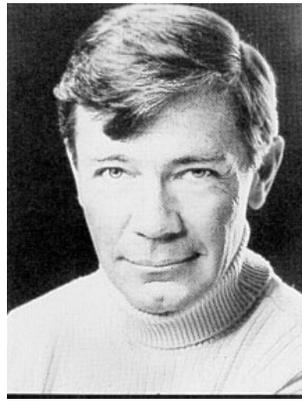


INHERIT THE WIND

by Jerome Lawrence and Robert E. Lee



THE AUTHORS

Inherit the Wind, along with *The Night Thoreau Spent in Jail* and *Auntie Mame*, is one of the award-winning results of the collaboration of Jerome Lawrence (1915-2004) and Robert E. Lee (1918-1994). Lawrence was born in Cleveland, Ohio, and went on to graduate Phi Beta Kappa from Ohio State and do graduate work at UCLA. Lee, from Elyria, Ohio, graduated from Ohio Wesleyan. The two met during World War II, where they founded Armed Forces Radio. After the war, the two started the American Playwrights Theatre. They also began to collaborate in writing plays for the theater and for radio. Their first success was *Inherit the Wind*, which was written in 1950 but not produced until 1955, and won a number of prestigious awards. The duo later became involved in musical theater, writing the scripts for the musicals *Shangri-La* and *Mame*, and in writing for television. While collaborating on their play-writing efforts, both Lawrence and Lee taught their art on a variety of college and university campuses.

Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, like *The Crucible*, is a parable of the McCarthy era. It champions free thought, scorns intolerance, and, like Arthur Miller's great drama, uses Christianity as a symbol for the mentality it detests. Also like Miller's play, *Inherit the Wind* distorts history in order to emphasize its themes. Key alterations include the invention of the fictional Rev. Brown and his daughter Rachel; the fact that Scopes, far from being persecuted by narrow-minded bigots, agreed to serve as a test case in the ACLU's attempt to overturn Tennessee's anti-evolution statute; and the unconscionable alteration of Bryan's testimony on the witness stand (he never, for example, attempted to uphold Ussher's dating system).

MAJOR CHARACTERS

- Matthew Harrison Brady - Based on three-time Democratic presidential candidate William Jennings Bryan, Brady is the attorney for the prosecution. He was also an outspoken fundamentalist. He did, in fact, die five days after the end of the trial.
- Henry Drummond - Based on radical civil-rights advocate Clarence Darrow, Drummond is the attorney for the defense hired by the ACLU to represent Scopes. His intention from the beginning is to attack what he considers to be an unjust law.

- Bertram Cates - Based on John Scopes, Cates is the defendant, a substitute teacher who becomes a pawn of the ACLU in the “Trial of the Century.” In the play, he is in love with Rachel Brown.
- Rachel Brown - Daughter of the local minister who is torn between her love for Cates and her respect for her father, the latter of which is sorely tried during the events surrounding the trial.
- Rev. Jeremiah Brown - A local fundamentalist pastor, he loudly condemns Cates and serves as the playwrights’ whipping boy to caricature the fundamentalist mindset. Both Rev. Brown and his daughter are fictional creations, and had no historical equivalents.
- E.K. Hornbeck - Based on *Baltimore Sun* reporter H.L. Mencken, Hornbeck is a cynical, acerbic writer who has established his considerable reputation by making a mockery of almost every aspect of American life. By the end of the play, even Drummond is sickened by his attitude.

NOTABLE QUOTATIONS

“You know why I did it. I had the book in my hand, Hunter’s *Civic Biology*. I opened it up, and read my sophomore science class Chapter 17, Darwin’s *Origin of Species*. All it says is that man wasn’t just stuck here like a geranium in a flower pot; that living comes from a *long* miracle, it didn’t just happen in seven days.” (Cates, Ii)

“I saw Drummond once. In a courtroom in Ohio. A man was on trial for a most brutal crime. Although he knew - and admitted - the man was guilty, Drummond was perverting the evidence to cast the guilt away from the accused and onto you and me and all of society.” (Rev. Brown, Ii)

“The whole world will be watching our victory over Drummond. If St. George had slain a dragonfly, who would remember him?” (Brady, Ii)

“I may be rancid butter, but I’m on your side of the bread.” (Hornbeck, Ii)

“You murder a wife, it isn’t nearly as bad as murdering an old wives’ tale. Kill one of their fairy-tale notions, and they call down the wrath of God, Brady, and the state legislature.” (Drummond, Iii)

