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Inherit the Wind

Jerome Lawrence

Robert E. Lee

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John Carroll University
Communications Department
presents

Inherit the Wind

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

"The 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."
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 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.

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. Graceing 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.
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 1968, 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 Alumni Association Welcomes

*Jack Riley, '53*

**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 throughways 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 ............................................ Brian 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.

Townspeople and Other Spectators

Pat Arl
Patricia Baird
Lawrence R. Barker
Helen Barma
Amy Berens
Ann Berens
Brooke Berens
Emily Berens
Hope Berens
Tony Bernardo
Brendan Callahan

Robin Castagnola
John Demsher
Christopher Drajem
Roseanne Grace
Kathleen Hogan
Gabrielle Holland
Jim Kander
Katherine King
Mark Knight
David Kusak

Marc Lafayette
Dave Mahoney
Tim Monaghan
Steig Olson
Carl Paolletta
Dev Parikh
Joe Paulozzi
Steve Raglow
John Sanok
Chris Ulinski
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 Arti
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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