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# Inherit the Wind

Jerome Lawrence

Robert E. Lee

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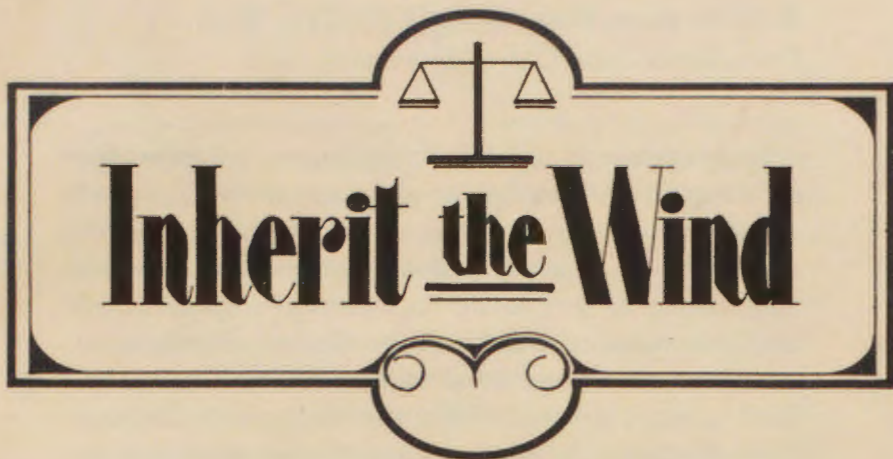
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**John Carroll University**  
**Communications Department**  
*presents*



*by*  
*Jerome Lawrence & Robert E. Lee*

**November 7, 8, 14, and 15 at 8 pm**  
**November 9 at 2 pm**

**Kulas Auditorium**  
**John Carroll University**



With the support of the  
**Technical Assistance Program**  
Ohio Arts Council/FY 1987



"This program is made possible in part by the Ohio Humanities Council, a state-based agency of the National Endowment for the Humanities, which makes grants to non-profit organizations in Ohio for public programs in the humanities."

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**A Note from Rev. T. P. O'Malley, S. J.**  
*President of John Carroll University*

If you ever managed to read the closing books of the **Confessions** of St. Augustine, you see that remarkable man (354-430) wrestling with the Bible. How are we to interpret **Genesis**? He learned from Ambrose how the letter kills, but the spirit gives life. But neither Augustine, nor the great commenting tradition of mainstream Christianity was easily to give up the text to wild imagined readings. Letter and the text are basic. Neither was that tradition a slave to a very literal reading. They knew the betrayals of the translator. They knew that isolated text, especially, had to be read in the context of the sort of literature it was, the time in which it was written, and the community out of which it arose. The watchword of the ancients in interpretation is useful: **The absurd is the sign of allegory**. When a literal reading brings us to the brink of the absurd, and makes nonsense of believing reason, then some deeper sense of scripture is to be found. So the Jewish exegetes had taught. So the classical readers' ancient texts had taught. But the drama of the the **sacred page** goes on. One dare not "explain away" the power of all of the scripture, read in all of its context: the context of the living, reading, praying community, taking the world and all of its disciplines seriously, and expecting to find God in all things.

## Lawrence & Lee

Jerome Lawrence and Robert E. Lee are the authors of thirty plays including **Inherit the Wind**, **The Night Thoreau Spent in Jail**, **Auntie Mame**, **The Gang's All Here**, **Only in America**, **Sparks Fly Upward**, **Name**, **Dear World**, **Uncle Max**, **First Monday in October**, and many others.

The cast and crew are pleased to welcome Lawrence and Lee to John Carroll for the November 9th matinee performance of **Inherit the Wind**. The playwrights will join us following the dedication of the Lawrence and Lee Theatre Research Institute at Ohio State University. This institute promises to be the most important theatre research center in the world.

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### Notes on the Original Production of "Inherit the Wind"

Lawrence and Lee's **Inherit the Wind** premiered at the National Theater, New York, on April 21, 1955. Directed by Herman Shumlin and in cooperation with Margo Jones, the National treated its audience to this courtroom drama which included a cast of over fifty members. Paul Muni won acclaim for his portrayal of Henry Drummond. Gracing the Peter Larkin stage design, Muni marked the end of a six-year absence from the theatre by performing in this role.