“Reverend Brown, I know it is the great zeal of your faith which makes you utter this prayer! But it is possible to be overzealous, to destroy that which you hope to save - so that nothing is left but emptiness. Remember the wisdom of Solomon in the book of Proverbs - ‘He that troubleth his own house ... shall inherit the wind.’” (Brady, Ii)

“All motion is relative. Perhaps it is *you* who have moved away - by standing still.” (Drummond, Iii)

“I say that these Bible-haters, these ‘Evil-utionists,’ are brewers of poison. And the legislature of this sovereign state has had the wisdom to demand that the peddlers of poison - in bottles or in books - clearly label the products they attempt to sell. I tell you, if this law is not upheld, this boy will become one of a generation, shorn of its faith by the teachings of Godless science! But if the full penalty of the law is meted out to Bertram Cates, the faithful the whole world over, who are watching us here, and listening to our every word, will call this courtroom blessed!” (Brady, Iii)

“With all respect to the bench, I hold that the right to think is very much on trial! It is fearfully in danger in the proceedings of this court!” (Drummond, Iii)

“Realizing that I may prejudice the case of my client, I must say that ‘Right’ has no meaning to me whatsoever! *Truth* has meaning - as a direction. But one of the peculiar imbecilities of our time is the grid of morality we have placed on human behavior: so that every act of man must be measured against an arbitrary latitude of right and longitude of wrong - in exact minutes, seconds, and degrees!” (Drummond, Iii)

“Their testimony is basic to the defense of my client. For it is my intent to show this court that what Bertram Cates spoke quietly one spring afternoon in the Hillsboro High School is no crime! It is incontrovertible as geometry in every enlightened community of minds!” (Drummond, Iii)

“It must have happened! According to natural law. Or don’t you believe in natural law, Colonel? Would you like to ban Copernicus from the classroom, along with Charles Darwin? Pass a law to wipe out all the scientific development since Joshua. Revelations - period!” (Drummond, Iii)

“Natural law was born in the mind of the Heavenly Father. He can change it, cancel it, use it as He pleases. It constantly amazes me that you apostles of science, for all your supposed wisdom, fail to grasp this simple fact.” (Brady, Iii)

“An idea is a greater monument than a cathedral. And the advance of man’s knowledge is more of a miracle than any sticks turned to snakes, or the parting of waters! But are we now to halt the march of progress because Mr. Brady frightens us with a fable? Gentlemen, progress has never been a bargain. You’ve got to pay for it. Sometimes I think there’s a man behind the counter who says, ‘All, right, you can have a telephone; but you’ll have to give up privacy, the charm of distance. Madam, you may vote; but at a price; you lose the right to retreat behind a powder-puff or a petticoat. Mister, you may conquer the air; but the birds will lose their wonder, and the clouds will smell of gasoline!’ Darwin moved us forward to a hilltop, where we could look back and see the way from which we came. But for this view, this insight, this knowledge, we must abandon our faith in the pleasant poetry of Genesis.” (Drummond, Iii)

“Then why did God plague us with the power to think? Mr. Brady, why do you deny the *one* faculty which lifts man above all other creatures on earth: the power of his brain to reason. What other merit have we? The elephant is larger, the horse is stronger and swifter, the butterfly

more beautiful, the mosquito more prolific, even the simple sponge is more durable!” (Drummond, Iii)

“I am more interested in the Rock of ages than I am in the Age of Rocks.” (Brady, Iii)

“You know that’s not true. I’m trying to stop you bigots and ignoramuses from controlling the education of the United States! And you know it!” (Drummond, Iii)

“What jury? Twelve men? Millions of people will say you won. They’ll read in their papers tonight that you smashed a bad law. You made it a joke!” (Drummond, III)

“Mr. Drummond, I hope I haven’t said anything to offend you. You see, I haven’t really thought very much. I was always afraid of what I might think - so it seemed safer not to think at all. But now I know. A thought is like a child inside our body. It has to be born. If it dies inside you, part of you dies, too! Maybe what Mr. Darwin wrote is bad. I don’t know. Bad or good, it doesn’t make any difference. The ideas have to come out - like children. Some of ‘em healthy as a bean plant, some sickly. I think the sickly ideas die mostly, don’t you, Bert?” (Rachel, III)

“A giant once lived in that body. But Matt Brady got lost. Because he was looking for God too high us and too far away.” (Drummond, III)

