manager and they had a producer. So it was a kind of ordered world.

**Koszyn:** And that's changed?

**FOOTE:** Totally. The change has been gradual but now it is colossal. No playwright thinks today of ever going the old route. Very few plays are picked up by a producer and put into rehearsal. Most plays go to regional theatres first, and get productions, and then they may finally come to New York and find their way Off-Broadway and sometimes to Broadway. The thing that interests me is that theatre is always redefining itself. In the sixties when I felt I was interested but I felt left out, writers would go down to off-off Broadway to the cafes and the coffee shops and find places unheard of to do their plays: The Sam Shepards and the Landford Wilsons. Today, you find playwrights [being produced by] regional theatres, and they're not waiting for New York to change, because it's not going to change. But the theatre always changes its form.

**Koszyn:** So theatre will survive regardless?

**FOOTE:** Yes, that's my hope and faith.

# African American Casting

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This production of *The Trip to Bountiful* envisions the Watts as an African American family. The following section explores how this casting choice impacts the overall production, and why the African American experience might be a compelling lens through which to view Horton Foote's classic drama about homecomings.

## HYMNS

In *The Trip to Bountiful*, Carrie Watts finds herself constantly singing hymns, much to her daughter-in-law's disgust. Hymns, spirituals and gospel music play a vital role in the preservation of African American culture. As slavery evolved in the United States, so did the need for slaves to express themselves. Slave owners prevented their African slaves from speaking their own language and maintaining their culture. In order to give voice to the hardship of slavery and to express their faith, many slaves created their own songs inspired by Christian hymns. When Carrie Watts is played as an African American, her hymns take on deeper significance—these songs preserve her past, her culture, and her religion. (For more information, see the Off-Book section on "Hymns.")

## CONNECTION TO THE LAND

Foote's play is about a woman who longs to return to her land. She wants to dig her fingers in the soil once more, and be connected to the farm of her childhood. When an African American plays Carrie, the character's relationship to the land becomes complicated. African Americans came to America primarily as slaves, and although they toiled in the land, it never belonged to them. When slaves were freed, many continued to work on farms as day laborers. The fact that Carrie owned the farm in Bountiful sets her apart from most black farmers in Texas. Carrie's desire to work on the farm in Bountiful reminds us of the suffering that went along with slavery. The institution of slavery, which has shaped American history so significantly,



cannot be ignored in an African American casting of *The Trip to Bountiful*. Although Carrie herself would not have been a slave, given the play's time period her grandparents may have been. This explains Ludie's desire to leave the land, in order to escape the suffering of his ancestors. This also makes Carrie's return home more painful.

## NOSTALGIA FOR HOME

African American history is laced with a sense of nostalgia, or homesickness. In the 16<sup>th</sup>-19<sup>th</sup> centuries, twelve million Africans were shipped to the Americas as slaves. This separation from their homeland has most certainly shaped the African American experience. Carrie's desire to return home to Bountiful can be read on another level when an African American actress plays the role. Audiences could interpret her nostalgia for Bountiful as a result of her ancestors' forced departure from Africa centuries ago.

# African American Casting (Continued)

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## FUN FACT

Horton Foote's father, Albert Horton Foote, Sr., a white man, was abandoned at a young age when his mother remarried. His new stepfather did not care for him, so the young boy lived with relatives. He left school after sixth grade, and eventually moved into a black family's home, where he spent most of his teenage years. He often referred to this time as the happiest part of his childhood.

## MINSTRELSY



For many years in American theatre, the only depiction of African Americans allowed on the stage were minstrel shows, in which white actors would don blackface, using burnt cork, and mock black culture.

In fact, Horton Foote himself appeared in a minstrel role in a Paul Green play called *The No 'Count Boy* when he was performing in a summer stock company on Martha's Vineyard in 1935. Minstrel shows are now considered a disrespectful depiction of African American culture, but they played a palpable role in forming stereotypes that have lasted for many decades in American theatre.

# Odysseys and Homecomings

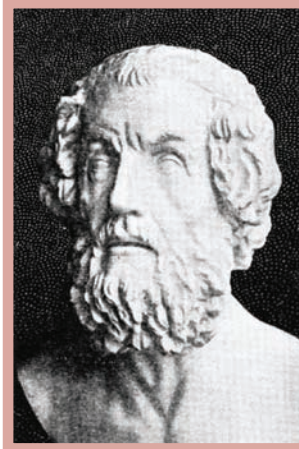
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*The Trip to Bountiful* is a story about a woman in search of her home. In fact, when Horton Foote first pitched this story to his producer, he described it as a play about “an old lady who wants to go back home.”

The producer was convinced that Foote could make such a simple premise work in an effective way. In the play, Carrie expresses this desire to return home:

*I've waited a long time. Just to get to Bountiful. Twenty years I've been walkin' the streets of the city, lost and grieving. And as I've grown older and my time approaches, I've made one promise to myself, to see my home again...before I die...*

This simple premise of a homecoming is the foundation of many works of literature, and it seems that humans can always identify with that desire to return to one's roots and to reconnect with the past. Long journeys have often been the subject of poems, plays and films, because audiences seem fascinated by a character who travels a great distance to get something he/she wants. A journey that spans many years, and which includes many different obstacles is also called an odyssey. When an odyssey is about a character trying to get home, the impact is often far more emotional. We all have a different definition of home, so the idea of a long journey to return home resonates in a different way with each audience member. What would a story about you returning home look like?



## HOMER'S ODYSSEY

One of the oldest homecoming stories was crafted by a storyteller named Homer around the 8<sup>th</sup> century B.C.E. Today, this story is known simply as *The Odyssey*, because it is named for the main character. Odysseus, a Greek hero who fought in the Trojan War, is trying to return home after the final battle. His home is called Ithaca, and it takes Odysseus ten years to

find Ithaca, where he is reunited with his wife and family. He encounters many dangers and temptations that delay his return home, but Odysseus remains steadfast in his desire to see his homeland before he dies. It is because of this tale that the word *odyssey* has entered our vocabulary, and we use it when talking about a long journey. In the early twentieth century, another Greek poet wrote a modern poem inspired by Odysseus's journey to reach his home of Ithaca.



# Odysseys and Homecomings (Continued)

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## ITHACA

by Constantine Cavafy

When you set out for Ithaca  
ask that your way be long,  
full of adventure, full of instruction.  
The Laistrygonians and the Cyclops,  
angry Poseidon - do not fear them:  
such as these you will never find  
as long as your thought is lofty, as long as a rare  
emotion touch your spirit and your body.  
The Laistrygonians and the Cyclops,  
angry Poseidon - you will not meet them  
unless you carry them in your soul,  
unless your soul raise them up before you.

Ask that your way be long.  
At many a summer dawn to enter  
with what gratitude, what joy -  
ports seen for the first time;  
to stop at Phoenician trading centers,  
and to buy good merchandise,  
mother of pearl and coral, amber and ebony,  
and sensuous perfumes of every kind,  
sensuous perfumes as lavishly as you can;  
to visit many Egyptian cities,  
to gather stores of knowledge from the learned.

Have Ithaca always in your mind.  
Your arrival there is what you are destined for.  
But don't in the least hurry the journey.  
Better it last for years,  
so that when you reach the island you are old,  
rich with all you have gained on the way,  
not expecting Ithaca to give you wealth.  
Ithaca gave you a splendid journey.  
Without her you would not have set out.  
She hasn't anything else to give you.

And if you find her poor, Ithaca hasn't deceived you.  
So wise you have become, of such experience,  
that already you'll have understood what these Ithacas mean.

## QUESTIONS ABOUT THE POEM

- How does Carrie's vision of Bountiful fit with Cavafy's vision of Ithaca?
- Has Carrie had a fulfilling journey to get to Bountiful?
- Who are the characters Carrie meets along the way to Bountiful?
- When Carrie arrives in Bountiful, has she become "wise" and "of such experience?"
- Does Carrie come to understand what Bountiful means to her? Why does her arrival in Bountiful matter?



## OTHER HOMECOMINGS IN LITERATURE

A more recent homecoming story is *The Wizard of Oz*. Dorothy finds herself in the land of Oz, and as she struggles to find her way back to Kansas, she faces many obstacles, makes new friends, and learns more about herself. By the end of her journey, she realizes that she had the ability to return home all the time. What other examples of homecoming stories can you think of?

# Theatrical Styles

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A theatrical style identifies a play’s mode of expression. The play’s style is shaped by contemporary beliefs about truth and value, by the playwright’s own words, and by the designers’ creations. Below is a list of a few theatrical styles:

**Realism:** A style that aims to present onstage situations that would be observable in daily life.

**Expressionism:** A style that uses distortion and exaggeration to express the events through the main character’s inner state.

**Surrealism:** A style that offers a dream-like depiction of the world, in order to move beyond rational consciousness.

**Absurdism:** A style that comments on the futility of existence through a breakdown of rational language, the use of repeated actions and meaningless situations.

## WHAT IS IMPRESSIONISM?

Impressionism is a style of painting that emerged in the late 19th century, particularly with artists like Claude Monet and Pierre-Auguste Renoir. These painters emphasized the artist’s immediate impression of an object. Their paintings used life-like subjects, but they infused the canvas with their emotional response to what they saw.

## IMPRESSIONISM IN THEATRE

Impressionism in theatre was an off-shoot of Realism. Since Realism depicted an objective, scientific reality, Impressionism gave playwrights the means to move beyond a neutral style by giving more weight to the characters’ impressions of the events. The plot is not the most vital element of the play—instead, Impressionistic playwrights infuse the realistic situations with a deeper, more emotional layer. Impressionism often looks like Realism, but there is an underlying poetic quality to the mode of expression.



## FOOTE AND IMPRESSIONISM

Horton Foote’s style can be labeled Impressionistic because his plays emphasize his characters’ emotional states. For example, in *The Trip to Bountiful*, the audience is introduced to Carrie Watts’s surroundings in a fairly realistic manner. The characters use everyday language, their costumes are accurate for their time, and the scenes are rooted in believable situations. Certain elements of the play, however, move beyond Realism and suggest a deeper emotional quality to the events. The transitions between Ludie’s apartment, the train station, and Bountiful are fluid and smooth, which aligns with Carrie’s dream-like experience of these events. The play is full of symbols that correspond to Carrie’s emotional journey (see the On Book section on “Symbolism in the Play”). Carrie’s story moves deeper than her physical reality as the audience learns of her desire to return home. Carrie’s inner emotional state becomes more important than her actual surroundings. Foote accentuates the mood of the play as influenced by Carrie’s internal desires. The fact that Carrie returns home to Bountiful does not matter as much as the mood of longing that is established in the play. Foote’s ability to infuse his realistic play with Impressionism makes his work quiet, truthful, and poignant. *Backwards in High Heels* is an entertaining musical, but it simultaneously brings up several issues that are worthy of discussion. See where you can find traces of these themes in the production at Cleveland Play House.

# The American Dream

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Since Horton Foote’s plays all take place in Texas, many of his critics call him a regional writer. Others argue that because his plays are rooted in a specific region and immersed in the details of daily life in his small-town, he offers an intimate and valuable portrait of the characters he encountered in his childhood.

The playwright’s personal connection to his subject allows audiences across the world to embrace his small-town community. His plays are both regional and universal. They tackle the American dream, as experienced by the characters in Foote’s Texan town. The American dream is something that has changed throughout American history and drama is a particularly effective tool for commenting on, exhibiting, and questioning the American dream.

## WHAT IS THE AMERICAN DREAM?

The American Dream is a complicated term. It has meant different things to different people throughout American history. The founding fathers of the United States wrote in the Declaration of Independence:

*...that all men are created equal, that they are endowed by their creator with certain unalienable rights, that among these are life, liberty and the pursuit of happiness.*

This proclamation of an individual’s right to life, liberty and the pursuit of happiness undoubtedly influenced the evolution of the American Dream. Loosely defined, the American Dream is the belief that with hard work, anyone can lead a successful and happy life. Some talk about this dream as “pulling yourself up by the bootstraps.” This means that even the poorest farmhand can one day become the President, with hard work and dedication. To some, the American Dream means throwing off the yoke of one’s oppressors, in order to establish a new life. To others, it might mean earning more money than one’s parents. Over American history, the dream has evolved. Early settlers dreamed of moving west and conquering the open spaces. During those days, the American Dream was



connected to nature; Americans dreamed of working the land, and settling down with their families in a piece of land they called their own. Throughout American history, with the rise of industrial city life, the American Dream has evolved into a materialistic dream. Nowadays, people rarely dream of cultivating their land, or moving west to the open spaces. Instead, they dream of rising up the ladder of success in their careers, buying real estate, and upgrading to fancy cars. What is your personal definition of the American Dream? How do you see yourself achieving that dream?

## THE DREAM IN THE TRIP TO BOUNTIFUL

*The Trip to Bountiful* is about Carrie Watts and her desire to return home. She represents the early definition of the American Dream. Like many settlers in early America, Carrie Watts worked in the land—she dug her hands in the Bountiful dirt, planted crops, and established a life for herself. When she moved her family to the city, however, her search for a better life for her son replaced the early American Dream. Her nostalgia to return to Bountiful might represent the collective nostalgia of a country that has sacrificed their connection to the land for a life of material goods.

# The American Dream (Continued)

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## CITY LIFE VS. COUNTRY LIFE

The shift from the early American Dream to the contemporary American Dream can be described, simplistically, as a shift from the country to the city. In Foote's play, life in the city represents growth, but it is not good for the individual. Just as the cars down the street from Ludie's apartment keep crashing into each other, so city life represents a peril to its citizens. Carrie prophetically remarks: "The whole state of Texas is going to meet its death on highways." This line can be interpreted figuratively—with industrialization and globalization, the unique quality of life in Texas will begin to disappear, as its residents continue to leave their home state in search of material goods. A highway is a flat, straight, boring road that takes you somewhere quickly. How might a highway lead to the death of an entire state? How does the highway represent a different dream than the idea of cultivating the earth?

## THE PROBLEMS WITH THE AMERICAN DREAM

The American Dream has its flaws, as audiences will see in the Cleveland Play House production of *The Trip to Bountiful*. The notion that anyone is capable of success is not exactly accurate. This assumes that we live in a classless society, free of discrimination. In reality, some people have to work twice as hard to be given the opportunities that others are born with. In this production, which depicts the Watts family as African American, the relationship to the American Dream is complicated. Are they granted the same rights that white Americans receive? Does Carrie Watts, an African American woman, have the same liberties as a man? The African American casting illuminates several discrepancies in the American Dream.

# Symbolism in the Play

Horton Foote was a talented playwright because he was able to merge the everyday life of his characters with sublime moments. He often accomplished this through the use of symbols.

A symbol is an actual object that represents something deeper and more significant. Often, a playwright uses symbols to help tell a story. Listen to the characters' words in *The Trip to Bountiful*. Although they seem to engage in realistic conversations, their words often have deeper symbolic meaning. Below are a few examples of symbols in the play:

## THE MOON

Carrie says she can never sleep when the moon is full. The moon is a symbol of fertility and womanhood. The lunar cycle mirrors a woman's menstruation cycle and ancient societies believed in the connection between the moon and women's fertility. Bountiful was once a fertile land, but Carrie now lives in a barren land, where her son has no children. The moon is also a symbol of mental illness—the word “lunacy” comes from the ancient belief that people could be driven crazy by the moon.

## BOUNTIFUL

Carrie's hometown is a symbol of nature; when in Bountiful, she was always outside, connected to her surroundings, and happy. In contrast, she now lives in the city. Her son complains about not having a yard, and not getting enough exercise. The separation from Bountiful also means a separation from the natural world.



## BIRDS

Birds are linked to the sky and they are often used as symbols of the spirit world. Carrie comes to terms with her own mortality in this play, and her journey home is a deeply religious one. She hears a redbird when she returns to Bountiful and says that birds were never killed on her father's land. She

says, “I guess a mockin' bird is my favorite of them all.” After writing this play, Horton Foote eventually wrote the screenplay for Harper Lee's novel, *To Kill a Mockingbird*. In the novel, the main character's father warns her that it is a sin to kill that type of bird because it does no harm to anyone—it simply sings a beautiful song.

## PENSION

In *The Trip to Bountiful*, Carrie Watts has to hide her pension check from her snoopy daughter-in-law. Pension is a form of retirement plan that gives money to people who no longer work. Usually, pension checks are small amounts that provide enough to cover an individual's monthly living expenses. Sometimes a pension plan is established through an employer, but sometimes it is paid by a labor union, or through a federally funded program, such as Social Security. A defined benefit plan (which Carrie Watts would most likely receive) provides a retiree with a set amount each month, and is calculated based on the number of years they worked, and the salary they received. A defined contribution plan, in contrast, depends on investment returns, because the money is often invested in the stock market.

# On the Boards

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- *The Trip to Bountiful* was originally broadcast as a play on television. It aired live on March 1, 1953, with Lillian Gish as Carrie Watts.
- The play opened on Broadway on November 3, 1953, with Lillian Gish as Carrie, Jo Van Fleet as Jessie Mae, Eva Marie Saint as Thelma, and Gene Lyons as Ludie.
- The film version of *The Trip to Bountiful* was released in 1985 with Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay.
- The Signature Theatre in New York produced *The Trip to Bountiful* in 2005. Foote's daughter, Hallie, played Jessie Mae.
- The Goodman Theatre in Chicago staged *The Trip to Bountiful* in 2007. Lois Smith played Carrie Watts.



# Themes in the play

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## MORTALITY

Everything comes to an end, and an individual must eventually come to terms with his or her own death. Although we may spend our lives in fear of dying, when the end comes, we may feel peaceful, tranquil, and accepting. When Carrie finds Bountiful at last, and discovers that it is dried-up and abandoned, she realizes that her own death is inevitable, and learns to accept it.

## THE PAST

Our memories remain with us and remind us of events from long ago. Sometimes, these memories are too much, and we would rather only think about the present. Jessie Mae says “the passin’ of time makes me sad. That’s why I never want a house with the room to keep a lot of junk in to remind you of things you’re better off forgetting.” Carrie, on the other hand, longs to hold on to the past for as long as she can. Her history in Bountiful gives her a sense of who she is, and where she has come from.

## STRENGTH FROM NATURE

If we are connected to our environment, it can be a tremendous source of energy, wisdom and strength. Jessie Mae is an example of someone with no connection to nature. She will not sleep in Bountiful because of the mosquitoes, she does not understand why a full moon prevents Carrie from falling asleep, and she cannot tell the difference between birds. Carrie, on the other hand, is deeply connected to her surroundings. She is attuned to the moon’s phases, she distinguishes different birdsongs, and she finds the waters and winds in Bountiful soothing. She puts her trust in nature and it pushes her forward.