Also set apart for his notable performance was Ed Begley as Matthew Harrison Brady. Other members of the cast included Karl Light as Cates, Tony Randall as Hornbeck, and Bethel Leslie as Rachel Brown.

## Rev. T. P. O'Malley, S.J.



Father O'Malley was born in Milton, Massachusetts, graduated from Boston College High School, Boston College, and Fordham University, and after receiving a Master's degree in Classical Languages from Fordham, entered the Society of Jesus in 1952.

He taught Latin and Greek at the College of the Holy Cross at Worcester, Massachusetts from 1956 to 1958,

where he also coached debate and was a resident assistant in the dormitories.

In 1958 he began studying theology in Louvain, Belgium. He was ordained to the priesthood in Brussels on August 5, 1961, and returned to the United States in 1962.

In 1967 he was named Assistant Professor and Chairman of the Classics Department at Boston College. In 1969 he was promoted to Associate Professor and became Chairman of the Theology Department at Boston College.

He became Dean of the College of Arts and Sciences at BC in 1973. He served as a trustee of Fairfield University from 1973 to 1983; and is presently a trustee of Xavier University and the University of Detroit. Rev. T. P. O'Malley, S.J. was named President of John Carroll University at the commencement of May 25, 1980.

## Jack Riley



Jack Riley was a night school student at JCU while working days in Cleveland's Radio and TV stations. (Even so, he eventually graduated.) His professional stage debut was not far from JCU at Musicarnival, John Price's famous tent theater, where he performed as one of the gangsters in "Kiss Me Kate." Many Clevelanders remember Jack as the co-host of WERE's

drive-time radio show, "Baxter and Riley." He went to Los Angeles in 1965 and since then has appeared in over 300 TV episodes and variety shows, most notably a six year stint as Newhart's insecure patient, Mr. Carlin. He will be seen this season in two episodes of NBC's "Night Court" and on Cinemax Cable in Martin Mull's "The History of White People in America." Jack has appeared in 20 or more feature films including three each with Robert Altman and Mel Brooks, two with Richard Lester and one each with Mike Nichols and Gower Champion. His last stage appearance was also a courtroom drama, "12 Angry Men", in Los Angeles with an all-star cast directed by the legendary director and original Group Theater member, Robert Lewis. Of "Inherit the Wind," Jack says, "I feel privileged to be back here at JCU in a great play portraying a man whose thoughts and ideas are very much alive and certainly needed today."

The St. Ignatius High School  
Alumni Association Welcomes

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*Jack Riley, '53*

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## **Inherit The Wind**

The St. Ignatius Alumni salute John Carroll University in its Celebration of 100 years, and thank Jack Riley for his continued generosity.

Jack's most recent performance for his alma mater was as the guest emcee at the St. Ignatius Centennial Ball.

***Our Compliments***

***to you,***

*Fr. T. P. O'Malley, President*

*and*

*Jack Riley, JCU Class of 1957,*

*and*

*all your colleagues,*

*from*

*the John Carroll Jesuit Community*



As news of Scopes' "arrest" spread, national interest sparked. This interest became more intense when William Jennings Bryan, on the side of the prosecution, and Clarence Darrow, on the side of the defense, became involved in the case. Each man was highly respected by the American public and each was a great man. The upcoming battle was sure to be an impressive one.

By the first day of the trial (July 10, 1925), the town was alive with excitement. Dayton's population tripled as interested individuals poured in from all over the country and abroad. Spectators who did not have seats jammed into the Rhea County Courthouse or waited outside in the shade. The trial was eventually moved outdoors to provide a less stifling atmosphere than that of the hot courthouse, and to better accommodate the crowds.

The rest — the clashes of personalities, the joking to break the tension, Darrow's colorful galluses, Bryan's incredible appetite, the intensity of the fight, and the people; the wonderful, ordinary people of Dayton — is history. History is the basis for what is portrayed here. Not everything in the play is factual, however Lawrence and Lee manage to stay true, in large part to the exchanges between Darrow and Bryan during the actual trial. Where dramatic license is taken with words and events, the authors preserve the spirit and excitement of the Scopes Trial. We hope this experience will be as enjoyable for you as it has been for us.