NOTES

Act I, scene 1 - The play begins on a hot morning in Hillsboro (Dayton), Tennessee. Rachel Brown, the minister’s daughter, has come to the jail to visit Bert Cates, the defendant in the “Monkey Trial” that is scheduled to begin the following day. She tries to talk him into pleading guilty and avoiding the trial, but he refuses. Meanwhile, townspeople begin to gather to welcome Matthew Harrison Brady, arriving by rail from Chattanooga. As the crowd gathers, E.K. Hornbeck walks on, making cynical comments about the hick town and its inhabitants. Brady then arrives, to the welcoming strains of “Give Me That Old-Time Religion.” It is obvious which side the townspeople are on in the coming confrontation. Hornbeck spoils the mood by announcing that his newspaper has hired Henry Drummond, noted agnostic and champion of unpopular causes, as attorney for the defense. Brady professes to be glad to take on the worst the enemy can throw at him. After the crowd disperses, Hornbeck has a conversation with Rachel. As the scene closes, Drummond arrives.

Act I, scene 2 - This scene begins near the end of the jury selection process. The dialogue pictures the potential jurors as hopelessly prejudiced against the case for the defense. After a brief wrangle over Brady’s honorary commission in the state militia, the selection process is finished. Court then adjourns for the day, after which Drummond protests the large “Read Your Bible” sign that has been erected outside the courthouse, demanding that it be removed. As the crowd disperses, Rachel again tries to get Cates to plead guilty and put a stop to the trial. After talking with Drummond, he decides to go on with the case.

Act II, scene 1 - As the scene begins, Brady is concluding a press conference, and is preparing to go to a prayer meeting organized by Rev. Brown. Brown plays the crowd like a Pentecostal preacher. [NOTE: In the real trial, the Pentecostals were viewed as a fringe group by the townspeople of Dayton, and would not have been the dominant factor pictured here.] As the noise grows to a crescendo, Brown calls down the wrath of God on Bertram Cates, but is interrupted by the terrified scream of his daughter Rachel, who begs him not to pray for Bert's damnation. When Brown threatens to damn Rachel as well, Brady stops him. As the crowd disperses, Brady asks Drummond what happened to the close ties they used to have, and Drummond responds that they have grown apart because Brady stood still.

Act II, scene 2 - This scene begins during the trial, and collapses key events into a single scene, from the interrogation of early witnesses to the conclusion of the trial. As the curtain opens, Brady is questioning Howard, a young boy, about Cates' teaching. He takes every opportunity to denounce the godless theory propounded by the young educator. When Drummond begins to cross-examine the boy, he makes the point that the real issue is the right of every person to think for himself. Brady then calls Rachel to the stand, and asks her about Cates' church attendance, as well as the content of some of their private conversations. Brady makes her repeat some of the things she had told him a few days before, and she breaks down on the witness stand, depriving Drummond of the opportunity to cross-examine her and undo some of the damage her testimony has done.

Drummond then attempts to call various expert witnesses to the stand to testify about Darwin's theory, but Brady objects, and the witnesses are not allowed to testify because the scientific opinion about the truth of evolution had nothing to do with the guilt or innocence of the defendant. Brady is also concerned that the courtroom would then become a platform for publicizing evolutionary theory throughout the country. Drummond then calls Brady to the stand as an expert on the Holy Bible. The judge is reluctant to allow such an irregular procedure, but Brady readily agrees to take the stand. Drummond establishes that Brady has never read Darwin, but is frustrated in his attempts to question him on its content. He then turns to the Scriptures, attempting to ridicule such stories as Jonah being swallowed by a great fish, Joshua making the sun stand still, and Cain's wife. He then gets Brady to admit that sex was the original sin. Drummond then goes into a long speech about the glory of man's power to think. When Drummond asks Brady about the age of a fossil he is holding in his hand, Brady refers to Archbishop Ussher's dating system, and affirms that the rock can be no more than six thousand years old since Creation occurred in the year 4004 BC, on October 23rd at 9:00 AM. Drummond then proceeds to make Brady look like a fool by getting him to waver on the length of the first day of creation. Brady progressively weakens as Drummond continues to ridicule and badger him. He is dismissed from the stand, and the court is adjourned for the day, but Brady continues to rave, comforted only by the mothering of his devoted wife.

Act III - The final act begins with the jury out for deliberations. Hornbeck, Drummond, and Cates are discussing the possible outcome of the trial. A radio man sets up his equipment to broadcast the verdict live to the entire country. The jury then returns, and gives a guilty verdict, with the judge sentencing Cates to a fine of one hundred dollars. Brady objects to the paltry penalty, while Drummond insists that the verdict will be appealed. Court is adjourned, but Brady insists on reading into the record a few remarks he has prepared (in the real trial, Darrow moved

to dispense with closing arguments because he feared Bryan's eloquence). As the crowd disperses, Brady begins to speak, but nobody listens. He becomes increasingly confused, until he finally collapses and is carried out of the courtroom. A few minutes later, they are told that Brady has died. Hornbeck begins to attack him, but Drummond defends him, insisting that he had been a great man. As the curtain closes, Cates and Rachel prepare to leave town, while Drummond goes off to prepare the appeal.

