

# CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

## INFO SHEET – *INHERIT THE WIND*, CBT Winter '25

*Inherit the Wind* by Jerome Lawrence & Robert E. Lee

Clarence Brown Theatre, Feb-Mar 2025

Directed by Katie Lupica

### KEY PRODUCTION DATES

#### Rehearsals:

Jan 7-17 (with limited ensemble calls)

Jan 18-Feb 2 (includes ensemble)

**Tech:** Feb 4-11

**Performances:** Feb 12-Mar 2



### A NOTE FROM THE DIRECTOR

Welcome to *Inherit the Wind* auditions! I am delighted to share this opportunity to explore a local story of national historical significance. The play is a theatricalization of the Scopes “monkey trial” that took place in Dayton, TN, in 1925. The trial, which challenged Tennessee’s outlawing of teaching evolution in schools, is remembered as a landmark reckoning of persistent paradoxes of living in a democracy, including and beyond science v. religion. This production will explore the trial’s (and script’s) legacy through a contemporary lens, balancing intellectual and spiritual provocation with the gripping tension of a classic courtroom drama, all brought to life through innovative design and dynamic ensemble staging.

Below, you will find information about how to prepare for auditions and our approach casting. Please read carefully and do not hesitate to reach out to me directly, at [klupica@utk.edu](mailto:klupica@utk.edu), with any questions. Thank you for your interest and preparation. I look forward to seeing your work!

### TO REQUEST AN AUDITION APPOINTMENT

- Follow all instructions on casting notice on CBT website (where you found this document!)

### BREAKDOWNS & SCRIPT INFORMATION

- Continue reading this document to review the **Casting Breakdown** and a **Violence, Intimacy, & Special Activity Breakdown** for this production.
- The Casting Breakdown (**see below**) offers information about available roles; basic information about each character; and how the identities of actors and those of characters will interact in this world. The Violence, Intimacy, & Special Activity Breakdown (**see below**) includes a list of moments in the play that you may wish to be aware of when auditioning. There is no significant violence/intimacy in this script, but there are moments of physicality in the script worth noting.
- Though breakdowns offer important insights into the characters and content of the script, **it is highly recommended that you read the play in its entirety before your first audition. Scripts are available to view on Sharepoint or borrow in hard copy from the Theatre Department Office (McClung 206).**

## DIALECT

- This production will involve support from a dialect coach. Many characters will speak with a light to moderate Appalachian English dialect, with features appropriate to East Tennessee. **For auditions, however, we would love to hear what you consider your natural speaking voice/dialect, whether it is Southern/Appalachian or not.**

## FOR THE FIRST ROUND OF AUDITIONS

- Prepare 1 of the available **sides** for the part (or parts) you are interested in. You may choose **ANY** side from **EITHER** *Inherit the Wind* or *A Christmas Carol* to be considered for one or both productions.
  - You will act with another actor (auditioner) **or** “reader” (depending on when your appointment is). A **reader** is someone seated near the audition table who will be your scene partner in all ways except physical interaction.
  - Be familiar enough with the language that you can comfortably look up and connect with your scene partner.
  - CBT will provide e-readers for auditioners’ use. **If you would like a hard copy for accessibility, please let us know.**

## FOR CALLBACKS

- **Read the play by this point. Wear comfortable clothing/shoes to all callback sessions.**
- You will be assigned a role or roles for individual sessions and given sides to prepare to read with other actors. (Or with a reader). The director will likely work with you on your side, and you will read it more than once.
- In limited cases, we may send you a short selection of music to **sing** for us acapella (you will also receive a guide track).
- Undergraduates called back will be asked to participate in an additional **ensemble call**. This will be a collaborative exploration of movement-based techniques to tell the visual story of the spectators and townsfolk of our fictional “Heavenly Hillsboro.” You do not need to prepare anything. It will be an opportunity for you to learn what being in this ensemble might be like from rehearsal to rehearsal.
- When you receive a callback, it will include a “withdrawal” date. This is a day by which we ask you to withdraw from consideration if you are no longer interested in being cast. **We will assume that actors who do not withdraw by this date will accept roles if offered.**
- Cast lists will be posted the Friday after auditions, via email from Theatre Department. **Please look for an email from Emily Pope that afternoon.**

## UNDERSTUDY CASTING/ASSIGNMENTS

- **All** understudies in this production will be **internal**, holding roles in the ensemble.