## RESTLESSNESS

When life is not fully satisfying, a person becomes restless. The feeling that you have to do something more valuable with your time is a feeling of restlessness. Jessie Mae represents the younger generation’s restlessness. She’s happier indoors, watching movies, drinking cokes and sitting at the salon. Likewise, Carrie is restless for her home. She cannot be cooped up in her Houston apartment all day. She has to be outside, digging in the earth, or singing hymns in order to feel fulfilled.

# America's Chekhov

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Horton Foote has been called “America’s Chekhov.” Anton Chekhov was a Russian playwright in the late 19th and early 20th century who revitalized dramatic forms with his quiet, sensitive plays.



Chekhov’s plays contained very little action but they offered audiences insight into the deep longings of characters from the Russian countryside. His plays were mood-based rather than plot-driven because Chekhov found more value in the atmosphere of a scene than in linear scene development. Some of Chekhov’s most famous works

are about families struggling to cope with the past. Many of his characters are filled with longing for what they cannot have. In many cases, his characters are from the upper class, but they have fallen upon hard times.

## CHEKHOVIAN NOSTALGIA

Chekhov’s plays are filled with nostalgia, or a feeling of homesickness. His characters long to return to their former days when life was grander. In his play *The Three Sisters*, three orphaned sisters long to leave the Russian countryside to return to Moscow, where they spent their childhood. *The Cherry Orchard* depicts a family that must sell the family estate, including their beloved cherry orchard. In these plays, the characters often want something quite desperately, but they do not do anything about it.

## FOOTE AND CHEKHOV

An actress who worked with Horton Foote once described him as “a quiet man who writes quiet people.” This statement could easily have been made about Anton Chekhov. Perhaps Foote’s Chekhovian qualities can be attributed to his early training. When he first moved to New York, Foote began taking acting lessons and doing scene studies with Russian actors. Foote said the Russians taught him about improvisation and gave him a real respect for the writer. Whether or not Foote saw himself as an American Chekhov, he was inspired by one of Chekhov’s speeches in his play *The Seagull*. A character says:

**“I’m coming more and more to the conclusion that it’s a matter not of old forms and not of new forms, but that a man writes, not thinking at all of what form to choose, because it comes pouring out from his soul.”**

This speech struck a chord with Foote. Whether or not his work is reminiscent of Chekhov, Horton Foote’s plays came pouring from his soul.

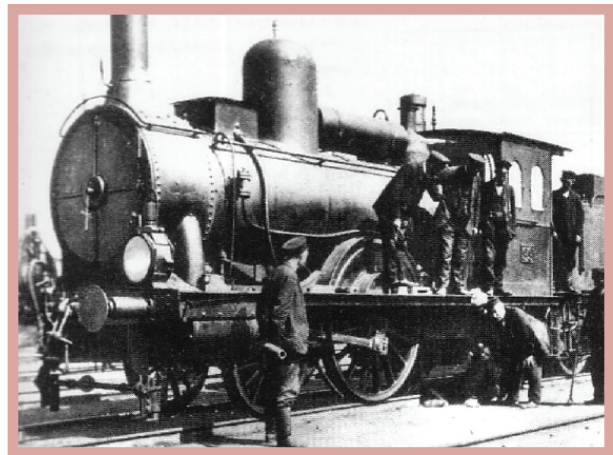


# 20th Century America: Urbanization

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The beginning of the twentieth century marked a significant shift in American history. In the early days of American history, the country was primarily rural. Only 5% of people lived in urban areas. During the 19th century in America, the Industrial Revolution began to contribute to significant growth in American cities.

Rural communities across the nation witnessed declines in population as their residents packed up and left for greater opportunities in the cities. This is called urbanization. With employment options limited to farming in rural communities, many young people began to seek better opportunities in urban areas. Innovations in transportation made it easier for residents to relocate to big cities. Cities became more desirable to many Americans because they offered job opportunities, housing, and public transportation. In 1870, between 70-80% of the population in America was employed in agriculture. By 2008, only 2-3% of the population was employed in agriculture.



## INDUSTRIAL REVOLUTION

The Industrial Revolution is a term that loosely describes the major changes in agriculture, transportation, mining and manufacturing that began in the 18th century. During this time, agrarian culture and manual labor was replaced by industrial culture and machine labor. These innovations drastically changed socioeconomic life across the globe, and led to further developments in many other aspects of daily life. The revolution began in the United Kingdom, but the changes eventually spread throughout the world. One of the causes of the industrial revolution was the use of steam to power ships and railways. In 18th century England, manual laborers were gradually replaced by machines.

### Think about Carrie's speech in the play:

See, it's all woods now. But I expect someday people will come again and cut down the trees and plant the cotton and maybe even wear out the land again and then their children will sell it and go to the cities and then the trees will come up again... We're part of all this. We left it but we can never lose what it has given us."

How does Carrie's speech relate to urbanization in America?

# Texas History and Facts

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Texas has a tumultuous and complicated history. Prior to the arrival of European settlers, many different Native American tribes occupied the land, including the Apache, Comanche, Cherokee and Wichita tribes.

Once explorers from Europe discovered the area, it became a site of colonization and struggle. France, Spain, Mexico, the Republic of Texas, the United States of America, and the Confederate States of America all once laid claim to various parts of present-day Texas. Below is a brief timeline of significant events in the history of the Lone Star State.



## TIMELINE

Pre-1500	Inhabited by Native American tribes	1883	University of Texas is founded in Austin.
1519	A Spanish explorer discovers and maps the Texas coastline	1900	Galveston, Texas is destroyed by a hurricane, killing 6000-8000 people. More railroads are built, connecting Houston to major cities in Texas.
1685	Frenchman LaSalle establishes Fort St. Louis, but is later murdered by his own men.	1901	Petroleum is discovered near Beaumont, Texas, sparking the Oil Boom, and transforming the economy of Texas.
1700s	Spain sends Catholic missions to Texas throughout the 18th century	1929	Stock Market Crash sparks the Great Depression. Workers in the cotton and livestock industries in Texas are especially affected.
1821	Mexico wins independence from Spain, and parts of Texas join the new nation.	1934-39	High winds and severe draught cause many poor residents to flee Texas.
1832-33	Battles between Texas and Mexico	1940s	During World War II, many young men join the military. Training bases and prisoner of war camps are established throughout Texas.
1835-36	Texas Revolution, in which Texas gains independence from Mexico. Texas becomes its own nation, the Republic of Texas.	1948	The Gulf Freeway, a major highway, opens in Houston.
1845	Texas is annexed by the United States as the 28th state.	1960	Segregation ends.
1861	As a slave-state, Texas secedes from the United States and joins the Confederate States of America.	1963	JFK is assassinated in Dallas.
1865	Collapse of the Confederate States of America. Slaves are freed, which sparks violence and disorder throughout Texas.		
1870	Texas is restored to the Union.		
1876	A state constitution is passed that introduces segregation.		

# Texas History and Facts (Continued)

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## FACTS ABOUT TEXAS

**NICKNAME:** The Lone Star State. This nickname is a reminder of the state's struggle for independence from Mexico.

**MEANING OF TEXAS:** "Friend" in Caddo, a language spoken by several native American tribes.

**SIZE:** 268,820 square miles

**POPULATION:** 24.7 million

**CAPITAL:** Austin

**CITIES:** Houston, San Antonio, Dallas, El Paso, Austin

**INDUSTRIES:** Agriculture, cattle, cotton, fishing.

### OTHER STATISTICS:

- Second largest state in the nation.
- Bordered by Mexico, New Mexico, Oklahoma, Arkansas and Louisiana.
- More farms than any other state in the country.
- Two-thirds of all Texans live in major urban areas, such as Houston, Dallas, San Antonio or Austin.
- Three cities in Texas (Houston, Dallas, San Antonio) have populations that exceed one million.



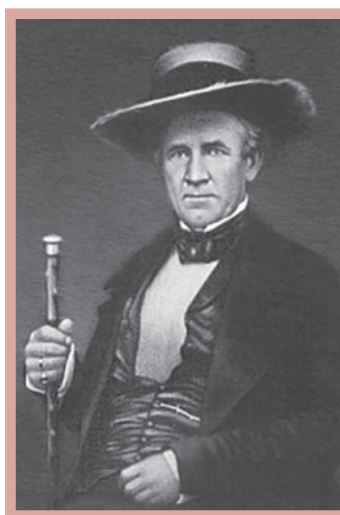
# History of Houston

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In 1990 Houston, covering 540 square miles, ranked as the fourth largest city in the United States with a population of 1,630,553. The city passed Philadelphia in 1984 to take a position behind New York, Los Angeles, and Chicago.

The consolidated metropolitan population of Houston, which encompassed Galveston, Fort Bend, Harris, Brazoria, Liberty, Waller, and Montgomery counties, amounted to 3,711,000, ranked tenth in the nation, and was second in Texas to Dallas-Fort Worth. When first formed in 1949 the Houston Standard Metropolitan Statistical Area covered only Harris County and had a population of 806,701 people. Over 100 ethnic groups now shape the population; the major components in 1987 were 56 percent white, 17 percent black, 17 percent Hispanic, and 3 percent Asian. This spectacular growth developed as a result of the construction of transportation systems, the fortuitous nearby location of useful natural resources, and an entrepreneurial spirit. The city began on August 30, 1836, when Augustus Chapman Allen and John Kirby Allen ran an advertisement in the *Telegraph and Texas Register* for the "Town of Houston." The townsite, which featured a mixture of timber and grassland, was on the level Coastal Plain in the middle of the future Harris County, at 95.4° west longitude and 30.3° north latitude. The brothers claimed that the town would become the "great interior commercial emporium of Texas," that ships from New York and New Orleans could sail up Buffalo Bayou to its door, and that the site enjoyed a healthy, cool seabreeze. They noted plans to build a sawmill and offered lots for sale at moderate prices. In the manner of town boomers the Allens exaggerated a bit, however. The forty-three-inch annual rainfall and temperatures that averaged from a low of 45° F in the winter to 93° in summer later inspired Houston to become one of the most air-conditioned cities in the world. Moreover, in January 1837, when Francis R. Lubbock arrived on the *Laura*, the small steamship that first reached Houston, he found the bayou choked with branches and the town almost invisible.

The Allen brothers named their town after Sam Houston and persuaded the Texas Congress to designate the site as the temporary capital of the new Republic of Texas (see CAPITALS). The promoters offered lots and buildings to the government. On January 1, 1837, the town comprised twelve



residents and one log cabin; four months later there were 1,500 people and 100 houses. Gail and Thomas H. Borden surveyed and mapped the town in typical gridiron fashion, with broad streets running parallel and perpendicular to the bayou. The legislature first met in Houston on May 1, 1837, and, despite the efforts of Masons who greeted one another in 1837 and the Presbyterians

and Episcopalians who formed churches in 1839, the town remained infamous for drunkenness, dueling, brawling, prostitution, and profanity. The legislature granted incorporation on June 5, 1837, and James S. Holman became the first mayor. The same year, Houston also became the county seat of Harrisburg County, which was renamed Harris County in 1839. During the nineteenth century, aldermen elected by wards directed the city government. In 1905 the city began to use a modified commission form with aldermen elected at large. Houston switched to a city manager government from 1942 to 1947, and then subsequently to a strong-mayor with council form. A 1979 United States Justice Department ruling led to nine city council members elected from districts, and five elected at large. Voters selected the first African American for the council in 1971 and the first Mexican American in 1979.

The early settlers used lumber to build frame houses, ditches for drainage, and pigs to clean the streets. Yellow fever struck periodically-in 1839, 1844, 1847, 1848, 1854, 1858, 1859, 1862, and 1867-until it was controlled by quarantine of the coastline. In 1839 the disease killed about 12 percent of the population. Since many of the first Houston settlers were from the South, they endorsed the slavery-plantation system and used urban slaves for menial tasks. This started Houston on

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the same bifurcated pathway as other Southern towns, where the black minority developed a subordinated and separate social structure. The slaves lived scattered through the neighborhoods, were subject to an 8:00 P.M. curfew, and could not take employment without their owners' permission. There were few free blacks in the city.

After the Civil War, separation of the races continued with segregated schools and dissociated churches, clubs, bands, businesses, and sports teams. Segregation by law began with separation on trolleys in 1903. It continued through the first half of the twentieth century, during which blacks were excluded from or had only limited access to white parks, depots, schools, drinking fountains, buses, restrooms, and restaurants. Though residential segregation never became part of the legal code, it did operate as part of the social code. Separate residential areas developed for African Americans, Mexican Americans, and whites by the end of the century. Despite occasional outbursts such as the Houston Riot of 1917, when a black army unit shot up the town and left nineteen people dead, nothing changed the legacy of slavery until the civil-rights movement of the 1950s and 1960s.

Although Houston started as a political boomtown in the nineteenth century, its livelihood depended upon cotton and commerce. The Texas government left Houston for Austin in 1839, and the city settled into the rhythm of agriculture. Businessmen such as William Marsh Rice, Thomas M. Bagby, Charles Shearn, William J. Hutchins, Paul Bremond, and A. S. Ruthven established trade connections. Activity was greatest during harvest and marketing times, while the rest of the year was spent in sending supplies to farmers. Oceangoing ships brought to Galveston cargoes of cloth, flour, whiskey, gunpowder, iron castings, lead, coffee, sugar, nails, books, and hundreds of little items. Small river steamships took the goods from Galveston to Houston. The merchants then sent them by ox wagon to the farmers in the hinterland. In the reverse direction came cotton, corn, and hides through Houston to Galveston and on to New Orleans, New York, and Europe. The *Telegraph and Texas Register* moved to Houston and began its publication there on May 2, 1837. The *Houston Morning Star* started on April 8, 1839. These early newspapers reflected the local interests in cotton production, roads, railways, and bayou clearance.

From the beginning, Buffalo Bayou was difficult to navigate. After the Civil War, businessmen mounted various efforts to dredge a better channel by forming the Houston Direct Navigation Company, the Houston Ship Channel Company, and the Buffalo Bayou Ship Channel Company. Charles Morgan, a Gulf Coast shipowner, eventually took over and in 1876 opened a twelve-foot-deep waterway to Clinton, a port town below Houston. The United States government assumed Morgan's work in 1881 and after delays dug a ship channel through Galveston Bay and Buffalo Bayou to a turning basin above Harrisburg. The Houston Ship Channel opened in 1914 and has been since widened and deepened. It made Houston a deepwater port variously ranked second or third largest in the United States, with access to the shipping of the world. Complementing this facility, Houstonians worked to build railroads into the countryside. Paul Bremond, a Houston merchant, began a slow northwestward construction of the Houston and Texas Central Railroad in 1853. This line started as the Galveston and Red River, changed its name in 1856, and reached Hempstead in 1858. Meanwhile, the Houston Tap and Brazoria, a seven-mile railway, joined the Buffalo Bayou, Brazos and Colorado Railway at Pierce Junction in 1856. This linked Houston with the sugar plantations of the Brazos valley. Other roads were started, and by 1861 Houston was the rail center of Southeast Texas with five lines stretching fifty to 100 miles south, southeast, west, east, and northwest. The Civil War interrupted construction, but building revived afterwards. When the Houston and Texas Central reached Denison in 1873, Houston joined the national rail network. The railroads efficiently spanned the muddy bogs of the coastal prairie. Although roads existed from the start, travel was often slow and rough. Roadwork was costly, and significant improvement came only with the construction of all-weather highways in the 1920s. The city's first expressway, the Gulf Freeway, connected Houston and Galveston in 1952 and later became a part of the interstate highway system. Houston opened its first airport in 1928, Houston International Airport in 1954 (renamed William P. Hobby Airport in 1967), and Houston Intercontinental Airport in 1969. The various transportation systems, along with the communication systems of mail, telegraph (built in 1853-54) and telephone (1878-95), allowed Houston to develop as a cotton and lumber market in the nineteenth century. The discovery of oil at the Spindletop oilfield dramatically changed

# History of Houston (Continued)

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the Houston economy in the twentieth century. Oil companies chose to locate refineries along the Houston Ship Channel, where they were safe from Gulf storms. By 1929 forty oil companies had located offices in the city. The most important were the Texas Company (now Texacoq), Humble Oil and Refining Company (now Exxonq), and Gulf Oil Corporation. Sinclair Oil Company built the first major refinery in 1918.

World War II brought a demand for synthetic rubber, gasoline, materials for explosives, and ships from the area. Concrete barges, steel merchant vessels, and mid-size warships were built along the ship channel. Houston Shipbuilding Corporation, a subsidiary of Todd Shipbuilding Corporation, for example, built Liberty Ships and employed 20,000 workers by July 1942. The Brown Shipbuilding Company pioneered broadside launching and produced more than 300 war vessels by the end of the war (see SHIPBUILDING). Nearby coastal deposits of salt, sulfur, and natural gas supplied the ingredients for petrochemicals, and the United States government provided the contracts for war materials. On this foundation after the war Houston developed one of the two largest petrochemical concentrations in the United States with such companies as Dow, Du Pont, Shell, Sinclair, Monsanto, and Goodyear. In 1990 a complex of some 250 interrelated refineries extended from Corpus Christi along the coast to the Louisiana border. The main exports and imports of the Port of Houston, consequently, were petroleum or petroleum-related products. Houston thus became a world energy capital in the 1970s, expanded with the rise in oil prices, and suffered with the downturn during the 1980s. In the mid-1980s, for the first time in its history, Houston lost population.