## **History of the Trial**

This story is more than a dramatic presentation. It is an adaptation of an event that affected the people of this country and people of the world in 1925. Its impact was not only felt throughout the time in which the Scopes Monkey Trial took place, but is something that has a lasting and relevant impact for the people of all succeeding generations.

Dayton, Tennessee was a sleepy, southern town nestled in the Cumberland Mountains. The town had its base in agriculture. Main Street and Market Street, the two main thoroughways of Dayton, were the only paved roads in the town. In the summer of 1925 this rural community caught the attention of the country in one of the best known court cases in American history.

The Scopes Trial was actually conceived as a test case for the new Butler law. Enacted in January of 1925, the Butler Act made illegal the teaching of the evolutionary theory as an explanation for the origin of man. This was a law applying to all schools supported by public funds throughout Tennessee. The American Civil Liberties Union, in its desire to challenge the law, advertised for a test case in the state, offering their legal support. A few citizens of Dayton took interest in this ad. They asked John T. Scopes, a young teacher from Dayton's Central High, if he would be willing to stand as the defendant for the test case. Scopes, in addition to teaching his own classes had substituted for the biology class in the absence of the full-time teacher. During the last few days of the school year Scopes covered material on the evolution of man. He had broken the law and was eligible to stand for trial in the case.

## A Note from the Stage Manager

Last spring, when I agreed to be part of the **Inherit the Wind** production staff, I knew that it would require a lot of time and hard work. It was only May, so I went home for the summer, re-read the play and rested up while others began designing and planning. September came, and it still was not quite real. We held auditions and had a fantastic response. The show was cast and rehearsals began. As scenes were blocked and lines were slowly memorized, the production staff began searching for props and costumes, contacting newspapers and radio stations, and constructing the set. I could always count on them to get things done. Through all of this, I attended every rehearsal and kept track of the cast, both on stage and off, and checked the progress of the staff. Before my eyes, actors, sets, costumes, and lights brought "Inherit" alive. It is always a sudden change from people on a stage to the citizens of Hillsboro. As it started coming together and tech week began, it was finally becoming real.

The issues of "Inherit the Wind" have been an actuality to me since the beginning. Even after listening to endless hours of rehearsals and knowing the script by heart, I am still drawn into the courtroom battles between Drummond and Brady. The ideas conveyed during the confrontation on the witness stand, "the right to think" and "the right to be wrong" are so powerful. As a science major seeking high school certification, this topic will touch my career. "Inherit" has reminded me of the significance of academic freedom, and more importantly, the freedom of both student and teacher to think for themselves. The sanctity of the individual human mind is to be held above all else.

It has been a pleasure working with and getting to know sixty-some human minds involved with **Inherit** the past two months. Each individual brought his/her ideas and talents to rehearsals, meeting and work calls to create what you see before you. A lot of hard work and time has been put into this, and it has been a positive learning experience. I hope that you enjoy watching it as much as I enjoyed being a part of it.

*Teresa Durbin*

## A Note from the Director

"Summer. Not too long ago. It might have been yesterday. It could be tomorrow." This is how the playwrights, Jerome Lawrence and Robert E. Lee, described the time period of **Inherit the Wind**. The play, of course, was based on what took place during the Scopes Monkey Trial of 1925. As we started to plan this production, we noticed that the Federal courts and various journalists (in print and on television) were once again discussing exactly what should and should not be taught in our schools. Once again, Art imitated Life and Life returned the compliment. Lawrence and Lee said it could have happened yesterday or it could happen tomorrow. It **is** happening today.

It would be easy and fascinating, as the director, to use this platform to dwell on the issue of the lawyers' clash over evolution. It is dramatic, flamboyant, and, certainly, current. But, in the play, Henry Drummond says that all of that is beside the point. There is something more important than the trial and the parades and the mighty speeches. That something is the individual. And that is what makes this play a great work of theatre.