- There will be special understudy rehearsals with expected at-home preparation. There will **not** be guaranteed performances for understudies. Understudies must be on-call for all performances.
- Specific correspondence of understudy assignments to ensemble roles has yet to be determined. **Actors MAY still be cast in the ensemble even if you do not wish to understudy a role, but preference will be given to those open to both opportunities.**

## CASTING BREAKDOWN

### A NOTE ABOUT IDENTITIES AND CASTING:

**All roles are open to actors of any ethnicity, gender identity/expression, and disability/ability. While characters will be portrayed as described in the breakdown below, these descriptions do not limit who may be cast.**

*Inherit the Wind* is inspired by events from 1925 in Dayton, Tennessee, but the authors set it "Not too long ago," noting, "It might have been yesterday. It could be tomorrow." This invitation creates a tension between timelessness and historical specificity that must inform every aspect of our production, including casting.

We believe that reflecting the diversity of our modern East Tennessee community is an important part of framing the play's story and themes as resonantly as possible for today's audiences. We recognize that some dialogue or situations that reflect a period of historical marginalization may present challenges based on the varied identities, experiences, and perspectives we aim to gather into our ensemble. We are committed to working through these challenges collaboratively, with care and respect. This process will adaptively inform our approach to each role and our emergent understanding of the story as a whole.

If you have questions at any point in the casting process, please do not hesitate to reach out.

### A NOTE ABOUT ENSEMBLE ROLES:

Some roles below are marked with the term "ensemble." Named ensemble roles have multiple spoken lines of dialogue (and in many cases small scenes). Others may have one or two lines. All ensemble roles will collaborate in creating vibrant character of the town of Hillsboro (and its visitors). This work will include movement choreography, group singing (no training necessary), and non-verbal story moments improvised in the rehearsal process. To make the best use of all company members' time, ensemble actors will be called only on a limited basis prior to the opening of UTK dorms on Jan 17. Many members of the ensemble will understudy other roles.

**ADDITIONALLY, there is a special opportunity on this production for students to be BOTH non-speaking ensemble members AND crew members.** No one will be required to take on this hybrid track, but it may be a good option for actors looking to complete crew requirements. Students in these roles will be required to attend limited rehearsals prior to tech. During tech and performances, these students will arrive at crew call and not be dismissed until crew duties are completed. Crew duties will supersede any ensemble moments onstage.

## ROLES ALREADY CAST

**HENRY DRUMMOND** (Jed Diamond): Male, 60s, an infamous criminal defense lawyer from Chicago. Defense attorney for Bertram Cates. A legal maverick with an unwavering commitment to intellectual freedom.

**MATTHEW HARRISON BRADY** (Terry Weber): Male, 60s, a national politician at the end of a complex career. Prosecuting attorney for the state against Bertram Cates. A former progressive firebrand who has become a prominent fundamentalist orator.

**E.K. HORNBECK** (Jeb Burris): Male, 40s-50s, a muckraking journalist from Baltimore. Both observer and provocateur. His gifts of caustic wit and verbal acrobatics delight all who share his views, but his pervasive cynicism proves to be a double-edged sword.

## AVAILABLE ROLES MORE LIKELY TO BE CAST WITH BA STUDENTS & COMMUNITY MEMBERS

**HOWARD BLAIR**: Male, 12-16. Student of Bertram Cates. Thrills in the carnival-like atmosphere of his transformed town. Testifies in court about Cates' classroom teaching.

**GEORGE SILLERS (ensemble)**: Male, 20s-30s, juror. Works at the feedstore, values honesty and integrity, not particularly religious.

**MR. BANNISTER (ensemble)**: Male, adult of any age, juror. Lives, works, and attends church in town. "An eager beaver." Cannot read, more out of disinterest than ignorance.