The developments of the twentieth century, however, made Houston the largest city in Texas in 1930, when the population was 292,000. At this time Houston had three newspapers—the Houston Post (founded 1880), the Houston Chronicle (1901), and the Houston Press (1911)—and four radio stations—KPRC (1925), KTRH (1930), KTLK (1930), and KXYZ (1930). Facilities for urban living had to develop along with the growth. Merchants and others complained about the city streets from the beginning. Efforts to rise out of the mud and dust featured experiments with cypress blocks, gravel, planks, shell, limestone blocks, and later cement and asphalt. In 1915 Houston had almost 196 miles of paved streets. In 1922 the municipal government began

to replace wooden bridges with steel and concrete. Electric streetlights appeared in 1884 and an electric streetcar system in 1891. Automobiles came at the beginning of the century and caught on fast; there were 1,031 in Harris County in 1911 and 97,902 in 1930. This growth led to traffic regulations on speed (fifteen miles per hour in 1907), one-way streets in 1920, and traffic signals in 1921. The increasing use of automobiles also led to the building of expressways in the 1950s that extended over 200 miles by 1990, air pollution, urban sprawl, and traffic jams. The most important urban necessity, the water supply, improved in the late 1880s after several citizens discovered artesian water by drilling shallow wells. Well water thus replaced the contaminated bayou water used by the private water-supply company. The city took over the company in 1906. Continued pumping from the aquifer, however, resulted in subsidence of the land in southeastern Houston in the 1960s. To avoid further sinking, the city turned to the Trinity and San Jacinto rivers for most of its water. The paving of land and consequent quick runoff of rain resulted in a flood problem. Severe floods in 1929 and 1935 led to the formation of the Harris County Flood Control District, but storm flooding in parts of the metropolitan area has continued. Water pollution has been a long-standing problem. Surges of rainwater into the bayous have flushed the contamination of the ship channel into Galveston Bay and caused fish kills. While building the channel, the United States Army Corps of Engineers forced the city to construct a sewage-disposal system that, when completed in 1902, was among the best in the nation. Urban growth and neglect, however, overcame the advance.

Land developers inspired the spread of the city when they built suburbs such as Pasadena (1892), Houston Heights (1892), Deer Park (1892), Bellaire (1911), and West University Place (1919). The most famous, because of its wealth, was River Oaks (1922–24), started by Mike and William Clifford Hogg and Hugh Potter. There, architect John F. Staub designed tasteful homes to match the curved streets and large green lawns. Suburbs have since spread out in the metropolitan region. An important example is The Woodlands, a new town built by oilman George T. Mitchell between 1964 and 1983 north of Houston in southern Montgomery County. Mitchell blended homes, business places, and recreation facilities into the pine woods with minimal environmental disturbance. In 1948–49, to avoid encirclement

# History of Houston (Continued)

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by incorporated suburbs, the Houston City Council under Mayor Oscar F. Holcombe used its annexation power to envelop the older suburbs. As a result the city doubled in size. In 1956 the council voted more annexation, and in 1960 while fighting with neighboring towns, the council threatened to annex all unclaimed land in Harris County. Compromises finally brought the annexation war under control. Part of the dispute involved the rich and prestigious land around Clear Lake to the south, where in 1961 the National Aeronautics and Space Administration built the Lyndon B. Johnson Space Center. Houston was able to control the land.

In the ordering of urban space Houston politicians and voters have rejected the use of zoning. The administration of Mayor Kathy Whitmire in the 1980s brought the subject up for review, but Houston remained infamous as the largest unzoned city in the United States. The lack of zoning has not affected development to any great extent, however, since heavy industry concentrated in the area of the ship channel and subdivisions controlled construction through deed restrictions. This casual attitude toward land use encouraged business expansion. The greatest city builder in the first half of the twentieth century was banker Jesse H. Jones. By the mid-1920s he had constructed about thirty commercial structures, and in 1956 he controlled fifty buildings. He brought the 1928 Democratic convention to the city and later served as Franklin D. Roosevelt's secretary of commerce. His most impressive structure was the thirty-seven story Gulf Building, completed in 1929. The prosperity after World War II brought the world famous Galleria shopping mall with its interior ice-skating rink in 1970; Pennzoil Place, a startling black-glass downtown building in 1976; and the Astrodome in 1965. The Houston skyline became a showcase of modern architecture. In 1992 Houston hosted the national Republican convention.

The city meanwhile matured culturally and socially. The Texas Medical Center, with its fourteen hospitals, emerged as a global focal point for heart and cancer treatment. The center was the largest employer in Houston in 1990 and was famous for heart transplants. In 1971 Dominique and John de Menil built the Rothko Chapel, which became a place of religious pilgrimage, and in 1987 Dominique de Menil constructed a gallery to house the Menil Collection of modern art. This added

to the collections of art that began with the opening of the Museum of Fine Arts in 1924. A free secondary school system began in 1877 and became the Houston Independent School District in 1924. This district is now one of the largest in the nation. Rice University started in 1912, financed by a bequest from William Marsh Rice, who made his fortune in Houston in the nineteenth century. The University of Houston began as a junior college in 1927 and was supported by oilman Hugh Roy Cullen in its early years, until it became part of the state system of higher education in 1963. KUHT-TV, which started in 1953 at the university, was the first educational television station in the United States. Texas Southern University began in 1934 as part of the University of Houston. The University of St. Thomas began in 1945 and Houston Baptist University in 1963. In 1914 George H. Hermann donated Hermann Park, where a thirty-acre zoo was established in 1922. Memorial Park, the other major Houston park, developed from land purchased in 1924. The Houston Symphony Orchestra was formed in 1913, the Houston Grand Opera in 1956, the Alley Theatre in 1947, and the Houston Ballet in 1969. The Houston Public Library opened in 1904 with the help of Andrew Carnegie. Television began in 1949 with broadcasts from KLEE-TV, which became KPRC-TV in 1950. Seven other stations followed. Professional sports teams arrived—the Houston Astros (the Colt .45s until 1964) baseball team in 1962, the Houston Oilers football team in 1959, and the Houston Rockets basketball team in 1971.

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David G. McComb

# African American Experience in Texas

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For a significant portion of Texas’s history, African Americans were treated as second-class citizens. They were enslaved, lynched, beaten, segregated, and discriminated against.

In order to more fully understand the Cleveland Play House production of *The Trip to Bountiful* with an African American cast, the following section offers analyses of events, laws and social issues that have shaped the African American experience in Texas.

## JUNETEENTH

Although the Emancipation Proclamation was passed in 1862, it was not enforced in Texas until June 19, 1965. This date, known as Juneteenth, is now celebrated as the day of emancipation for blacks in Texas. The name of the holiday comes from the combination of “June” and “nineteenth.” Today, Juneteenth has become a holiday in many states throughout the nation. Holiday traditions on this day include a public reading of the Emancipation Proclamation, parades, cookouts, and spiritual hymns.

## AFRICAN AMERICAN SOLDIERS

Despite their unfair treatment in the United States, many black Texans have supported the country in its military engagements. During the Reconstruction period after the Civil War, black



troops helped the U.S. Army by patrolling the state borders and keeping peace throughout the region. Black soldiers fought in the Spanish American War and in both World Wars. In fact, in World War I,

blacks represented about 25% of the troops called up from Texas, even though they made up only 16% of the state’s

population. For many black soldiers, the military offered better opportunities than they received at home, such as food, clothing, and an education.

## KU KLUX KLAN

This white supremacist organization, also called the KKK, was first formed in the South in the 1860s. The group resurfaced in the 1920s and then again in the 1940s. The Ku Klux Klan embodied racist, anti-semitic, anti-Catholic, and anti-Communist ideals. Members wore white costumes with pointed white hats that covered their faces. Their meetings were conducted in secret, and the group members were anonymous. The KKK was capable of violent, terrorist activities, such as lynchings, burnings, and brutal attacks. The Klan targeted African Americans, and since many Klan members occupied powerful positions in the government and business worlds, blacks were rarely protected from the KKK’s activities. One Klansman in the 1920s even held a seat in the Texas State Senate. An African American family in Texas in the first half of the 20th century would have reason to fear this organization.

## LYNCHINGS

A lynching is an illegal activity in which an angry mob conducts a killing, either by hanging, stoning, shooting, burning, or other forms of torture. At the end of the Civil War, many whites in the South were upset about the outcome; they had lost their property, their slaves, and their fortunes in the war, and they wanted revenge. During Reconstruction, as slaves were freed and the nation found itself on shaky footing, chaos reigned. Mobs of angry citizens would gather and take out their frustrations on scapegoats. Usually, the blacks were the targets of these attacks, but sometimes mobs would target civil rights activists. Between 1900-1910, Texas ranked third in the nation’s most lynchings. Crowds would come out to watch these killings as a form of entertainment. The last lynching in Texas occurred in 1935.



# African American Experience in Texas (Continued)

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## SEGREGATION

After slavery was abolished, conditions did not exactly improve for African Americans in the United States. A new set of laws was introduced in 1876, which were known as the Jim Crow laws. These laws introduced a new policy of “separate but equal” in which blacks were segregated from whites in virtually every arena of public life. Blacks and whites were separated on public transportation. Blacks had to go to separate (and inferior) libraries, schools, and state institutions. Intermarriage, also known as miscegenation, was illegal. Black athletes were not allowed to play sports on white teams. Segregation was by no means a peaceful solution to racial tension; in fact, it was the cause of race riots, and further deepened the antagonism between whites and blacks. Consider this when Carrie rides the bus to Bountiful. If the play is set in its original year of 1953, she would have to sit in an area of the bus reserved for black people.

## EMPLOYMENT INEQUALITY FOR AFRICAN AMERICANS

In first half of the twentieth century, African Americans remained outsiders. They had very little influence on politics, they were limited to unskilled jobs, and they suffered from discrimination in salaries and real estate. Roughly half of the African Americans in Texas in the 20th century worked in agriculture, but few black farmers owned their land. The Great Depression put many black farmers out of work, because white farmers began taking their jobs. Many black farmers moved to the cities for better opportunities. In most cases, they were only offered unskilled jobs that paid poorly. Many labor unions would not allow black members, which further limited employment prospects. Throughout the first half of the twentieth century, black workers earned less than half of what white workers earned.

# African Americans in Texas

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People of African descent are some of the oldest residents of Texas. Beginning with the arrival of Estevanico in 1528, African Texans have had a long heritage in the state and have worked alongside Americans of Mexican, European, and indigenous descent to make the state what it is today. The African-American history of Texas has also been paradoxical.

On the one hand, blacks have worked with others to build the state's unique cultural heritage. But on the other hand, African Americans have been subjected to slavery, racial prejudice, and exclusion from the mainstream of state institutions. Their contributions to the state's development and growth in spite of these obstacles have been truly remarkable.

From the beginning of European settlement in Texas, people of African descent were present. In 1528 Estevanico, a Moor, accompanied Spanish explorer Álvar Núñez Cabeza de Vaca across the territory known today as Texas. Estevanico was an important member of Cabeza de Vaca's mission because he could interpret the languages of many of the Indians that the expedition encountered. Along with the other members of the expedition he was captured by Indians and enslaved for five years. After escaping, Estevanico and the surviving members of the expedition made their way to Mexico. In 1539 he accompanied a second expedition into the Southwest. This time he was murdered by the Zuñi Indians and the mission failed. Other pioneer Africans accompanied the Spanish into the Southwest, and some settled with them in the region known today as Texas. By 1792 Spanish Texas numbered thirty-four blacks and 414 mulattoes. Some of them were free men and women.

Unlike Estevanico and some of the Africans who inhabited the province prior to settlement by Anglo-Americans, most African Americans entered the area as slaves. The first Anglo-Americans who settled in Texas came from the southern United States and were accustomed to using African slaves as an important source of labor. During the first fifteen years of white settlement in Texas, from 1821 to the Texas Revolution of 1836, slavery grew very slowly. On the eve of the Revolution only about 5,000 blacks were enslaved in Texas. With independence



from Mexico, however, whites made African slavery an integral part of the state's economic development, and the institution of slavery grew rapidly. By 1840, 11,000 African Americans were enslaved in Texas. By 1850, 58,000 were enslaved, and by 1860, 182,000—30 percent of the Texas population. According to historian Randolph Campbell, slavery in Texas was similar to that in other parts of the American South. The records gathered by Campbell as well as the testimony of African Americans enslaved in Texas attest to the fact that black slaves in Texas had as harsh and as easy a lot as slaves in other parts of the South. Two cases illustrate this fact. In 1861 a Canadian newspaper published the story of Lavinia Bell, a black woman who had been kidnapped at an early age and sold into slavery in Texas. She escaped from bondage and told of being forced to work naked in the cottonfields near Galveston. She also told about how after her first escape attempt, she was physically mutilated and beaten severely by her owner. Other African Americans who were enslaved in Texas told similar stories of violence and cruelty by their owners. Hundreds sought escape, especially to Mexico. But there were also cases such as that of Joshua Houston, one of the slaves of Sam Houston. Joshua, owned initially by Houston's second wife, became an important member of Houston's family. He was treated well, taught to read and write, and prepared well for his eventual emancipation by the Houston family. After the Civil War Joshua became a

# African Americans in Texas (Continued)

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politician in Huntsville, and, as if to underscore his loyalty to his former owners, on one occasion he offered to lend money to Sam Houston's widow when she faced financial difficulties.

While the treatment of African Americans enslaved in Texas may have varied on the basis of the disposition of individual slaveowners, it was clear that white Texans in general accepted and defended slavery. Moreover, slavery in Texas had all of the characteristics that had made it successful in other parts of the South. For instance, slaveholders dominated the state's economic and political life. The government of the Republic of Texas and, after 1845, the state legislature passed a series of slave codes to regulate the behavior of slaves and restrict the rights of free blacks. The census counted about 400 free blacks in 1850, although there may have been close to 1,000. White Texans also restricted the civil liberties of white opponents of slavery in order to suppress dissent about the institution. When rumors of a slave insurrection circulated in the state in 1860, Texans virtually suspended civil liberties and due process in the state. Suspected abolitionists were expelled from the state, and one was even hanged. A vigilante group in Dallas lynched three African-American slaves who were suspected of starting a fire that burnt most of the downtown area. Other slaves in the county were whipped.

The Texas vote for secession in February 1861 hastened the end of slavery and set in motion the eventual liberation of the state's African-American population. For blacks in Texas, freedom did not come until Juneteenth, June 19, 1865. In contrast to other parts of the South, where the approach of the Union Army encouraged thousands of enslaved blacks to free themselves and run away, Texas blacks remained enslaved until the end of the Civil War. Few were able to run away and enlist in the Union Army, as black men did in other parts of the South.

## THE RECONSTRUCTION ERA

The Reconstruction era presented black Texans another challenge. Many had to rebuild their lives, locate lost family members, and begin to live their lives as self-sufficient, free men and women. The establishment of the Freedmen's Bureau in the state aided this transition from slavery to freedom. But given the continuing racial animosity that separated blacks and whites after the war, this was not an easy task. The state

legislature and several Texas cities passed Black Codes to restrict the rights of blacks, to prevent them from having free access to public facilities, and to force them back to the rural areas as agricultural laborers. The use of the political and legal system to regulate black behavior was accompanied by a literal reign of terror in the state. From 1865 to 1868 white Texans committed over 1,500 acts of violence against blacks; more than 350 blacks were murdered by whites. These were attempts to reestablish white supremacy and to force blacks back into their "place." Only the intervention of Congress and the imposition of military rule in the state after 1867 eliminated the Black Codes and brought a modicum of safety to African Americans. The arrival of military and Congressional efforts to protect black rights ushered in the second phase of Reconstruction in the state. In this period African Americans made a substantial contribution to the transition of Texas from a slave-labor state to one based on free labor. Ten African-American delegates at the Constitutional Convention of 1868-69 helped to write a constitution that protected civil rights, established the state's first public education system, and extended the franchise to all men. Between 1868 and 1900, forty-three African Americans served in the state legislature, and they helped to move the state toward democracy. Such black Reconstruction leaders as George T. Ruby and Norris Wright Cuney became important members of the Republican party and, along with other blacks, dominated state Republican politics through the turn of the twentieth century. During the course of the Reconstruction period, many African Americans moved from the state's rural areas to cities such as Dallas, Austin, Houston, and San Antonio. On the outskirts of these cities they established "freedmantowns," which became the distinct black neighborhoods that still exist today. Black labor also contributed substantially to the economic development of these cities and helped the state to begin the transition from its near-total dependence on agriculture to industrialization. In 1879 a few thousand black Texans moved to Kansas seeking greater opportunities. Other black Texans participated in the postwar cattle boom (see BLACK COWBOYS), while the presence on the frontier of black soldiers, called Buffalo Soldiers by their Indian foes, exemplified the desire of many blacks to enter into the military responsibilities of citizenship.

# African Americans in Texas (Continued)

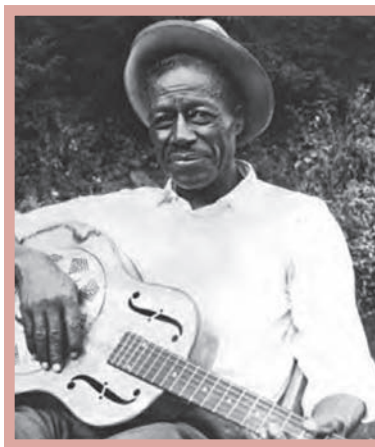
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As in other parts of the South, Reconstruction lasted only a short time in Texas. Democrats regained control of the state in 1873 and proceeded to reverse many of the democratic reforms instituted by black and white Republicans. Between 1874 and 1900 the gains that African Americans had made in the political arena were virtually lost. In the 1890s, for example, more than 100,000 blacks voted in Texas elections. But after the imposition of a poll tax in 1902 and the passage of the white primary law in 1903, fewer than 5,000 blacks voted in the state in 1906. In addition, segregation was established in all facets of public and private life in Texas for African Americans. In Dallas, Houston, and San Antonio, public transportation and accommodations, schools, and, eventually, neighborhoods were segregated by law. Blacks in Houston and San Antonio challenged segregation on public transportation by forming their own bus and jitney companies. Dallas blacks won a case in 1916 that overturned a residential segregation ordinance. But nothing succeeded in stemming the tide of segregation that restricted the rights of black Texans by the early twentieth century. The victims of lynching, which did not end until the 1940s, were predominantly black. Riots destroyed black neighborhoods. African Americans became disfranchised, second-class citizens, denied the basic human rights other citizens in the state took for granted. As a result, several thousand black Texans moved out of the state to the North and West in the twentieth century. Although the percentage of blacks in Texas fell to 20 percent of the population by 1900 and declined further in the twentieth century, their numbers grew to more than 600,000 in 1900 and 900,000 in 1940.

Despite their second-class status, African Americans still built viable and progressive communities throughout the state. Almost immediately after Civil War, they established churches, schools, and other social organizations to serve their own needs. They established newspapers (*The Dallas Express*, *Houston Informer*, *Texas Freeman*, and *San Antonio Register*), grocery stores, funeral homes, and other business establishments that served a predominant African-American clientele. In the late nineteenth century black farmers formed a cooperative to encourage black land ownership and to raise crop prices. From 1900 to 1940 a majority of black Texans remained in farming, with about 20 percent owning their land while most rented farms as tenants. The Great Depression of the 1930s hastened a

trend toward urbanization. In the same period blacks in Dallas organized a cotton-processing mill, but it failed in less than five years. These self-help and economic development efforts by black Texans indicate that they did not allow the oppression of white racism to deter them from striving to build successful communities. After the Civil War, African Americans also developed their first educational institutions. Black colleges such as Bishop, Paul Quinn, and Wiley were founded by several religious denominations, primarily Baptist and Methodist organizations. African-American churches such as Boll Street African Methodist Episcopal in Dallas also started the first schools in that city for black children. The city of Houston provided schools for its black citizens beginning in 1871. By 1888 the city government in Dallas followed suit.