It would also be easy, as the director, to dwell on the size and the complexity of the production. But I think, once again, Drummond would say that all of that is beside the point. And he would be right. For beyond the size and the complexity, there is something more important. There is the collaboration of so many individuals — wonderful people who have been so generous with their gifts and their time as they put this production together. And that is what has made this play a great experience for me.

Now we offer it to you. This play has been produced before. Many times. And, no doubt, it will be produced again. Many times. But for you and the many gifted students, faculty, staff, and guest artists who have contributed to this production, the time is now.

*William B. Kennedy*

# **"Inherit the Wind"**

by

*Jerome Lawrence and Robert E. Lee*

Time: Summer. Not too long ago.

Setting: A small town.

## Cast of Characters

(In order of appearance)

Mr. Meeker . . . . . Dick McNally  
Howard Blair . . . . . Brian Donovan  
Melinda Loomis . . . . . Maura Reali  
Rachel Brown . . . . . Deneen Fiffick  
Bertram Cates . . . . . Matt Smith\*  
Rev. Jeremiah Brown . . . . . John deHaas  
E.K. Hornbeck . . . . . Brian Stiltner\*  
Mayor . . . . . Brien Farley\*  
Matthew Harrison Brady . . . . . T.P. O'Malley, S.J.  
Mrs. Brady . . . . . Ruth Berggren  
Tom Davenport . . . . . Dan Schulz  
Henry Drummond . . . . . Jack Riley  
Judge . . . . . Thomas B. deHaas, Sr.

## Townpeople and Other Spectators

Pat Artl	Robin Castagnola	Marc Lafayette
Patricia Baird	John Demsher	Dave Mahoney*
Lawrence R. Barker	Christopher Drajem	Tim Monaghan*
Helen Barna	Roseanne Grace	Steig Olson
Amy Berens	Kathleen Hogan	Carl Paoletta
Ann Berens	Gabrielle Holland	Dev Parikh
Brooke Berens	Jim Kander	Joe Paulozzi
Emily Berens	Katherine King	Steve Raglow
Hope Berens	Mark Knight	John Sanok
Tony Bernardo	David Kurila	Chris Ulinski
Brendan Callahan	Douglas Kusak	Sarah Jane Wensinger

\* Indicates membership in Alpha Psi Omega, National Theatre Honor Society

Rehearsal stand-by for Jack Riley — Thomas B. deHaas, Sr.

— Jim Kander

Rehearsal stand-by for T.P. O'Malley, S.J. — Lawrence R. Barker

Produced by special arrangement with Dramatists Play Service, Inc.

## **Production Staff**

Director — William B. Kennedy  
Stage Manager — Teresa Durbin  
Assistant Stage Manager  
and Financial Manager — Sharon Hrusovsky  
Scenic Designer — William B. Kennedy  
Lighting Designer — Mark Johnson  
Sound Designer — Pat Artl  
Technical Advisor — Jim Fuller  
Technical Director — Matt Smith  
Master Carpenter — Dave Mahoney  
Charge Painter — Liz Ransom  
Light Board Operator — Carolyn Peters  
Costumes — Sarah Jane Wensinger and  
Gabrielle Holland  
Properties — Judy Glenn  
Publicity Director and Female Swing — Kara Kachelein  
Box Office — Bonnie Mills  
Dramaturg and Female Swing — Maria Livers  
House Manager — Cindy Hopper

## **Technical Crew**

Technical Director Apprentice — Mark Knight  
Anne Alexander                      Sandie McCulloch  
Brendan Callahan                      Kirsten Paige  
Laura Hensley                          Mary Tujaka  
Dave Kurila                              Teresa Tujaka  
Pat Logie

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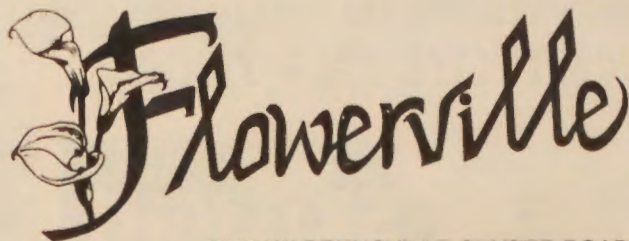
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