**JESSE H. DUNLAP (ensemble)**: Male, adult of any age, candidate for juror. Farmer and cabinet maker. A vocal supporter of creationism and of Brady.

**MR. GOODFELLOW (ensemble)**: Male, adult of any age, a storekeeper. A mild-mannered haberdasher. "Don't have any opinions. They're bad for business." Also serves as **juror**.

**ELIJAH (ensemble)**: Male, adult of any age, a "holy man" from the hills. Eccentric Bible seller and street evangelist. **Sings (Bass/Baritone)** during the town prayer meeting. *We will send a music side (and guide track) for callbacks for this role.*

**ADDITIONAL MALE ENSEMBLE TRACKS** include PHIL/JUROR, COOPER/JUROR/UK REPORTER, HOT DOG MAN / JUROR, and PHOTOGRAPHER/JUROR.

**RADIO "MAN" (ensemble)**: Female, 20s, correspondent and radio operator of WGN Chicago. Teaches Brady and Drummond how to use new technology. Broadcasts Cates' sentencing to the nation. We are making this role a female character. Also plays **organgrinder**.

**MRS. KREBS (ensemble)**: Female, adult of any age, member of the "Ladies Aid" church group. Oversees welcome activities for Brady. Manager of a local boarding house. A vocal supporter of traditional values.

**MRS. MCLAIN (ensemble):** Female, adult of any age, owns a funeral parlor. Sells fans to alleviate the Tennessee summer heat to the spectacle seekers at the trial. A vocal Christian.

**MRS. BLAIR (ensemble):** Female, 20s-30s, member of the “Ladies Aid” church group. Mother to Howard. **Leads the community in song (any vocal range)** to welcome Brady. A vocal critic of Cates. *We will send a song selection (and guide track) for callbacks for this role.*

**MRS. LOOMIS (ensemble):** Female, 20s-30s. Mother to Melinda. Also plays **reporter**.

**PUPPETEERS (ensemble):** Three individuals, any gender, most likely undergraduate students. Collaboratively operate the head, feet, and hands of a rod-style monkey puppet in two key moments in the play. Will play other ensemble roles as assigned. Prior puppet experience is a plus, but not required. Special puppetry direction will be provided.

### **AVAILABLE ROLES MORE LIKELY TO BE CAST WITH MFA STUDENTS & COMMUNITY MEMBERS**

**BERTRAM CATES:** Male, 20s, a schoolteacher on trial for teaching evolution. Idealistic and principled. In love with Rachel Brown.

**RACHEL BROWN:** Female, 20s, a schoolteacher. Daughter of Reverend Brown. Torn between what she has been taught and what she is starting to learn. In love with Bertram Cates.

**JUDGE:** Male, 30s-60s, a county judge. Presides over the trial and seeks to do so with fairness, despite the chaos of the courtroom and, at times, his own biases.

**TOM DAVENPORT:** Male, 30s-40s, a district attorney. Talented, committed, and ambitious. Assists the prosecution against Cates.

**MEEKER:** Male, late 40s, courtroom bailiff and jailer. Steady, unassuming, and earnest. Maintains order and assists with the proceedings of the trial.

**MAYOR:** Male, 30s-70s, mayor of a fictional Hillsboro, TN. A well-meaning civic leader who often finds himself out of his depth in complex situations.

### **AVAILABLE ROLES MORE LIKELY TO BE CAST WITH COMMUNITY MEMBERS** *(due to age, which will be a key factor in demonstrating broad community participation in the events of the play)*

**REVEREND JEREMIAH BROWN:** Male, 40s-60s, a fundamentalist Christian preacher. Rachel’s father. Committed to maintaining the beauty and truth of Creation in his community.

**MRS. SARAH BRADY:** Female, 50s-60s, wife of Matthew Harrison Brady. A steadfast partner in her husband's public life, adeptly navigates the complexities of political maneuvering and personal conviction.

**MELINDA LOOMIS:** Female, 9-12. A tenacious child, caught between curiosity and convention. Delights in the influx of activity and excitement to the town.