## AFRICAN AMERICAN ACHIEVEMENTS AND CULTURAL ICONS



African Americans also contributed to the state's social and cultural heritage in the late nineteenth and twentieth centuries. Musicians such as Blind Lemon Jefferson, Huddie (Leadbelly) Ledbetter, Eddie Durham, Scott Joplin, Bobbi Humphrey, and many others became innovators

in blues, jazz and ragtime. Singers such as Julius L. C. Bledsoe and Osceola Mays sang songs from the African-American folk tradition as well as their own contemporary compositions. Such writers as Maude Cuney-Hare, J. Mason Brewer, and Sutton Griggs wrote biographies and novels and recorded the folklore of black Texans. Artist John Biggers of Houston became one of the nation's most important mural painters and an internationally recognized artist. In sports, such black Texans as Charlie Taylor, Ernie Banks, Jack Johnson, and George Foreman earned national

# African Americans in Texas (Continued)

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fame in football, baseball, and boxing. After the integration of the state's universities, black Texas athletes such as Earl Campbell of the University of Texas at Austin, Elvin Hayes of the University of Houston, and Jerry Levias of Southern Methodist University had outstanding college athletic careers.

One of the most significant achievements of blacks in the state was their participation in the Texas Centennial of 1936. This event was important because it allowed African Americans to highlight the contributions that they had made to the state's and the nation's development. Through the efforts of A. Maceo Smith of the Dallas Negro Chamber of Commerce and Samuel W. Houston of Huntsville, the Hall of Negro Life was built at Fair Park in Dallas to bring to the state the works of Harlem Renaissance painter Aaron Douglass as well as to exhibit the paintings of Texas artists Samuel A. Countee of Houston and Frank Sheinall of Galveston. More importantly, the Negro Day event held in Dallas as the black celebration of the Texas Centennial proved to be an important opportunity for black Texans to meet and plan strategy to end the segregation and discrimination that they faced. Three organizations emerged from the Negro Day celebration of 1936: the Texas State Conference of Branches of the National Association for the Advancement of Colored People, the Texas State Negro Chamber of Commerce, and the Texas Negro Peace Officers Association (now the Texas Peace Officers Association). All three organizations had as their objective to improve the lot of blacks in Texas.

The Texas Centennial was indeed a watershed event for African Americans. After it they launched a campaign to win the citizenship rights that the state's segregation laws and racist tradition denied them. Texas blacks won two of the nation's most significant civil-rights cases. They renewed challenges to the state's white primary system four times, and, eventually, they won a Supreme Court decision in *Smith v. Allwright* (1944), which declared the white primary unconstitutional. This landmark case won by black Texans opened primaries for blacks throughout the South. In 1950, black Texans also won one of the major legal cases that eliminated segregation in the South's graduate and professional schools. The *Sweatt v. Painter* case, filed by Thurgood Marshall, legal counsel of the NAACP, and local NAACP attorney William J. Durham of Dallas, forced the



University of Texas Law School to admit black students. Although the *Sweatt* case was one of several cases that the NAACP filed to gain entry for black students into graduate and professional schools, it also became one of the cases that laid the groundwork for the NAACP's challenge to segregation in public schools in the famous *Brown v. Board of Education*, Topeka, Kansas case.

Despite the notion among some historians that Texas did not need a civil-rights movement to end its legacy of racial discrimination, African Americans had to use both the courts and direct action in the 1950s and 1960s to win access to public services throughout the state. Using a variety of methods, black citizens won the right to sit on juries, equal pay for equal work for black teachers, the elimination of residential segregation in the state's major cities, jobs on the police forces of Dallas and Fort Worth, and open seating on public transportation throughout the state. They also used sit-ins in Houston and Marshall to end segregation in public accommodations. By the mid-1960s, only one area of citizenship rights continued to elude black Texans: serving in elective office. In 1958, Houstonian Hattie White became the first African American to win an elective office in the state since Reconstruction by winning a seat on the school board. But many citizens thought that she was white and voted for her in error. She served ten turbulent years on the Houston school board, fighting constantly to force other members of the board to implement court-ordered desegregation of the school system. After Mrs. White's election black Texans did not win another elective office until 1966, when several black candidates throughout the state won political

# African Americans in Texas (Continued)

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racers. Among the pioneers were Joe Lockridge of Dallas, who won a seat in the state house of representatives, and Barbara Jordan of Houston, who won a seat in the Texas Senate. In 1971, Judson Robinson became Houston's first black city councilman since Reconstruction. A year later Barbara Jordan was elected to the United States House of Representatives, thus becoming the first African American in Texas history to represent the state in Congress.

Her election symbolized the progress that blacks had made in the state after over 100 years of racial segregation and exclusion. Despite the lingering effects of the old racist and segregationist legacy, African Americans continued to achieve in both the private and public spheres in the state. They won elective office on the city, county, and statewide levels. In 1992, for example, Morris Overstreet of Amarillo became the first African American to win a statewide office when he was elected a judge on the Texas Court of Criminal Appeals. Employment opportunities also increased significantly for black Texans, especially in the larger urban areas such as Dallas and Houston. In 1983, for instance, Dallas was named "one of the ten best cities for blacks" because of the social, political, and economic opportunities available there for African Americans. In addition, African Americans continued to participate in the state's social and cultural life and to add their creative talents to the state's as well as the nation's artistic development. Two

of many examples are the works added to American literature by Houston playwright and author Ntozake Shange and short story writer J. California Cooper of East Texas. Shange's work "for colored girls who have considered suicide when the rainbow is enuf" played on Broadway and toured the country for several years. Her novels *Sassafras*, *Cypress*, and *Indigo* (1982) and *Betsey Brown* (1985) were national best-sellers. Cooper's short stories in *A Piece of Mine* (1984) and *Family* (1991) also earned her national acclaim.

These achievements were the result of black Texans' ongoing struggle for equal opportunity and human dignity. African Americans have lived in the area known as Texas as long as any other ethnic group except American Indians. Throughout their history in the state, they have contributed their blood, sweat, and hard labor to make Texas what it is in the 1990s. Although the 2,000,000 black Texans in 1990 formed only 12 percent of the state's population, blacks had made major contributions to Texas history and culture. The previous thirty years of African-American history in Texas had been quite eventful. During that period black citizens had taken major steps toward reversing the negative aspects of the previous 100 years. Yet, they had only begun to reap the benefits of their labor and persistence.

To learn more, follow this link:

<http://www.tshaonline.org/handbook/online/articles/pkatz>

# Oil and Texas: A Cultural History

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For Texans, the 20th century did not begin on January 1, 1901, as it did for everyone else. It began nine days later, on Jan. 10, when, spurting drilling pipe, mud, gas and oil, the Lucas No. 1 well blew in at Spindletop near Beaumont. The gusher spewed oil more than 100 feet into the air until it was capped nine days later. With that dramatic fanfare, Texas' economy was wrenched from its rural, agricultural roots and flung headlong into the petroleum and industrial age.

In the last two decades of the 19th century, railroads had made sweeping changes in the lives of many of Texas' mostly rural, mostly agrarian citizens and forever altered the face of the state. Settlements formed around temporary railroad-workers' camps. Speculators created brand-new towns out of virgin prairie beside the gleaming rails. And existing communities that were bypassed by the tracks often curled up their municipal toes and died unless they were willing to pick up businesses, homes and churches and move to the rails.

The arrival of railroad transportation expanded Texas farmers' and ranchers' markets by providing faster and cheaper shipping of products. Cattle raisers were no longer forced to trail their herds long miles to railheads in the Midwest. In their classic Texas history text, *Texas, the Lone Star State*, Rupert Richardson, Ernest Wallace and Adrian Anderson summarized it this way: "... railroads were the key to progress and prosperity at the end of the 19th century."

When oil came gushing into Texas early in the 20th century, the changes were even more profound. Petroleum began to displace agriculture as the principal engine driving the economy of the state, and Texans' lives were even more drastically affected than they had been by railroads.

The impact of oil on Texas and Texans is often analyzed in terms of corporate development, personal and corporate wealth, and the overall economy of the state and politics. Oil also dramatically affected the lives of those who owned the land from which oil was produced, or who were directly



involved in oil exploration, extraction and processing. The discoveries of oil fields led to the founding and flourishing of numerous Texas towns, to the establishment of companies that have become multinational conglomerates, and to the amassing of vast personal fortunes.

Conversely, the playing out of pumped-out oil fields led to the death of any number of those once-flourishing towns. Betting fortunes on what

turned out to be dusters resulted in the bankruptcies of companies and individuals.

However, Texas oil has affected the lives of millions of Texans not directly involved in the oil business – Texans who receive neither a paycheck nor a royalty check based on petroleum. Oil has profoundly changed the culture of the state, and it continues to affect most Texans' lives in ways that may not be obvious to the casual observer.

## EARLY OIL DISCOVERIES

The presence of natural oil seeps in Texas had been known for hundreds of years before Europeans arrived in the area. Indians in Texas are said to have told European explorers that the substance had medicinal uses. In July 1543, the remnants of Spanish explorer Hernando de Soto's expedition, led by Luis de Moscoso Alvarado, were forced ashore along the Texas coast between Sabine Pass and High Island. Moscoso reported that the group found oil floating on the surface of the water and used it to caulk their boats.

Lyne T. Barret drilled Texas' first producing oil well in 1866 at Melrose in Nacogdoches County. The following year, Amory Reilly Starr and Peyton F. Edwards brought in a well at nearby Oil Springs. Other wells followed, making Nacogdoches County the site of Texas' first

# Oil and Texas: A Cultural History (Continued)

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commercial oil field, first pipeline and first effort to refine crude. Several thousand barrels of oil were produced, but the price of oil was not high enough to justify further efforts at development. While drilling for water in 1886, Bexar County rancher George Dullnig found a small quantity of oil, but he did not attempt commercial production.

City crews in Corsicana were also drilling for water in 1894, when they made the first economically significant oil discovery in Texas. That well was abandoned because the drillers needed to find water, not oil. But several producing oil wells were drilled in 1895 by Joseph S. Cullinan, who later helped found the Texas Company, which became Texaco. The first well-equipped refinery in Texas was built at this field, and despite the early efforts at Nacogdoches, it is usually called Texas' first refinery.

## SPINDLETOP

The oil discovery that jump-started Texas' transformation into a major petroleum producer and industrial power was Spindletop. Exploration in the area of the upper Gulf Coast near Beaumont had begun in 1892. After drilling several dry holes, Louisiana mining engineer and oil prospector Capt. Anthony F. Lucas drilled the discovery well of the Spindletop field. Initially, the Lucas No. 1 produced more than an estimated 75,000 barrels of oil a day. Peak annual production was 17.5 million barrels in 1902.

Spindletop, which was also the first salt-dome oil discovery, triggered a flood of speculation in the area, resulting in several other significant discoveries. The boom included an influx of hundreds of eager wildcatters – including former Governor James Stephen Hogg – lusting after a piece of the action, as well as thousands of workers looking for jobs. Right behind them came a tidal wave of related service, supply and manufacturing firms, such as refineries, pipelines and oil-field equipment manufacturers and dealers. It was California's fabled Gold Rush of 50 years earlier repeated on the Texas Gulf Coast with rotary drill bits and derricks instead of pick axes and gold pans.

The boom turned into a feeding frenzy of human sharks: scores of speculators sniffing out a quick buck; scam artists peddling worthless leases; and prostitutes, gamblers and liquor dealers, all looking for a chunk of the workers' paychecks.

Within three years, several additional major fields were developed within a 150-mile radius of Spindletop; Sour Lake, Batson and Humble were among them.

Companies were soon established to develop the Gulf Coast oil fields. Many of them became the industry giants of today: Gulf Oil; Sun Oil Company; Magnolia Petroleum Company; the Texas Company; and Humble Oil, which later affiliated with Standard Oil of New Jersey and became Esso, then today's Exxon. Refineries, pipelines and export facilities became the nucleus of the major industrial region that began to form along the Texas coast around Port Arthur and Beaumont. The New Handbook of Texas summarizes the effect of Spindletop in this way: "The discovery of the Spindletop oil field had an almost incalculable effect on world history, as well as Texas history. Eager to find similar deposits, investors spent billions of dollars throughout the Lone Star State in search of oil and natural gas. The cheap fuel they found helped to revolutionize American transportation and industry."

Texas oil production was 836,039 barrels in 1900. In 1902, Spindletop alone produced more than 17 million barrels, or 94 percent of the state's production. As a result of the glut, oil prices dropped to an all-time low of 3 cents a barrel, while water in some boom towns sold for 5 cents a cup.

## OIL IN NORTH TEXAS

Between 1902 and 1910, oil fever spread through North Central Texas, with finds at Brownwood, Petrolia and Wichita Falls.

Water-well drillers on the W.T. Waggoner Ranch in Wichita County in 1911 found oil instead, creating the Electra field. In 1917, W.K. Gordon, general manager of the T&P Coal Company's mines at Thurber, discovered the Ranger field nearby. Ironically, the wealth of oil at Ranger, and elsewhere in the state, encouraged railroads to switch their locomotives from coal to oil and helped kill the coal-mining town of Thurber.

Oil was found west of Burkburnett in Wichita County in 1912, followed by another oil field in the town itself in 1918. The feverish activity that followed inspired the 1940 movie *Boom Town*, starring Clark Gable, Spencer Tracy, Claudette Colbert and Hedy Lamarr.



# Oil and Texas: A Cultural History (Continued)

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The boom-town phenomenon became common across the state: The infrastructures of small farming communities near oil discoveries were inadequate to the demands of the population explosions. They hadn't sufficient lodging or eating establishments for the sudden influx. Newcomers were forced to live in hastily erected shacks, tents or even their cars or trucks. Since some of those drawn to oil fields by dreams of riches brought their families, schools became overcrowded. There were lines at cafes, at post-office counters, everywhere. Unexpectedly heavy traffic on the often-unpaved streets created massive clouds of dust during dry weather – dust that invaded every corner and settled on every surface. In wet weather, the streets became vehicle-swallowing mudholes.

During the 1920s, there were discoveries near Mexia in Limestone County and more in Navarro County. Oil was discovered in the Panhandle starting in 1921, and major fields were developed all across the state during the next decade – East Texas, west-central Texas and additional fields in the Gulf Coast.

## **BIGGEST OF THEM ALL - EAST TEXAS**

In October 1930, the Daisy Bradford No. 3 well blew in near Turnertown and Joinerville in Rusk County, opening the East Texas field, the biggest field of all. Veteran wildcatter C.M. (Dad) Joiner drilled the well on land long rejected by major companies' geologists as not worthy of their efforts. The biggest leasing campaign in history ensued, and the activity spread to include Kilgore, Longview and many points north. Overproduction soon followed, as oil derricks sprouted thick as bamboo all over the field. With no well-spacing regulations and no limits on production, the price of oil nosedived again.

On Aug. 17, 1931, Gov. Ross S. Sterling ordered the National Guard into the East Texas field, which he placed under martial law. This drastic action was taken after the Texas Railroad Commission had been enjoined from enforcing production restrictions. After more than two years of legal battles, most East Texas operators accepted proration, the system of regulation still utilized. By the time the East Texas field was developed, Texas' economy was powered not by agriculture, but by petroleum.

## **OIL'S RIPPLE EFFECTS**

Gradually, the oil glut began to affect ordinary Texans. Soon after Spindletop, the availability of an ocean of cheap oil encouraged its use as fuel for transportation and manufacturing. After railroads converted from coal to oil, steamships followed, led by those operating in the Gulf of Mexico and the Caribbean.

As automobiles became more common, roads began to be paved across the state. Mechanization of farm work increased quickly, enabling farmers to produce more food with fewer people. Manufacturing plants developed in the formerly agricultural state, using cheap oil as fuel. Texas' population scales, heavily weighted toward the rural before Spindletop, started to balance, and by 1940, the population was almost even: 55 percent rural and 45 percent urban. World War II tipped the scales, however, when wartime jobs at manufacturing plants in the cities lured large numbers of people from farms and small towns. Most never returned.

This displacement of farming families was exacerbated by the absorption of many family farms into large corporate operations. Increasing numbers of migrants from other states and foreign countries also settled principally in urban centers. By 1980, the state was four-fifths urban.

As of Jan. 1, 1997, State Data Center population estimates indicate that of the state's population (19,598,471), more than one-third was concentrated in the three largest counties: Harris (3,178,995), Dallas (2,032,171) and Bexar (1,342,934).

## **STATE GOVERNMENT TAX ON OIL PRODUCTION**

Another change brought about by the discovery of oil was the enrichment of the state treasury after the legislature authorized an oil-production tax in 1905. The first full year the tax was collected, the public coffers swelled by \$101,403. By 1919, the revenue from the oil-production tax was more than \$1 million; by 1929, it was almost \$6 million. In 1996, the last year for which we had figures at press time, it was just short of \$376 million for the fiscal year.

## **OIL BENEFITS TO TEXAS HIGHER EDUCATION**

Many thousands of students attending Texas universities have benefited from oil. The boon that they have enjoyed began with Mirabeau B. Lamar, known as the "Father of Texas Education." During his tenure as president of the Republic of Texas, he urged the Texas

# Oil and Texas: A Cultural History (Continued)

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Congress to appropriate public domain to support education. In 1839, the Congress set aside 50 leagues (221,400 acres) of land for the endowment of a university. (Land was also set aside in a separate endowment for public elementary and secondary schools.) In 1858, the university endowment was increased to 1 million acres, with the stipulation that the endowment be good agricultural land.

However, the writers of the Constitution of 1876 evidently felt there was no need to appropriate arable land for an as-yet-nonexistent university. The first million acres in the endowment were located in Schleicher, Crockett, Terrell, Pecos, Upton, Reagan and Irion counties in arid far-west Texas.

When the University of Texas opened in 1883, the legislature added a second million acres in Andrews, Crane, Culberson, Dawson, Ector, El Paso, Gaines, Hudspeth, Loving, Martin, Ward and Winkler counties. The fledgling university was backed by an endowment of a vast amount of land of extremely dubious value.