**TIMMY (ensemble):** Male, 9-12. Local boy. Breathlessly alerts the town about Brady’s arrival. Absorbs as much as he can from trial and surrounding events. Also plays **hawker**, selling Eskimo Pies at the sentencing.

## VIOLENCE, INTIMACY, & SPECIAL ACTIVITY

As this script features limited violence and intimacy, the production will **not** have dedicated a fight or intimacy director. We will seek consultation on a moment-by-moment basis as deemed appropriate by the cast and creative team.

*All page numbers refer to DPS script, available in Theatre Department office.*

Page	Character(s)	What	Text	Notes
12	CATES, RACHEL	Embrace, possible additional romantic physicality	CATES. Your father's side. <i>(Rachels starts to close suitcase, preparing to leave. Cates stops her.) Rache - love me! (They embrace...)</i>	If actors are comfortable, we may explore additional physicality in this relationship.
15	HOWARD, MRS. BLAIR	Spitting, touching another person’s hair	MRS. BLAIR. Now you settle down and stop runnin' around and pay some attention when Mr. Brady gets here. Spit down your hair. <i>(Howard spits in her hand, and she pastes down a cowlick.)</i>	This will be mimed spitting (and may be staged as Howard spitting in his own hand if actors prefer).
41-44	ENSEMBLE	Praying, demonstrations of religious ecstasy	<b>Stage directions throughout this scene indicate a charismatic/ecstatic prayer meeting.</b> We will collaborate as a team to portray this demonstration of spiritual fervor with nuance and respect. It is <b>not</b> the intention of this production to satirize, exaggerate, or make fun of any religious practice.	
42	MRS. KREBS, possibly others	Falling to the ground	MRS. KREBS. <i>(Throwing herself to the ground. Shouting out.)</i> Bow down! Bow down before the Lord!	Staging may or may not involve physical demonstrations described here (see above).
58	HOWARD, MRS. BLAIR	Putting hands over another person’s ears, slight struggle	DRUMMOND. In other words, these folks were conceived and brought forth through the normal biological function known as sex.	Can be adjusted however needed.

			<i>(Gasps of shock, and a sputter of hush-hush reaction through the court. Howard's mother clamps her hands over the boy's ears, but he wriggles free.)</i> What do you think of sex, Colonel Brady?	
66	BRADY, MRS. BRADY	Embrace, cradling	<i>(Mrs. Brady goes to her husband, takes his hand.)</i> MRS. BRADY. Matt-- ... BRADY. I can't stand it when they laugh at me. <i>(Mrs. Brady ...stands beside and behind her husband, putting her arms around the massive shoulders and cradling his head against her breast.)</i> MRS. BRADY. It's all right, baby. It's all right. <i>(Mrs. Brady sways gently back and forth, as if rocking a child to sleep).</i>	Can be adjusted, but needs to be a physically close moment to tell the story.
74	BRADY, MEEKER, DAVENPORT	Collapse / Breaking a fall	BRADY. From the hallowed hills of sacred Sinai... <i>(He freezes. His lips move, but nothing comes out...)</i> GOODFELLOW Look at him! MRS. BRADY. <i>(Spinning around, with terror.)</i> Matt - (... <i>Very slowly, he seems to be leaning toward the audience. Then... he falls stiffly, face forward. Meeker and Davenport spring forward, catch Brady by the shoulders and break his fall.</i> )	Will be choreographed in consultation with a movement professional.
74	MRS. MCLAIN, MEEKER	Falling to the ground / Pushing	<i>(Mrs. McLain dashes to Brady, kneels.)</i> MRS. McLAIN. O Lord, work us a miracle and save our Holy Prophet! <i>(Rudely, Meeker pushes her back.)</i> MEEKER. <i>(Contemptuously.)</i> Get away.	Does not need to be a physical push.
74-75	BRADY, MEEKER, SILLERS, OTHERS	Carrying a person offstage	MEEKER....George. Bill. Give us a hand here. Get him across the street to Doc's office. <i>(Sillers and several other men lift Brady and, with difficulty... carry him out.)</i>	Will be choreographed in consultation with a movement professional.