Around the turn of the century, the University's Bureau of Economic Geology began exploring the possibility of finding oil and gas on University Lands. In 1916, although most other geologists disagreed, the University's Dr. Johan A. Udden reported that oil could be found lying atop an underground fold of rock that was believed to run from the Marathon area through Pecos County and into Upton and Reagan counties.

Though erroneous, Udden's theory led to the first major oil discovery in the West Texas Permian Basin. The Santa Rita No. 1, discovery well of the Big Lake Field, blew in on May 28, 1923, in Reagan County. It was drilled on University Lands by Frank Pickerell and Carl G. Cromwell of Texon Oil and Land Company.

Within a year, there were 17 producing wells in the Big Lake Field, and the University of Texas was on its way to becoming a very wealthy school. The Santa Rita continued to produce oil until it was finally plugged in 1990.

The University of Texas had built few permanent, substantial buildings before the Santa Rita began producing. Most of the campus was covered by shacks, which housed classrooms, labs, gymnasiums and other campus facilities. When the oil money started flowing, however, it triggered a building boom that produced many of the structures that are still used by the University.

In 1931, the legislature split the net income of the Permanent University Fund, with two-thirds going to the University of Texas and one-third to Texas A&M University. The income was further split in 1984, when the legislature voted to include all the institutions in the University of Texas System, not just the main university at Austin, and the entire Texas A&M University System.

The Permanent University Fund, which receives all revenue from oil, gas, sulfur and water royalties; increases in investments; rent payments on mineral leases; and sales of university lands, is one of the largest university endowments in the world. The mineral income on University Lands from 1923 through fiscal 1998 has been \$3.146 billion. Investment return in the same period has been \$8.163 billion.

The net income from interest and dividends from those investments plus the revenue from grazing leases on University Lands comprise the Available University Fund. The total amount of money paid to the universities from the AUF from 1923 through fiscal 1998 was \$4.792 billion. These distributions help pay for construction bonds and contribute to the education and general revenues. As of August 31, 1998, the market value of the PUF was more than \$6.517 billion.

## OIL BENEFITS TO PUBLIC SCHOOLS

Texas public schools have benefited from oil, as well. In 1839, the Congress of the Republic appropriated from the public domain three leagues of land (one league is about 4,400 acres) to each county for public schools. The following year, they increased each county's allotment by one league. Public-school land grants from this source totaled more than 4 million acres. To encourage construction of railroads, the legislature in 1854 granted lands to railroad companies; the amount of land was based on the miles of track that each company laid. The legislature also required the railroads to allot alternate sections of their land grants to the public schools.

Finally, in the Constitution of 1876, the Texas legislature granted half the unappropriated public domain to the public schools, which amount included the alternate sections of the railroad grants. More than 42 million acres were earmarked for public schools by this provision.

The Permanent School Fund was established under rules similar to those guiding the Permanent University Fund. While most of the

# Oil and Texas: A Cultural History (Continued)

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money in the Permanent School Fund has come from land sales, the fund retained mineral rights on more than 7 million acres of school lands. The land-sales moneys have been augmented by mineral royalties. The investment fund at the end of fiscal year 1997 totaled just under \$15.5 billion. Interest drawn from the Permanent School Fund is paid into the Available School Fund, from which it is paid to the public-school districts based on average daily attendance. The total amount paid in fiscal 1997 by the PSF to the ASF from all sources was almost \$692.7 million. Of that total, a bit less than \$3 million could probably be attributed to oil-related sources.

## PHILANTHROPY FROM BLACK GOLD

Thousands of Texans have been touched by Texas' black gold through the philanthropy of people who have made fortunes from its discovery, production and processing.

Institutions all over the state in many different fields – health research and hospitals, education, social services, fine arts, and engineering and technology research – have benefited from the wealth and generosity of petroleum millionaires. Ordinary Texans have reaped the rewards of such gifts through the programs of those institutions. There have been far too many petroleum philanthropists to list them all in this article. A representative few, however, will suggest the great good that has been done for the residents of Texas by people who pumped their money out from under Texas dirt.

## ECLECTIC GIVERS

Some philanthropists have donated to eclectic arrays of programs and institutions: Algur Meadows, major stockholder and chairman of the board of General American Oil Company for many years, established the Meadows Foundation in 1948. The foundation has given generously – and continues to donate – to a wide range of programs throughout Texas, primarily in the health, education, visual arts, social services and historic-preservation areas. Meadows himself endowed a museum of Spanish art at Southern Methodist University, and he willed much of his private art collection to the Dallas Museum of Art.

Hugh Roy Cullen, called "King of the Wildcatters" and who made major oil discoveries in the Houston area, gave large gifts to the

University of Houston, the Texas Medical Center, and the Gonzales Warm Springs Foundation (originally a hospital specializing in the treatment of victims of pediatric polio). He also made significant contributions to Houston arts organizations, the Boy Scouts and the YMCA. He established the Cullen Foundation in 1947 to direct contributions to a variety of charities.

Also founded in 1947 was the Sid W. Richardson Foundation. Richardson was an independent oil producer with headquarters in Fort Worth. His foundation's gifts have been primarily in support of health, medicine, education and the Sid Richardson Collection of Western Art, open free to the public in its own Fort Worth museum. His great-nephews, the Bass brothers of Fort Worth – Ed, Sid, Robert and Lee – and their parents Perry and Nancy Lee, carry on the family tradition. The most recent and most visible Bass contribution is the Bass Performance Hall in Fort Worth, opened in May 1998.

Walter William Fondren got his start in oil in the Corsicana field before the turn of the century, later becoming one of the founders of Humble Oil. Major gifts from the Fondren Foundation have gone to health and educational facilities, including Rice University, Southern Methodist University, Southwestern University, Methodist Hospital of Houston and the Methodist Home for Orphans at Waco. Robert Everett Smith, in the oil-field supplies business as well as drilling in the East Texas field, gave to a variety of causes in the fields of health and medicine, social services, education and the arts, including the Houston Symphony, the Houston Museum of Fine Arts, the Harris County Association for the Blind, Methodist Hospital of Houston, Southern Methodist University and Southwestern University.

## SUPPORTERS OF FINE ARTS AND LITERATURE

Several oil millionaires have supported mainly the fine arts and literature: Everette Lee DeGolyer of Dallas was active in petroleum exploration and production and in technological development, largely through Amerada, Texas Instruments and Texas Eastern Transmission. He and his wife supported the Dallas Symphony Orchestra and other Dallas-area musical groups. DeGolyer was also a collector of rare books; he donated 89,000 volumes of his personal collection to university libraries. He was one of the main financial backers of Texas Country Day School in Dallas, which became St. Mark's School of Texas. In 1942, DeGolyer rescued the

# Oil and Texas: A Cultural History (Continued)

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Saturday Review, the greatly respected national literary magazine, from a serious financial crisis. DeGolyer had become friends with Norman Cousins, who was named editor at the height of the crisis. DeGolyer became publisher and subsidized the magazine until it regained its economic feet.

Dominique Schlumberger de Menil, whose father was founder of Schlumberger, the multinational oil-exploration engineering firm, and her husband John de Menil, an executive in the company, collected more than 10,000 works of art. In 1954, they formed The Menil Foundation in Houston to oversee the Menil Collection, a museum that showcases their art collection.

Nina Cullinan and Sarah Campbell Blaffer, daughters of early oil entrepreneurs, have generously supported many fine-arts organizations – Cullinan primarily in the Houston area, and Blaffer across the state.

Nina Cullinan's father, Joseph S. Cullinan, developed the Corsicana field and built Texas' first commercial oil refinery there, was a founder of Magnolia Petroleum and helped organize the Texas Company. Nina Cullinan was a supporter of many Houston arts entities, among them the Houston Symphony, Houston Ballet, Houston Museum of Fine Arts and other art museums, as well as health and parks organizations.

Sarah Campbell Blaffer, daughter of another of the founders of the Texas Company and wife of one of the founders of Humble Oil, acquired an extensive art collection. She donated many original works to the Houston Museum of Fine Arts, and she established the Sarah Campbell Blaffer Foundation to send art exhibits on tours across the state.

## LOCAL PHILANTHROPY

Some philanthropists have preferred to keep their charity mostly close to home: Popularly known as "Uncle Gash," J.G. Hardin gave to Texas educational institutions, but he also provided funds for many community needs around Wichita County, where he had made his fortune in the Burkburnett oil boom. He donated land for playgrounds and contributed to several church buildings, to retiring public-school bonds and for a new electric-power plant. Hardin provided funds to establish Hardin Junior College, the forerunner of Midwestern State University, in Wichita Falls. Other

colleges that benefited from Hardin's generosity included Baylor Female College (now Mary Hardin-Baylor) in Belton, Simmons College (now Hardin-Simmons University) in Abilene, Abilene Christian College (now Abilene Christian University) and Howard Payne College (now Howard Payne University) in Brownwood. He also sent more than two dozen young people through college and threw a financial lifeline to half a dozen colleges during the Depression.

Edgar Byram Davis made a fortune in the shoe business in Massachusetts, then made another in rubber plantations, all by shortly after the turn of the century. With his brother as partner, Davis found oil in the Luling field in Caldwell County in the early 1920s. He built a golf course, several athletic clubhouses and various other facilities for the citizens of Luling. He also established a demonstration farm to help improve agricultural production in the area. He gave away so much money that he was almost broke when he died.

Ruth Legett Jones, an Abilene native, and her husband Percy acquired vast amounts of land in west-central Texas on which oil was discovered. The foundation she established gave funds primarily to organizations in the Abilene area, including Hardin-Simmons University, McMurry College, Abilene Christian University, West Texas Rehabilitation Center and Hendrick Medical Center. The foundation also built parks and swimming pools and helped finance college educations for many black Abilene students, as well as supporting ecological, medical and historical research.

George T. Abell of Midland was a self-taught geologist who made a fortune as an independent oil producer. Through their Abell-Hanger Foundation, established in 1954, he and his wife Gladys were major supporters of Midland-area organizations concerned with higher education, youth activities, cultural programs, health services and social welfare.

Albert and Mamie George established the George Foundation in 1945 to direct their contributions in similar fields in their home county of Fort Bend. Much of their fortune came from oil and gas fields that were discovered on their ranch in the 1920s and 1930s.

Although Amon G. Carter of Fort Worth was primarily a newspaper publisher, the Amon G. Carter Foundation he established in 1945 was funded by the sale of oil interests. The most public of the foundation's responsibilities is the Amon Carter Museum of Western

# Oil and Texas: A Cultural History (Continued)

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Art, which opened in 1961. Its collection was built around a nucleus of Carter's extensive holdings of art by Frederic Remington and Charles M. Russell. Also benefiting from foundation funds are other charities in Fort Worth and Tarrant County in the fields of the arts, education, health care, social and human services, and programs for youth and the elderly.

Much of Jake and Nancy Hamon's generosity has gone to Dallas-area charities. Hamon got his start in the East Texas oil field. Together the Hamons were major supporters of the arts in Dallas, and Nancy Hamon has continued the tradition since her husband's death in 1985. In the last decade alone, she has made major contributions to the Dallas Zoo for a gorilla habitat, to Southern Methodist University for an arts library, to the University of Texas Southwestern Medical Center for several medical-research facilities and to the Dallas Museum of Art for a major building addition. The Dallas Theater Center and the Dallas Symphony, among others, have also received gifts.

Don Harrington, an Amarillo oilman, and his wife Sybil supported many charities in the Panhandle. Through the Don and Sybil Harrington Foundation, founded in 1951, they generously gave to hospitals and health-care agencies, cultural programs, higher education, youth agencies, social services and civic affairs. Among their major beneficiaries were the Don and Sybil Harrington Cancer Center; the Panhandle-Plains Historical Museum at Canyon; a science museum in Amarillo; and the Harrington Library Consortium, a computerized network of libraries of the city of Amarillo, Amarillo College, Texas Tech Medical School, West Texas A&M University and many small Panhandle towns. Mrs. Harrington also was the largest individual donor to New York's Metropolitan Opera in the company's history.

## **SUPPORTER OF HISTORY**

Although Governor James Hogg did not live long enough to see oil discovered on family property near West Columbia in the 1920s, his children did. His daughter Ima established the Hogg Foundation for Mental Health at The University of Texas. She also gave her Houston mansion, Bayou Bend, and its collection of early American art and antiques to the Houston Museum of Fine Arts. She presented the restored Hogg family home near West Columbia to the state of Texas; it is now the Varner-Hogg Plantation State Historical Park. She also restored the Winedale Inn, a 19th-century stagecoach stop near

Round Top, and gave it to the University of Texas. It is now the focus of the Winedale Historical Center, which is used for the study of Texas history.

## **GIFTS FOR SCIENTIFIC RESEARCH**

Tom Slick Jr., whose father drilled the discovery well for a large Oklahoma oil field in 1912, carried on the family's involvement in oil exploration and production. The younger Slick had a lifelong interest in science and engineering. In 1947, he established the Southwest Research Institute in San Antonio. The SwRI does leading-edge research for corporations and the government in a wide range of areas – from materials and techniques for constructing stronger bridges to more effective methods for disposing of nuclear waste to making biocidal paints that prevent the growth of mold and mildew.

## **SUPPORTER OF ENVIRONMENTAL PROTECTION**

Robert Hughes Welder, a cattleman and wildlife conservationist, provided in his will for the establishment of the Rob and Bessie Welder Wildlife Foundation and Refuge. Although Welder was primarily a cattleman, the foundation is supported by income from oil and gas leases. The 7,800-acre refuge, formally dedicated in 1961, is eight miles northeast of Sinton in San Patricio County. Teacher-training programs are offered at the refuge, and the foundation grants fellowships and other aids to graduate students and researchers.

## **TEXAS OIL'S CULTURAL INFLUENCE**

Today, oil is no longer the predominant force behind Texas' economic development. However, in the century since Spindletop roared to life on the Texas Gulf Coast, oil has touched the lives of many Texans, and it continues to provide benefits to residents of the Lone Star State, as well as to people throughout the country.

— Written by Mary G. Ramos and first published in the 2000-2001 edition of the Texas Almanac.

<http://www.texasalmanac.com/history/highlights/oil/>

# Map of Texas



# Profile: Wharton, Texas

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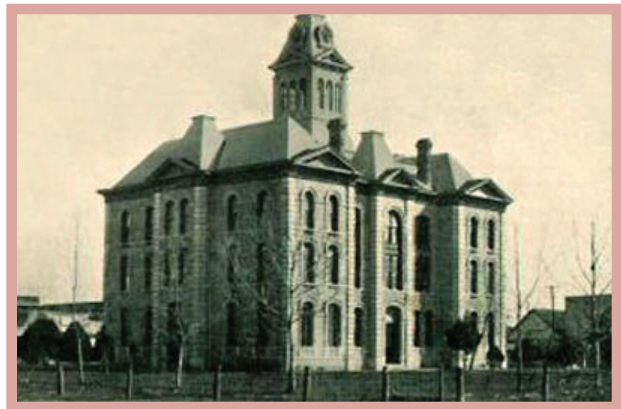
Horton Foote was born and raised in the small town of Wharton, Texas. Most of his plays are based on characters he observed in his community, and the town played a vital role in his theatrical works.

Carrie's description of Bountiful in its glory days may be a reference to the Wharton of his childhood. The following section explores the characteristics, statistics, and history of this small town, in order to provide further context for *The Trip to Bountiful*.

## HISTORY OF WHARTON

Settlers moved to the area in 1822 when the Mexican government granted them land for farming. When Texas became a state in 1845, Wharton County was officially formed.

The town was named for the Wharton brothers, two heroes who fought for Texan independence. The first Lieutenant Governor of Texas was also a resident of Wharton. His name was Albert Horton, and playwright Horton Foote was one of his direct descendents. In its early years, agriculture played a vital role in Wharton's prosperity. Its crops included corn, cotton, potatoes, rice and sugar cane. The main industries were cattle, molasses and sugar. In the 1880s, Wharton's population was around 200, but by 1900, the construction of railroads into the town increased the community's size to 1,689. The Wharton Little Theatre was formed in 1932, when Horton Foote was in high school. Wharton experienced a significant population boom in the 1930s, and by the end of the decade, it had over 4,000 residents. Today, the population of Wharton is approximately 9,000.



## LOCATION

Wharton is located in southeast Texas on the Colorado River. It is 55 miles southwest of Houston, and the city is 45 miles from the Gulf of Mexico. The city is 7.2 square miles, and is located south of Highway 59. As of 2000, the population of Wharton was 56% white and 26% African American.

Fun Fact: Horton Foote is not the only well-known figure to emerge from this small community. News anchor Dan Rather was also born in Wharton, though his family moved to Houston when he was a boy.

# Famous Texans

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Horton Foote may be the most well known playwright from Texas, but the state boasts many famous residents who have gone on to become actors, film producers, playwrights and novelists. Below are a few examples of famous Texans.

## NOVELISTS

**Jeff Abbott**—A suspense writer who lives in Austin. His books are set in Texas.

**Susan Wittig Albert**—A mystery writer who currently lives in Texas.

**James Crumley**—A crime novelist who was raised in south Texas and died in 2008.

**J. Frank Dobie**—A folklorist who wrote about the traditions and history of Texas.

**Patricia Highsmith**—An author of psychological thrillers, including *Strangers on a Train* and *The Talented Mr. Ripley*, which were both adapted into films.

**William Humphrey**—A novelist who wrote about small town Texas life.

**Elmer Kelton**—An award-winning author of Western novels.

**Larry McMurtry**—A novelist whose books are set in Texas. His most famous novel, *Lonesome Dove*, won the Pulitzer Prize in 1985.

**Dorothy Scarborough**—An author who wrote about folk culture in Texas.

## PLAYWRIGHTS

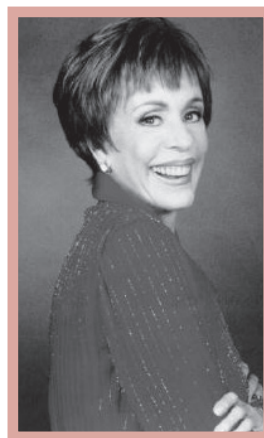
**Terrence McNally**—A Tony Award-winning playwright from Corpus Christi, who wrote *Love! Valour! Compassion!* and *Master Class*.

**Doug Wright**—A Dallas-born playwright. He won a Tony Award in 2004 for his one-man play, *I Am My Own Wife*.

**Elizabeth Forsythe Hailey**—a writer who adapted her 1978 bestseller novel, *A Woman of Independent Means*, for the stage, and it later became a television miniseries.

## TEXANS IN POPULAR CULTURE AND ENTERTAINMENT

**Wes Anderson**—A Houston-born film director, screenwriter, actor and producer, known for films like *The Royal Tenenbaums* and *Darjeeling Limited*.



**Carol Burnett**—A comedienne, writer and actor who was born in San Antonio. *The Carol Burnett Show* ran on television for eleven years.

**Hilary and Haylie Duff**—Sisters from Houston who are actors and singer-songwriters.

**Farrah Fawcett**—An actress on the television series, *Charlie's Angels*. Born in Corpus Christi.

**Ethan Hawke**—An actor, director, and writer. Born in Austin.

**Jennifer Garner**—An actress born in Houston, and known for her work on the television series *Alias*. She is married to actor Ben Affleck.

**Nick Jonas**—A singer, and one of the Jonas Brothers. Born in Dallas.

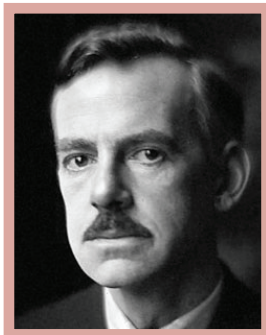


# Foote's Playwriting Contemporaries

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Horton Foote emerged as a playwright during an exciting time for American theatre. The twentieth century saw a shift in dramatic possibilities as playwrights developed new conventions to explore a more realistic, sophisticated, and complicated genre.

Three American playwrights stood out as paradigms within twentieth century theatre, and their legacy has come to define a century of playwriting: Eugene O'Neill, Tennessee Williams, and Arthur Miller. These three men influenced American theatre in lasting ways, and Foote's own work was likely shaped by their work.



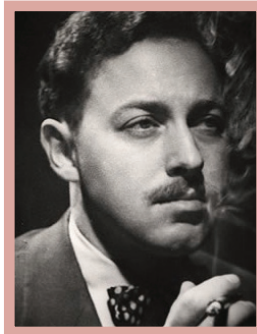
## EUGENE O'NEILL

Born in 1888 in a Broadway hotel room, O'Neill had a difficult childhood. His father James, an actor, was renowned for his performance in the leading role of the stage adaptation of *The Count of Monte Cristo*. O'Neill began writing after recovering from tuberculosis in his twenties. Four of his plays won the Pulitzer Prize for Drama, and he is the

only American playwright to receive a Nobel Prize for Literature. His work is significant because he was not confined to one style. Some of his plays were Expressionistic (see On Book section of "Theatrical Styles"), some were influenced by Greek tragedy, and others adopted a more realistic, impressionistic style. His play, *Long Day's Journey into Night*, was based on his own family life, and upon his orders, the play was not performed until after his death. O'Neill fused comedy with tragedy and elevated the American play to a literary art form. He died in a Boston hotel room in 1953.

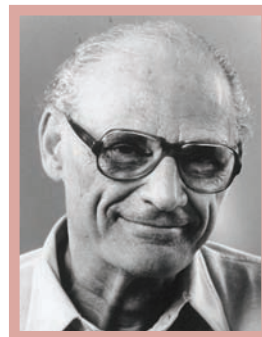
## TENNESSEE WILLIAMS

Williams was born in 1911 as Thomas Lanier Williams, but later changed his name to Tennessee in honor of his father's home state. His plays chronicled the everyday tragedies of regular people's lives, and he created characters that were deeply



wounded, complex, and sensitive. His own family life inspired several of his characters. His sister Rose was a schizophrenic who was institutionalized at a young age—the characters Laura in *The Glass Menagerie* and Blanche in *A Streetcar Named Desire* may have been based on her. Williams' mother also grappled with mental illness, and she may have inspired Williams to create the character

of Amanda Wingfield from *The Glass Menagerie*. Williams was a homosexual during a time when it was not socially acceptable, and therefore he only came out in public in the 1970s. He was a friend to Horton Foote during their early careers, and the two would occasionally exchange letters. He earned Pulitzer Prizes for *A Streetcar Named Desire* and *Cat on a Hot Tin Roof*. His other well known plays include *The Glass Menagerie*, *Suddenly*, *Last Summer* and *The Rose Tattoo*. He died in a hotel room at the age of 71, after reportedly choking on a bottle cap.



## ARTHUR MILLER

Miller was born in 1915 in New York City. He was known for his simple, direct style, and for plays that captured the quiet tragedy of daily life. Miller's most famous plays are *The Crucible*, *All My Sons*, *A View From the Bridge* and *Death of a Salesman*, which won the Pulitzer Prize.

He was briefly married to Marilyn Monroe, but the couple divorced after nineteen months. During the testimonies of the House Un-American Activities Committee, Miller's friend Elia Kazan gave the names of several artists with Communist ties. This event inspired Miller to write *The Crucible*, a play about the 1692 Salem Witch Trials, as a thinly veiled attack on the contemporary witch hunt for Communists. Miller later had to testify before the HUAC, but he refused to name names. He died in 2005 at the age of 89.

# Hymns

Carrie's hymns play a vital role in the development of her character. She is not free to sing in her daughter-in-law's presence, despite her aching need to burst into song. For Carrie, hymns represent freedom. The following section explores the origin of hymns, and their religious function.



## WHAT IS A HYMN?

A hymn is a song of praise incorporated into religious practice. These songs are often intended to honor a deity, but they may also recount an important event in religious history. Religions from different periods and cultures have incorporated sung praises into their worship; Hinduism, Judaism, and even ancient Egyptian

and Greek cultures used hymns. The word comes from the Greek "hymnos," which means "song of praise."

## WHY SING?

Hymns are musical expressions of concepts that are extremely important to a particular faith. Although different religions have varying ideas about why music is used, many faiths believe that song is capable of doing more than spoken words. Many cultures believe that music is a way to connect with something larger than oneself—a deity, one's ancestors, or the entire community. Song is capable of lifting an individual to a higher level, and many believe that music is sublime. Music taps into the spiritual world in ways that regular speech cannot. Thomas Aquinas once called songs "the exultation of the mind dwelling on eternal things, bursting forth in the voice." Notice how you feel when you sing a song—even if it's a pop song you hear on the radio. Do you feel somehow different from your regular self?



## TYPES OF CHRISTIAN HYMNS

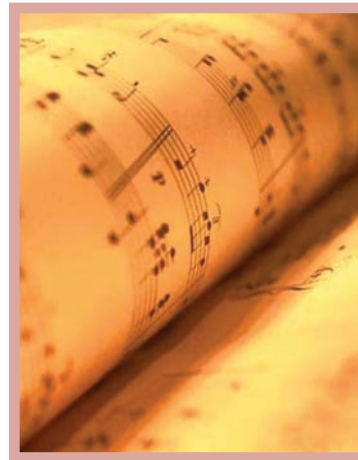
### Psalms

Early Christians incorporated a book from the Hebrew Scriptures called Psalms into

their worship; a psalm is a sacred poem. Often, these psalms were set to music and sung in Christian services.

### Gregorian Chants

Gregorian chants developed in the Middle Ages and were sung by monks in religious services. These chants were performed in unison, with no harmony or instrumental accompaniment. Often sung in Latin, these haunting melodies were named for Pope Gregory I.



### Modern Hymns

After the Middle Ages, hymns adopted four part harmonies, with different melody lines for different vocal parts: soprano, alto, tenor and bass. These four-part harmonies created a fuller, richer sound that filled the church. Modern hymns in a church service are often accompanied by an organ and led by a choir.

# Hymns (Continued)

## THERE'S NOT A FRIEND LIKE THE LOWLY JESUS

Horton Foote included this hymn in *The Trip to Bountiful*, to be performed when Carrie begins her journey to Bountiful. She later sings it on the bus ride with Thelma. Below are the lyrics to the song. Examine the language in the hymn; why do you think Horton Foote chose this song for Carrie's journey?

### Verse 1

There's not a friend like the lowly Jesus  
No, not one! no, not one!  
None else could heal all our souls' diseases  
No, not one! no, not one!

### Chorus

Jesus knows all about our struggles  
He will guide 'til the day is done  
There's not a Friend like the lowly Jesus  
No, not one! no, not one!

### Verse 2

No friend like Him is so high and holy,  
No, not one! no, not one!  
And yet no friend is so meek and lowly,  
No, not one! no, not one!

### Verse 3

There's not an hour that He is not near us,  
No, not one! no, not one!  
No night so dark, but His love can cheer us,  
No, not one! no, not one!

### Verse 4

Did ever saint find this Friend forsake him?  
No, not one! no, not one!  
Or sinner find that He would not take him?  
No, not one! no, not one!

### Verse 5

Was e'er a gift like the Savior given?  
No, not one! no, not one!  
Will He refuse us the bliss of heaven?  
No, not one! no, not one!

## PILGRIMAGES



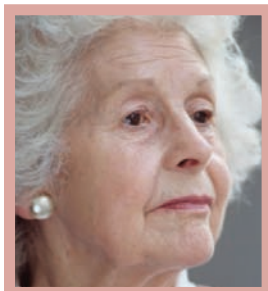
A pilgrimage is a religious journey to a place of great importance for one's faith. A pilgrim—one who makes the journey—might visit a shrine or a religious temple in order to deepen his or her connection to the faith. Different religions have various kinds of pilgrimages; the Islamic faith requires Hajj—a pilgrimage to Mecca—at least once in every Muslim's lifetime; Buddhists visit Buddha's birthplace as a pilgrimage site; the Holy Land attracts pilgrims from Jewish, Christian and Muslim faiths; Ancient Greeks would travel to the Oracle at Delphi. Chaucer's 14th century *Canterbury Tales* is about a group of pilgrims journeying to a saint's shrine. These journeys constitute personal and spiritual transformations in the lives of the pilgrims, because a trip to a sacred location reaffirms one's faith. In what ways is Carrie's trip to Bountiful a pilgrimage? What role does it play in her spirituality?

# Aging and Mental Illness

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*The Trip to Bountiful* deals peripherally with two issues: aging and mental illness. In the play, Carrie is getting older and her mind is beginning to deteriorate. These are separate problems, but as we see in the play, they are intertwined.

Jessie Mae's treatment of her mother-in-law illustrates some of the tensions that may arise when elderly people grow more dependent on their children. This section articulates some of the characteristics of aging, as well as some common mental illnesses that emerge with old age.



## TREATMENT OF THE ELDERLY

As people grow older, their bodies and minds change, as do their relationships with loved ones. They grow less able to care for themselves and many become more dependent on their spouses and/or their children. Because of these

changes, many elderly people become victims of ageism—discrimination against old people. Notice the ways Jessie Mae mistreats Carrie Watts; do you think this mistreatment is connected to her age?

## PHYSICAL CHANGES

Old age brings with it a whole set of physical changes. As people age, their hair turns grey or white, their skin becomes wrinkled, and arthritis may begin to affect their joints. Their senses of sight and hearing become weaker, and their bones are not as strong as they once were. Elderly people can become injured more easily. This onset of physical problems that come with old age often leads to mental health issues as well.

## MENTAL ILLNESS AND THE ELDERLY

It is not widely understood that mental health issues can be treated separately, and are not always an inevitable part of aging. Mental illness is often justified as a natural part of aging, but in



most cases, it is treatable. Below are a few examples of mental illnesses that are commonly seen in the elderly population. Do you notice any of these characteristics in Carrie Watts?

### Depression

Depression is a disease that often results in a sad, hopeless, or angry mood. Some of the symptoms are insomnia, little appetite, irritability and isolated behavior. Depression can arise from an illness, medication, lack of exercise, a traumatic event or a

change in one's lifestyle. In most cases, depression is treatable. Many elderly people experience depression because they feel isolated, unable to care for themselves, and inactive.

### Anxiety disorder

Many older people, particularly women, may experience constant feelings of worry, anxiety and fear. Like depression, anxiety is usually caused by physical ailments, but often goes untreated because doctors pay more attention to a patient's physical health.

### Schizophrenia

This mental illness makes it hard to tell the difference between reality and fantasy. Although it is less common in the elderly than depression, about 23% of patients diagnosed with schizophrenia develop the illness after the age of 40. Late onset of schizophrenia is slightly more common in women. This illness can be controlled with medical treatment.

### Alzheimer's Disease

Alzheimer's is a form of dementia named for the doctor who first described it. This genetic disease is irreversible and currently incurable. It is also the most common form of dementia amongst the elderly. Symptoms include memory loss, confusion and irritability. In order to prevent Alzheimer's disease, patients are encouraged to remain mentally stimulated, to eat a balanced diet, and to exercise regularly.

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The History of Wharton County. [www.whartontex.com](http://www.whartontex.com)

Lone Star Junction. <http://www.lsjunction.com/>

"Urbanization of America." The USAonline.com <http://www.theusaonline.com/people/urbanization.htm>

The Wharton Chamber of Commerce. [www.whartontexas.com](http://www.whartontexas.com)

## SUGGESTIONS FOR YOUNG ADULT FURTHER EXPLORATION

*America in the 1940s*, by Charles A. Willis, 2005

*Coraline*, by Neil Gaiman, 2002

*Country Walks of a Naturalist with His Children*, by William Houghton, 2010

*Diving the Estate*, by Horton Foote, 1989

*Hansel and Gretel*, by The Brothers Grimm

*Home is Always the Place You Just Left: A Memoir of Restless Longing and Persistent Grace*, by Betty Smartt Carter, 2003

*How High Is Up: The Tale of a Restless Spirit*, by Richard S. Gunther, 2009

*The Odyssey*, by Homer

*The Silk Princess*, by Charles Santore, 2007

*The Wizard of Oz*, by L. Frank Baum, 1900

## SUGGESTIONS FOR EDUCATOR FURTHER EXPLORATION

*1940s: Decades of the 20th Century*, by Nick Yapp, 2008

*The American Dream: A Short History of an Idea that Shaped a Nation*, by Jim Cullen, 2004

*American Culture in the 1940s*, by Jacqueline Foertsch, 2008

*The Complete Stories*, by Flannery O'Connor, 1971

*Horton Foote: A Literary Biography*, Charles S. Watson, 1931

# Scripted Words to Know

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## VOCABULARY FROM THE SCRIPT

**A penny for your thoughts** – expression implying you would like to know what someone is thinking.

**Cistern** – a reservoir, tank, or container for storing or holding water or other liquid.

**Conscientious** – controlled by or done according to conscience; careful; painstaking.

**Cultivate** – to promote or improve growth by labor and attention.

**Economical** – avoiding waste or extravagance; thrifty.

**Invalid** – a person who is too sick or weak to care for oneself.

**It's on the tip of my tongue** – a thought or idea about to be said or almost remembered; sensation of forgetting words right before saying them.

**Make ends meet** – to live within one's income; affordability.

**Meek as a lamb** – expression implying one is timid or reserved.

**Morbid** – suggesting an unhealthy mental state or attitude; gloomy, characteristic of disease.

**Notion** – a general understanding; vague concept or idea of something.

**Oblige** – to require or command; to bind morally or legally, as by a promise or contract.

**Patronizing** – displaying or indicative of an offensively condescending manner.

**Peculiar** – strange, uncommon, or distinctive in character from others.

**Permanent** – also called permanent wave; a wave or curl that is set into the hair by the application of a special chemical preparation and that remains for a number of months.

**Plain** -spoken – using simple, direct language; to be blunt.

**Prosperous** – characterized by financial success or good fortune; flourishing or successful.

**Quarrelsome** – inclined to quarrel; argumentative; combative.

**Ramshackly** – loosely made or held together; shaky.

**Reckon** – to suppose, gather, or assume.

**Recollection** – the act of recalling to mind; remembrance.

**Scissortail** – bird having a long, deeply forked tail.

**Shucks** – informal expression of disgust or regret.

**Sinking spell** – temporary decline in health; fainting spell.

**Take the bull by the horns** – taking charge and confronting a certain, sometimes difficult situation.

**Wrangling** – to argue or dispute, especially in a noisy or angry manner.

## VOCABULARY FROM THE STUDY GUIDE

**Agrarian** – relating to rural or agricultural matters.

**Antagonism** – an active hostility or opposition as between unfriendly or conflicting groups.

**Astute** – to be clever; cunning; quick; smart; perceptive.

**Compelling** – having a power and irresistible effect; indicating strong interest.

**Contemporaries** – existing, occurring, or living at the same time.

**Deity** – divine character; rank of a god; Supreme Being.

**Discrepancies** – an instance or difference or inconsistency.

**Emancipation** – the act of freeing or stage of being freed; liberation.

**Evocative** – intending to evoke a specific thought or feeling.

**Exultation** – to be joyful or jubilant, especially because of triumph or success.

**Globalization** – to extend to other or all parts of the globe; make worldwide.

**Idyllic** – charmingly simple or rustic; picturesque.

**Industrialization** – to develop industry on an extensive scale in a region.

**Insomnia** – difficulty in falling or staying asleep; sleeplessness.

**Intricacies** – complex, complicated, or detailed aspects of an object or situation.

**Miscegenation** – marriage or cohabitation between a man and woman of different races.

**Mortality** – the state or condition of being subject to death.

**Nostalgia** – a wistful desire to return in thought or in fact to a former time in one's life, to one's home or homeland, or to one's family and friends; a sentimental yearning.

**Odyssey** – a long series of wandering or adventures; a journey.

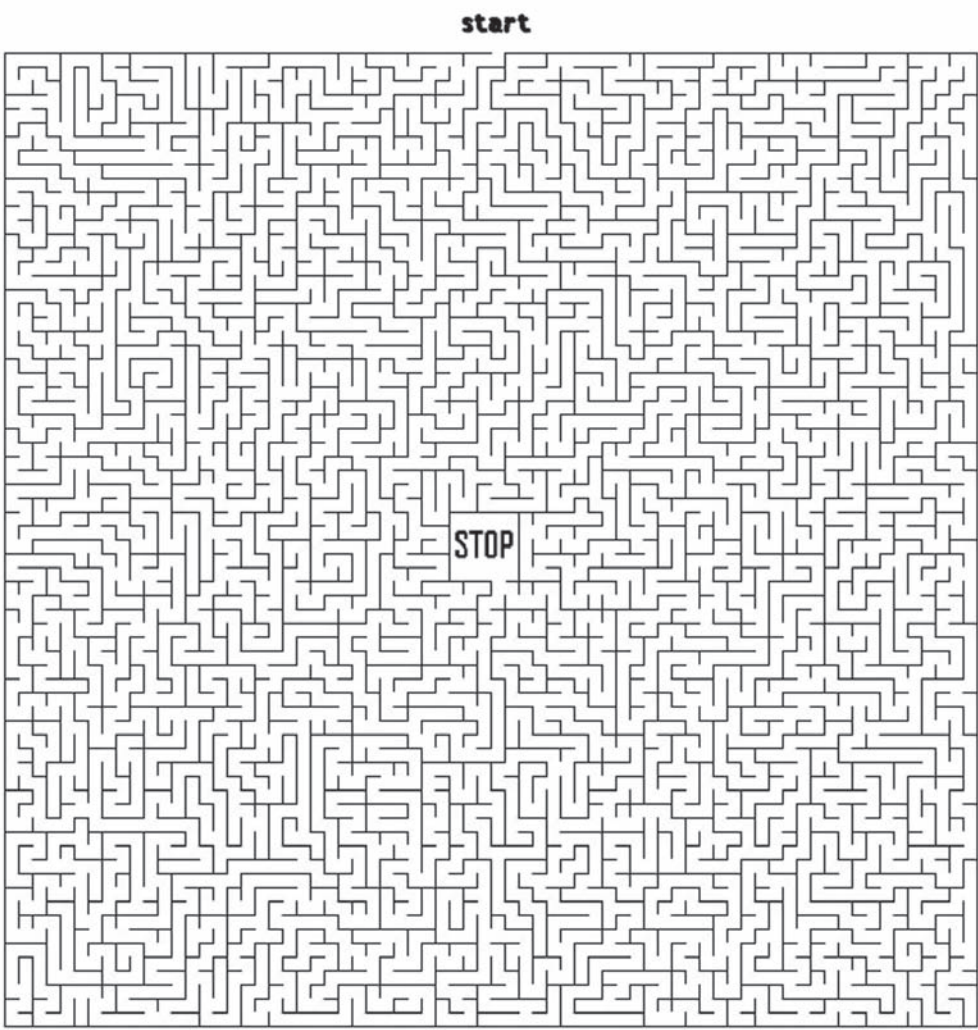
**Palpable** – readily or plainly perceived; obvious; capable of being touched.

**Paradigms** – a mold, standard, or ideal.

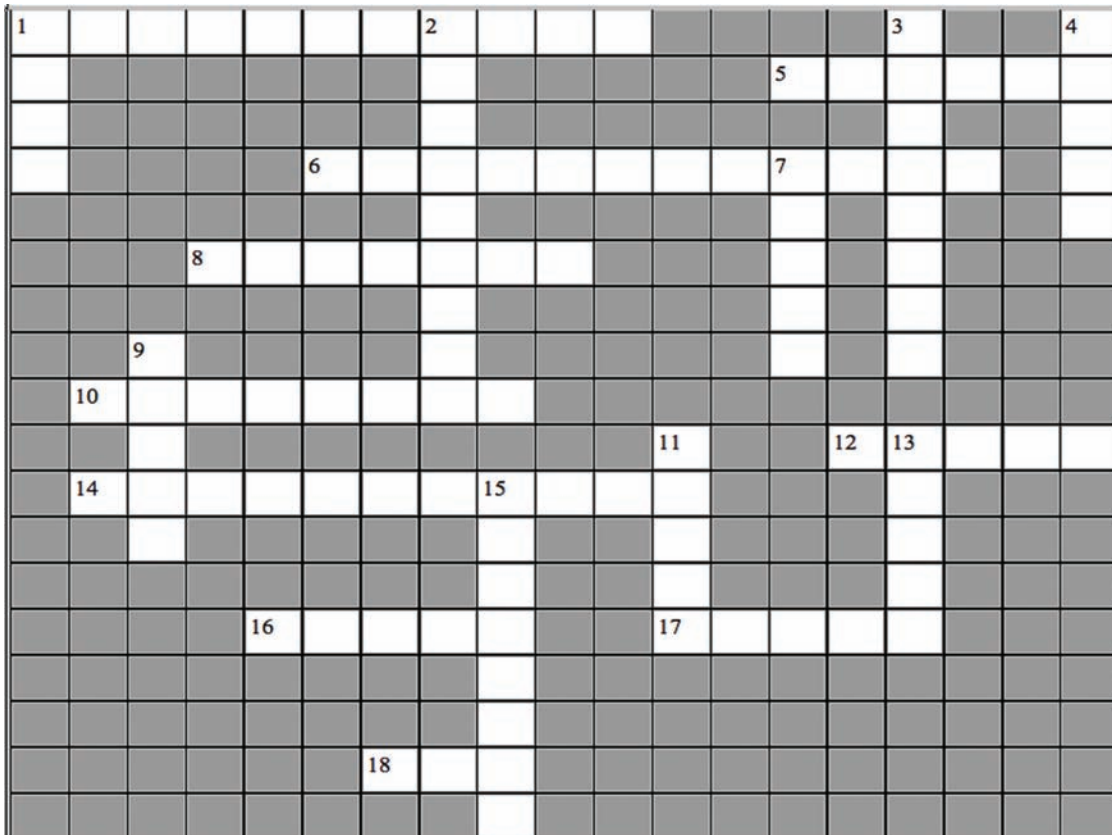
# Carrie's Journey

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Mrs. Watts is lost. Complete the maze to help her find her way to Bountiful.



# Crossword



## ACROSS

1. "hush little baby, don't say a word. Mama's gonna buy you a ..."
5. The people Jessie Mae calls in for reinforcement during Mrs. Watts' escape to Bountiful
6. Mrs. Watts ties all of her money in this piece of fabric
8. Mrs. Watts hides this check from Jessie Mae
10. The name of the soda Jessie Mae loves to drink
12. Mrs. Watts thought she left the pension check in her purse, but it was actually here
14. The term used for "motion picture" during the time period of this play
16. The name of the vital organ affected by Mrs. Watts' worrying
17. Mrs. Watts accidentally left this on the bus when she arrived to Harrison
18. The mode of transportation Mrs. Watts uses to get to Bountiful

## DOWN

1. Ludie says he wants butter, salt and pepper mixed in with this late night drink, served warm
2. The name of the town that Mrs. Watts wants to revisit
3. When the moon is full, Mrs. Watts has trouble doing this
4. Mrs. Watts says hotels are too expensive, so she sleeps on this instead
7. Mrs. Watts enjoys humming and singing this type of music
9. The type of magazine Jessie Mae likes to read
11. Not only does Jessie Mae say Bountiful is ugly, but she refers to it as this
13. Ludie wants to ask his boss for this
15. The piece of luggage Mrs. Watts takes with her on her trip



# Word Search

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L W O H S E R U T C I P L H K  
M O S Q U I T O E S D J Y G C  
B P L G B F I Q L F E M S M E  
H E I D O H C E E F N U O R H  
A R A R U L E T G I T V E A C  
N A T U N B B P R R I N M T N  
D H R G T X O W A E F O I S O  
K O O S I Y X M M H I O T G I  
E U S T F G P A L S C M R N S  
R S S O U C G A K A A L E I N  
C E I R L A X P R O T L M L E  
H O C E Z S U B F L I U M L P  
I Y S I Y E S S Y D O F U A R  
E G N I R E K C I B N R S F B  
F E R I A H C G N I K C O R R

BEAUTYPARLOR  
BICKERING  
BOUNTIFUL  
BUS  
DRUGSTORE  
FALLINGSTAR

FULLMOON  
HANDKERCHIEF  
HYMN  
ICEBOX  
IDENTIFICATION  
MOSQUITOES

MOVIEMAGAZINE  
ODYSSEY  
OPERAHOUSE  
PENSIONCHECK  
PICTURESHOW

ROCKINGCHAIR  
SCISSORTAIL  
SHERIFF  
SUMMERTIME

# Classic quotes about home

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In *The Trip to Bountiful*, Mrs. Watts longs to return to her home in Bountiful. This yearning to go home is a natural instinct in humans and animals alike. The following quotes are suitable in describing and explaining this nostalgia. Use the key to complete the quote with the appropriate word.

## WORD BANK

HOME	HOME	REFUGE	LEAVE	VOYAGE
SWEET	WORLD	ACHE	PLEASANT	DEATH
HEART	HEARTS	LIVE	PEACE	INFLUENTIAL
				HAPPY

"There's no place like \_\_\_\_\_." - Dorothy, *The Wizard of Oz*

"Home \_\_\_\_\_ Home" - Sir Henry Bishop

"Home is where the \_\_\_\_\_ is" - Gaius Plinius Secundus - Pliny the Elder

"Every day is a journey, and the journey itself is \_\_\_\_\_." - Matsuo Basho

"A man travels the \_\_\_\_\_ over in search of what he needs and returns home to find it." - George Moore

"Where we love is home --home that our feet may leave, but not our \_\_\_\_\_." - Oliver Wendell Holmes

"By home, we mean a place in which the mind can settle... a \_\_\_\_\_ to which we flee in the expectation of finding those calm pleasures, those soothing kindnesses, which are the sweetness of life." - James Bean

"The \_\_\_\_\_ for home lives in all of us, the safe place where we can go as we are and not be questioned." - Maya Angelou

"Home is not where you \_\_\_\_\_, but where they understand you" - Christian Morganstern

"Home is a place you grow up wanting to \_\_\_\_\_, and grow old wanting to get back to" - John Ed Pearce

"There's nothing half so \_\_\_\_\_ as coming home again." - Margaret Elizabeth

"He is happiest who finds \_\_\_\_\_ in his home." - Johann Wolfgang von Goethe

"Life's a \_\_\_\_\_ that's homeward bound." - Herman Melville

"Not going home is already like \_\_\_\_\_." - E. Catherine Tobler

# Lesson Plan: What is home?

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APPROPRIATE GRADES: 6-12

## KEY SUBJECTS AREAS & ACTIVITIES:

LANGUAGE ARTS - Communication, Theme

DRAMA - Creative Expression, Theme, Improvisation

## LESSON SUMMARY

After seeing *The Trip to Bountiful*, students will define and list (in the form of a theatre game) what makes a home.

## COMMENTARY

Modifications are required by the individual teacher to meet the appropriate grade and skill level of each student.

## INSTRUCTIONAL PROCEDURES

1. Students are seated in a circle with one participant (known as the "Center Player") seated in the center. (Students may also remain seated in desk order with Center Player seated at the front of the class.) Something to pass around, such as a nerf ball or eraser, is needed. Another player is chosen to write down definitions on the board. Students are prepared to pass the ball around either clockwise or if students are seated in desk order, teacher must direct students, which way the ball will be passed.

2. Teacher calls out one of the following words (which are themes or characters in the play):

Home, Family, Journey, Wife, Husband, Mother, Bounty, Friends, Neighbors, Father, Son, Job, Unemployed, Illness, Anger, Plight of the Elderly, Passing of Time, Self-absorbed, Kind strangers, Memories, Family Struggles, Compromise, Survivor, Way of Life, Loss of Community, Escape, Dreams, Loss of Community, Country Life vs. City Life, Nostalgia, Marriage.

As ball is passed around, Center Player must call out 7 things that define or describe the meaning of the word chosen before the ball is returned to person who started the ball's passing. As the ball is passed, another student will write

down the definitions, on the board, as they are called out. Once ball is returned to starting player, Center Player will have either succeeded in calling out 6 definitions (and receive a round of applause as a congratulations) or not succeeded calling out 6 definitions (and receive a "buzzer" sound). Center Player should keep definitions short (e.g. if the word is Home: 1) residence, 2) place of birth, 3) where the heart is, 4) family, 5) Safe Place, 6) dwelling, 7) habitat. Use included checklist for assessment.

3. New player is chosen to become the Center Player and activity begins again, defining or describing the same or a new word that is called out by the teacher.

4. After playing several rounds, ask students:

- Does Center Player feel pressure watching the ball go around, knowing that time is almost up?
- What are ways for the Center Player to concentrate and focus on the task instead of focusing on the ball going around?
- Why is it important to speak so everyone can hear and understand you? How can this be accomplished?
- Why is it important for the group (and Center Player) to listen? How can you tell that the group is listening? Concentrating? Collaborating? How can these things be accomplished?

5. Once class has finished defining/describing the words and they are listed on the board, students should write an essay to describe "what does home mean to you."

## EXTENSION QUESTIONS:

1. How important is the concept of home?

# Theatre Etiquette

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## DO'S AND DON'TS

Please **BE ON TIME**... things do happen: construction, traffic, wrong turns, weather, etc., be prepared and plan to arrive early - we recommend 30 minutes early. We do not hold the curtain due to contract constraints, and our seating is based upon the time of your arrival. If you are encountering a delay please contact the Play House at 216- 795-7000 and speak to the operator so we can be prepared to seat you when the production permits.

Please **NO CAMERAS OR CAMERA PHONES** within the theatre proper; photos may be taken in the lobbies, but not once you have entered the theatre: before, during or after the show.

**SILENCE CELL PHONES, ALARM WATCHES, BEEPERS, ETC** - anything that could make a noise distracting to the actors or your neighboring audience members (this includes cell phones on vibrate!)

Please **NO ELECTRONIC DEVICES** such as phones, iPods, gaming devices etc. The light emitted from these devices can be distracting to the theatre experience as well as to the actors and neighboring audience members. Therefore, **NO TEXT MESSAGING**.

**SHHH!** Do not talk, whisper, sing, or hum during the performance. When someone is addressing you from the stage area, please be silent and **LISTEN**; important information and instructions will be given to you and your group, so again: shhhhhh.

**BE POLITE**, attentive, and don't leave your seat. The restroom should be used prior to the show or at intermission.

**SIT STILL** and keep body movements to a minimum. Ramming elbows into your neighbor or kicking the seat in front of you is highly annoying.

The actors love to hear **APPLAUSE** because it shows how much you enjoyed it so clap with enthusiasm... however, "hooting and hollering" should be saved for sporting venues. Laughter and clapping at inappropriate times are distracting to the actors and neighboring audience members.

At the end of the performance - please **REMAIN SEATED**; Don't be in a rush to leave us so soon... our staff needs to dismiss you based upon your transportation. It is important to remain quiet, too, so you can hear instructions. Thank you!

Please **NO GUM OR EATING** during the performance, it's not polite (nor is wearing hats, gentlemen).

Teachers, if you have arranged to stay to eat **LUNCH**... please have your bagged lunches with student names on them collected in a large box, basket, or other container with the school and teacher names upon arrival. Our staff will collect the lunches and place them in your designated luncheon area. Students are not permitted to keep their lunches with them during the performance or to eat in the lobby areas. Lunch room availability is arranged on a first-come, first-served basis and must be reserved in advance.

# Discussing Your Experience

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Theatre is meant to be discussed. The following are some suggested areas to start dialogue about your trip to the theatre.

## STRUCTURE

How does the play start?

How is mood established within the theatre?

How did the play make you feel and why did you feel that way?

What theatrical elements are present?

What did you find interesting or memorable?

How does the playwright set the scene and introduce the characters?

## CHARACTER

Who are the main characters?

What are the main characters' goals?

What problems did the main characters face?

What causes the main problem in the play?

Why do stories need problems (or conflict)?

How do the main characters develop and change throughout the play?

Are there any characters that help the main character to achieve his/her goals? How do they help?

## SETTING/COSTUMING/PROPS

How does the set structure help identify the time period of this story?

How would the play be different if the time period were different?

What do you think was difficult about building the set, making costumes and props, etc.?

What would you have done differently to tell the playwright's story?

Is there anything that left you wondering "How did they do that?"

## PURPOSE

What did you learn from the play?

What are the elements that make this piece suited for the stage versus film or television?

Did you enjoy interacting with the actors?

What is your personal response to this play?

## EXPERIENCE

Do you have any questions about how things were done at the theatre?

What did you think of the lobby spaces?

What was unique about the theatre space itself?

Were you distracted by anything during your visit?

Was there anything that could have been done to make your experience better?

Will you attend more plays now?

What did you like best about your experience?

What did you like least?

If you could get involved with any aspect of theatre, which would you choose and why?

# Standards & Benchmarks

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GRADES 6-12

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## STANDARD: Drama

### *Historical, Cultural and Social Contexts*

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Students understand and appreciate the historical, social, political and cultural contexts of drama/theatre in societies both past and present. Students identify significant contributions of playwrights, actors, designers, technicians, composers/lyricists, choreographers, directors, producing organizations and inventors to dramatic/theatrical heritage. Students analyze the social and political forces that have influenced and do influence the function and role of drama/theatre in the lives of people.

#### **BENCHMARKS (5-8)**

- A. Explain the style of a dramatic/theatrical work in historical or cultural context.
- B. Compare and contrast playwrights and/or screenwriters from various time periods.

#### **BENCHMARKS (9-12)**

- A. Determine the authenticity and effectiveness of a dramatic/theatrical work or experience in terms of style, time period, culture and theatre heritage.
- B. Discuss the place of a dramatic/theatrical writer's body of work in drama/theatre history.

### *Creative Expression and Communication*

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Students improvise, create, produce and perform dramatic/theatrical works. Students experiment with dramatic/theatrical processes, develop dramatic/theatrical skills and participate in drama/theatre.

#### **BENCHMARKS (5-8)**

- A. Use basic acting skills (e.g., voice, posture, movement, language) to develop characterizations.

- B. Explain the functions and interrelated nature of scenery, props, lighting, sound, costumes and makeup to create an environment appropriate for drama.
- C. Explore the roles and responsibilities of various theatrical personnel.

#### **BENCHMARKS (9-12)**

- A. Analyze the physical, social and psychological dimensions of a character and create a believable multidimensional portrayal of that character.

### *Analyzing and Responding Standard*

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Students respond to dramatic/theatrical texts, experiences and performances by describing the distinguishing characteristics and interpreting meaning, themes and moods. Students analyze the creative techniques used in creating and performing dramatic/theatrical works and evaluate dramatic/theatrical works using appropriate criteria.

#### **BENCHMARKS (5-8)**

- A. Use appropriate dramatic/theatrical vocabulary, elements and principles.
- B. Discuss the collaborative nature of drama/theatre as a vehicle for the expression of ideas.
- C. Articulate opinions about dramatic/theatrical work using established criteria.

#### **BENCHMARKS (9-12)**

- A. Incorporate specialized dramatic/theatrical terminology accurately and consistently in analyzing and responding to dramatic/theatrical experiences.
- B. Indicate the artistic techniques used in planning and performing drama/theatre work.
- C. Evaluate dramatic/theatrical works using appropriate criteria.

# Standards & Benchmarks (Continued)

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## *Valuing Drama/Theatre/Aesthetic Reflection*

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Students demonstrate an understanding of reasons why people value drama/theatre and a respect for diverse opinions regarding dramatic/theatrical preferences. Students develop personal drama/theatre philosophies and articulate the significance of drama/theatre in their lives.

### **BENCHMARKS (5-8)**

- A. Defend personal responses to a drama/theatre event.
- B. Compare their personal responses to a drama/theatre event with the response of another person.

### **BENCHMARKS (9-12)**

- A. Defend their responses to a drama/theatre event based on their personal drama/theatre philosophies.
- B. Respect diverse opinions regarding drama/theatre preferences.

## *Connections, Relationships, and Applications*

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Students identify similarities and differences between drama/theatre and other art forms. Students recognize the relationship between concepts and skills learned through drama/theatre with knowledge learned in other curricular subjects, life experiences and potential careers in and outside the arts. Students recognize the benefits of lifelong learning in drama/theatre.

### **BENCHMARKS (5-8)**

- A. Discover the interdependence of theatre and other art forms.
- B. Explain the relationship between concepts and skills used in drama/theatre with other curricular subjects.
- C. Identify recurring drama/theatre ideas and concepts that occur across time periods and/or cultures.
- D. Discuss drama/theatre skills as a foundation for lifelong learning and potential employment.

### **BENCHMARKS (9-12)**

- A. Synthesize knowledge of the arts through participation in the creation of a dramatic/theatrical work or experience.
- B. Synthesize the relationship between concepts and skills used in drama/theatre with other curricular subjects.
- C. Explain how the arts are an index to social values and accomplishments of a civilization.
- D. Engage in activities that lead to continued involvement in theatre.

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## GRADES 6-12

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## **STANDARD: Social Studies**

### *History*

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Students use materials drawn from the diversity of human experiences to analyze and interpret significant events, patterns and themes in the history of Ohio, the United States and the world.

### **BENCHMARKS (9-10)**

- B. Explain the social, political and economic effects of industrialization.

### **BENCHMARKS (11-12)**

- A. Use historical interpretations to explain current issues.

### *People in Societies*

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Students use knowledge of perspectives, practices and products of cultural, ethnic and social groups to analyze the impact of their commonality and diversity within local, national, regional and global settings.

### **BENCHMARKS (6-8)**

- B. Analyze examples of interactions between cultural groups and explain the factors that contribute to cooperation and conflict.

C. Explain how contact between different cultures impacts the diffusion of belief systems, art, science, technology, language and forms of government.

**BENCHMARKS (9-10)**

- A. Analyze the influence of different cultural perspectives on the actions of groups.
- B. Analyze the consequences of oppression, discrimination and conflict between cultures.
- C. Analyze the ways that contacts between people of different cultures result in exchanges of cultural practices

**BENCHMARKS (11-12)**

- A. Analyze how issues may be viewed differently by various cultural groups.
- B. Identify the causes of political, economic and social oppression and analyze ways individuals, organizations and countries respond to resulting conflicts.

**Geography**

Students use knowledge of geographic locations, patterns and processes to show the interrelationship between the physical environment and human activity, and to explain the interactions that occur in an increasingly interdependent world.

**BENCHMARKS (6-8)**

- C. Explain how the environment influences the way people live in different places and the consequences of modifying the environment.
- D. Explain reasons that people, products and ideas move from place to place and then effects of that movement on geographic patterns.

**BENCHMARKS (9-10)**

- A. Analyze the cultural, physical, economic and political characteristics that define regions and describe reasons that regions change over time.

**BENCHMARKS (11-12)**

- A. Explain how the character and meaning of a place reflect a society's economics, politics, social values, ideology and culture.
- C. Evaluate the consequences of geographic and environmental changes resulting from governmental policies and human modifications to the physical environment.

**Citizenship Rights and Responsibilities**

Students use knowledge of the rights and responsibilities of citizenship in order to examine and evaluate civic ideals and to participate in community life and the American democratic system.

**BENCHMARKS (9-10)**

- B. Explain how individual rights are relative, not absolute, and describe the balance between individual rights, the rights of others, and the common good.

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GRADES 6-12

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**STANDARD: English**

**Informational, Technical, and Persuasive Text**

Students gain information from reading for purposes of learning about a subject, doing a job, making decision, and accomplishing a task. Students need to apply the reading process to various types of information texts, including essays, magazines, newspapers, textbooks, instruction manuals, consumer and workplace documents, reference materials, multimedia and electronic resources. They learn to attend to text features, such as titles, subtitles and visual aids, to make predictions and build text knowledge. They learn to read diagrams, charts, graphs, maps and displays in text as sources of additional information. Students use their knowledge of text structure to organize content information, analyze it and draw inferences from it. Strategic readers learn to recognize arguments, bias, stereotyping and propaganda in informational text sources.



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**BENCHMARKS (8-10)**

- D. Explain and analyze how an author appeals to an audience and develops an argument or viewpoint in text

**BENCHMARKS (11-12)**

- E. Analyze an author's implicit and explicit philosophical assumptions and beliefs about a subject.

***Literary Text***

Students enhance their understanding of the human story by reading literary texts that represent a variety of authors, cultures, and eras. They learn to apply the reading process to various genres of literature, including fables, folk tales, short stories, novels, poetry, and drama. They demonstrate their comprehension by describing and discussing the elements of literature (e.g., setting, character and plot), analyzing the author's use of language (e.g., word choice and figurative language), comparing and contrasting texts, inferring theme and meaning and responding to text in critical and creative ways. Strategic readers learn to explain, analyze and critique literary text to achieve deep understanding.

**BENCHMARKS (4-7)**

- A. Describe and analyze the elements of character development.
- B. Analyze the importance of setting.
- C. Identify the elements of plot and establish a connection between an element and a future event.

**BENCHMARKS (8-10)**

- A. Analyze interactions between characters in literary text and how the interactions affect the plot.
- B. Explain and analyze how the context and the author's choice of point of view impact a literary text.
- C. Identify the structural elements of the plot and explain how an author develops conflicts and plot to pace the events in literary text.
- G. Explain techniques used by authors to develop style.

**BENCHMARKS (11-12)**

- A. Analyze and evaluate the five elements (e.g. plot, character, setting, point of view, and theme) in literary text.
- B. Explain ways characters confront similar situations and conflict.
- E. Critique an author's style.

***Communications: Oral and Visual***

Students learn to communicate effectively through exposure to good models and opportunities for practice. By speaking, listening and providing and interpreting visual images, they learn to apply their communication skills in increasingly sophisticated ways. Students learn to deliver presentations that effectively convey information and persuade or entertain audiences. Proficient speakers control language and deliberately choose vocabulary to clarify points and adjust presentations according to audience and purpose.

**BENCHMARKS (8-10)**

- A. Use a variety of strategies to enhance listening comprehension.
- D. Evaluate the content and purpose of a presentation by analyzing the language and delivery choices made by the speaker.

**BENCHMARKS (11-12)**

- A. Use a variety of strategies to enhance listening comprehension.
- B. Evaluate the clarity, quality, effectiveness, and overall coherence

# Glossary of Terms

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Here is a list of theatre terms and definitions that anyone in the theatre profession uses on a regular basis.

**ACOUSTICS:** qualities that evaluate the ability of a theatre to clearly transmit sounds from the stage to the audience.

**ACT:** main division of a drama, ACTS may be further divided into SCENES.

**ACTOR:** a performer in a play; may be male or female.

**ADAPTATION:** a reinvention of an existing story or play; includes turning novels into plays, plays into musicals, or making changes in language or plot.

**AD-LIB:** making up a line not originally in a play, usually done when an actor forgets a line or someone misses an entrance.

**ANTAGONIST:** the opponent or adversary of the main character (protagonist); provides the obstacle the protagonist tries to overcome.

**ARENA STAGE:** stage placed in the center of a room with audience seating surrounding it, also known as theatre in the round.

**ASIDE:** a brief remark made by a character and intended to be heard by the audience but not by other characters.

**AT RISE:** refers to the action taking place as the curtain rises.

**AUDITION:** a brief performance of either a monologue or a short scene done by actors for the director of a play in order for the director to decide which actor he or she wants to cast in a particular role.

**BACKSTAGE:** refers to the areas not a part of the actual stage, but restricted for actors and crewmembers. It usually includes the green room and the dressing rooms, and frequently offices and scenic shops as well.

**BOOTH:** the small room set up for the management of the technical elements needed during a play, usually set behind the

audience with a window facing the stage. The Stage Manager calls the show from there. The sound and light board operators run the audio and lighting equipment from there as well.

**BREAK A LEG:** a superstitious good luck wish exchanged by actors who feel that saying “good luck” is a jinx.

**CALL:** the time at which an actor is supposed to be at rehearsal or performance.

**CALLBACK:** a second or third audition used to further narrow the field of actors competing for a particular role in a play.

**CAST:** (verb) to assign parts to the actors in a play.

**CAST:** (noun) group of actors in a particular play.

**CASTING CALL:** notice to actors of an audition for parts in a play.

**CHARACTER:** a person in a play created by the playwright and represented by an actor.

**CHOREOGRAPHER:** the artist in charge of creating the dances and/or movements used by actors in a play.

**CLIMAX:** (of a script or play) the moment of highest tension or suspense in a play; the turning point after which all action moves to a resolution.

**COMEDY:** a story where the protagonist (main character) achieves his/her goal.

**COMIC RELIEF:** a humorous moment, scene or speech in a serious drama which is meant to provide relief from emotional intensity and, by contrast, to heighten the seriousness of the story.

**COSTUMES:** the clothes worn by actors in a play designed to fit the era, mood, and personality of the characters as well as enhance the overall design look of the production.

**COSTUME DESIGNER:** the artist in charge of creating the look of the costumes for a play.

# Glossary of Terms (Continued)

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**CRITIC:** a writer who reviews plays.

**CUE:** the last words or actions that come before another actor's speech or entrance; a light, sound or curtain signal.

**CURTAIN:** end of a scene; closing of a curtain to depict the end of an act or scene.

**CURTAIN CALL:** the process of actors taking their bows, receiving applause, and/or being reintroduced to the audience at the end of a play.

**DESIGNER:** a person who conceives and creates the plans for scenery, costumes, lighting, sound, makeup, hairstyles, props and other visual aspects of a performance.

**DIALECT:** a speech pattern which is distinctive, or the use of a cultural accent on stage.

**DIALOGUE:** conversation between two or more actors in a play.

**DIRECTOR:** a person responsible for initiating the interpretation of the play, enhancing that interpretation with the concepts of the designers and making all final decisions on production values; tells the actors where to move and how best to communicate the interpretation of the play to the audience.

**DOWNSTAGE:** front area of the stage, nearest to the audience.

**DRAMA:** the playscript itself; the art of writing and staging plays; a literary art form different from poetry or other fiction.

**DRESSER:** a person in charge of assisting actors with their costumes, wigs, and makeup during a production.

**DRESSING ROOM:** the place where actors take their costumes, wigs, and makeup on and off. Sometimes dressing rooms are communal, one for men, one for women, sometimes actors have a dressing room all to themselves or to share with just one or two other actors. Dressing rooms often contain (or are in close proximity to) toilets, sinks, showers, lighted make-up tables and sleeping areas.

**ENTRANCE:** the movement of an actor onto the visible areas of the stage.

**EXEUNT:** stage direction meaning "they exit."

**EXIT:** stage direction telling an actor to leave the stage.

**EXPOSITION:** dialogue which gives the audience the background information it needs to follow the action of the play; most will occur early on in the play.

**FALLING ACTION:** (of a script or play) the acceptance of the situation derived from the climax; the conflict is worked out or resolved.

**FIGHT CHOREOGRAPHER:** the artist in charge of staging fight scenes, can include swordplay, other weapons, or barehanded combat.

**FORESHADOWING:** a hint of what is to come in the story. This is often used to keep the audience in a state of expectancy.

**GREEN ROOM:** a small lounge backstage where actors can relax and get ready to go on.

**HALF-HOUR:** the usual call for actors to be at the theatre, thirty minutes before curtain.

**HOUSE:** the audience or the theatrical building.

**HOUSE MANAGER:** the employee in charge of the audience during a performance, trains ushers, runs the concessions, and troubleshoots seating problems.

**IMPROVISATION:** to make up as you go along; often used as a rehearsal technique to make actors more comfortable with their characters; may be a part of some performance situations.

**INCITING INCIDENT:** (of a script or play) the launching pad of the play; the action or short sequence of actions that constitute the point of attack.

# Glossary of Terms (Continued)

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**IRONY:** a contrast between what is and what appears to be. Two types of irony are--- **VERBAL IRONY** when a character says one thing and means another; **DRAMATIC IRONY** when the audience knows something that the character does not

**LIGHTING DESIGNER:** artist in charge of creating the lighting effects for a play.

**MAKEUP:** cosmetics, wigs, hair colorings, or other items applied to the actors to change or enhance their appearance.

**MELODRAMA:** play with exaggerated plot and emotion.

**MONOLOGUE:** long speech spoken by one actor without interruption.

**MOTIVATION:** a character's reason for saying or doing something; actors search for this in studying their role and use voice and movement to relay it to the audience.

**NARRATOR:** one who tells the story; speaks directly to the audience.

**OBJECTIVE:** what the character wants/needs/desires.

**OFFSTAGE:** areas on the stage which are not seen by the audience, like the wings or the crossovers, where action can take place and be heard by the audience, or where actors can wait for their entrances.

**PLAYWRIGHT:** author of a play.

**PLOT:** the story of the play.

**PROP:** any moveable item used on the set of a play or handled by an actor.

**PROSCENIUM:** a form of staging in which an arch frames the stage; the stage is at one end of a room and the audience sits in front of it, watching the play through an arch which frames the action.

**PROSCENIUM ARCH:** opening in the proscenium through which the audience views the play.

**PROTAGONIST:** the main character; the person with whose success or failure the audience is most concerned.

**REHEARSAL:** the time period before a play opens involving the practice of the dialogue, movement, rhythms and interpretations of the play.

**RISING ACTION:** (of a script or play) the sequence of action and events that leads to the climax of the play; the conflict becomes clear and tension builds as obstacles are presented.

**RUN CREW:** people in charge of moving scenery and props onstage during a performance, and helping create live audio or visual special effects.

**SCENE:** a small unit of a play in which there is no shift of locale or time.

**SCENIC ARTIST:** a painter or machinist who reproduces the scene designer's drawings in full scale on the stage.

**SCRIPT:** the written words and stage directions created by a playwright.

**SET:** the scenery of the play; depicts time, place and mood.

**SET DESIGNER:** the artist in charge of creating the physical world in which the play will live; usually creates in drawings and scale models.

**SOLILOQUY:** a speech given by a character alone on the stage where the audience gets to know the inner thoughts and feelings of the character.

**SOUNDBOARD OPERATOR:** the person who discharges the correct sounds or music at the appropriate moment in the play.

**SOUND DESIGNER:** the artist responsible for the creation of the sounds heard during a performance, including music and special effects.

**STAGE BUSINESS:** small pieces of physical action put into a scene to heighten its appeal, suspense or sense of reality.

# Glossary of Terms (Continued)

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**STAGE DIRECTIONS:** information written into a script which tells the actors when and where to move, or describes the intent or mood of action, may also describe scenery or props.

**STAGE LEFT:** side of the stage on the actors' left as they face the audience.

**STAGE RIGHT:** side of the stage on the actors' right as they face the audience.

**STAGE MANAGER:** person who coordinates all aspects of the production during production and performance, runs or calls the show.

**SUBTEXT:** the thoughts behind the words the actor speaks.

**THEME:** the main idea or ethical precept the play deals with.

**THRUST STAGE:** a stage set at one end of the room which extends out into the audience area; audience surrounds the stage on three sides.

**TRAGEDY:** a story where the protagonist does not achieve his/her goal.

**TRANSLATION:** taking a play in one language and converting it into another.

**UNDERSTUDY:** an actor who has memorized all the lines and action of an actor in a play, so that if the original actor falls ill or cannot perform, there is someone prepared to take his or her place at a moment's notice.

**UPSTAGE:** the part of the stage farthest from the audience. Also, to steal the scene from another actor by moving upstage, forcing the downstage actor to turn his or her back on the audience.

**WINGS:** the areas offstage right and left, hidden from the audience, where actors can enter or exit, do quick costume changes, receive or discard props, or speak lines meant to be heard as if from another room.

# Cleveland Play House

## Fact Sheet

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- America's First Regional Theatre – founded in 1915.
- Today, CPH has an operating budget of \$6.5 million, a full-time staff of nearly 100, and is considered one of the leading regional theatre companies in the country.
- Each year, nearly 150,000 people attend productions, programs, and special events.
- More than 20,000 students from about 350 area schools attend Cleveland Play House productions, as well as drama and playwriting classes each year.
- 12 million people have visited one of CPH's artistic works (more than 1300 productions) over its 95-year history.
- The Cleveland Play House and Case Western Reserve University launched an MFA program in acting in 1997, a program that has quickly become one of the most prominent in the nation.
- Tickets are affordable for all with programs such as “rush” tickets for just \$10 and reduced price Student tickets.
- Since 2006, the Mainstage Season has concluded with a new multi-arts collaborative event, FusionFest, created by Artistic Director Michael Bloom.
- The Cleveland Play House is a major collaborator in the community, working with such arts groups as the Cleveland Museum of Art, Cleveland School of the Arts, Opera Cleveland, Jewish Community Center, Karamu House, Museum of Contemporary Art, Cleveland Orchestra, Groundworks DanceTheater, and Verb Ballets.
- In 2011, The Cleveland Play House plans to move downtown to a newly renovated Allen Theatre in PlayhouseSquare. Through this relocation, CPH could collaborate with Cleveland State University's Dramatic Arts Program while maintaining their MFA program with Case Western Reserve University. The collaboration represents a bold move for The Cleveland Play House to create a mission-centric business model that is artistically vital and financially stable.
- Internationally, The Cleveland Play House has hosted or exchanged productions with the National Theatre of Hungary, The Czech National Theater, Slovak National Theater, and Russia's New Experimental Theater of Volgograd. Former Associate Artistic Director Seth Gordon directed the Arabic premiere of *Our Town* in Cairo in 2004. In the 2008 season, we hosted a production of *Hamlet* from Tel Aviv's acclaimed Cameri Theatre.
- A remarkable roster of talent has appeared at The Cleveland Play House, including Alan Alda, Ed Asner, Lauren Bacall, Dom DeLouise, Henry Fonda, Calista Flockhart, Margaret Hamilton (company member in 1927), Madeline Kahn, Marlo Thomas, and Jack Weston. Joel Grey and Paul Newman attended *Curtain Pullers* classes as children. These artists add to the Play House legacy, and their experience takes the theatre's reputation across the nation and around the world.

# Sponsor Recognition

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