ESSAY QUESTIONS

Discuss the following in a five-paragraph essay:

1. In the stage directions at the beginning of Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, we are told that the town appears in the background of the courtroom set, giving the audience the impression that the town of Hillsboro is itself on trial. To what extent is this a valid assessment of one of the major themes of the play? Why is this bit of staging essential to what the playwrights are attempting to communicate?
2. Both Jerome Lawrence and Robert E. Lee's *Inherit the Wind* and Arthur Miller's *The Crucible* were written during the era of the McCarthy Red Scare. In your opinion, which is the more effective critique of McCarthyism? Why do you think so?
3. Both Jerome Lawrence and Robert E. Lee's *Inherit the Wind* and Arthur Miller's *The Crucible* make critical changes in the historical events they portray in order to support their major themes. Are such alterations of history justifiable? Is such a practice commendable pursuit of artistic ends, or indefensible propaganda?
4. Both Jerome Lawrence and Robert E. Lee's *Inherit the Wind* and Arthur Miller's *The Crucible* use evangelical Christianity as a symbol for what the playwrights detest about American society. What is it about the themes addressed by the playwrights that make Christianity such a convenient target? What does the fact that Christianity is seen as the enemy tell you about how American society has changed in the years since these events occurred?
5. Both Jerome Lawrence and Robert E. Lee's *Inherit the Wind* and Arthur Miller's *The Crucible* use evangelical Christianity as a symbol for what the playwrights detest about American society. Yet the Christianity of the Puritans was very different from that of southern fundamentalists in the early part of the twentieth century. How did the religions practiced by these two groups differ from one another? In what ways were they the same? Are the similarities or the differences more important to the themes on which the playwrights focus their attention?
6. The title of Jerome Lawrence and Robert E. Lee's *Inherit the Wind* is taken from Proverbs 11:29. In what sense does this verse state a major theme of the play? Who is the one who is troubling his own house? What is the "wind" that he will inherit? Support your conclusions with specifics from the play.

7. Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, among other things, contrasts the country and the city, the South and the North. How are these regional differences pictured? With which do the playwrights have the greater sympathy? Is the play totally one-sided on this issue, or is there some attempt to balance the scales?
8. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, Henry Drummond implies that standards of truth and morality deprive people of the right to think. Do you agree? Why or why not? Use material from the play in order to support your conclusion.
9. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, Henry Drummond paints progress as both good and inevitable, though it comes at a cost. Do you agree that progress is both good and inevitable? Use material from the play in order to support your conclusion.
10. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, to what extent could Henry Drummond be called a religious man? What does this say about the kind of religion that the playwrights were advocating?
11. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, which character, Drummond or Hornbeck, do you believe is most consistently the mouthpiece of the playwrights? Why? Support your conclusion with specific lines from the play.
12. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, the playwrights have Brady mumble on the witness stand, "I do not think about things ... that I do not think about." In the process, they caricature Christianity as anti-intellectual. Evaluate the playwrights' view of Christianity as represented by Brady and the citizens of Hillsboro. Why is it unfair to present Christians as narrow-minded irrationalists? Support your argument by citing specific lines from the play.
13. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, progress is seen as good, especially progress in the area of thought. The idea that one should take a firm stand on unshakeable truth and refuse to budge from that foundation is pictured as foolish, as well as being damaging to the individual and to society. Do you agree? Citing incidents and speeches from the play, discuss the extent to which it is important to be open to change in the way in which one views the world.
14. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, censorship is portrayed as evil - something that hinders the progress of society because it does not encourage people to consider different perspectives and think through matters for themselves. The playwrights clearly believe that it was wrong for the state of Tennessee to prevent the teaching of evolution in public schools. Yet, in 1995, when the same state of Tennessee attempted to pass a law *permitting* the teaching of Creationism in those same public schools, the same liberal voices howled in outrage. Using the text of the play as a starting point, discuss the rightness or wrongness of censorship in the educational arena.

15. At the end of Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, Henry Drummond weighs the Bible and Darwin's *Origin of Species* in his hands, then puts both of them into his briefcase. What is the significance of this action? What does it communicate about the message that the playwrights are seeking to advocate?
16. Which character in Jerome Lawrence and Robert E. Lee's *Inherit the Wind* undergoes the greatest change in the course of the play? Support your conclusion with specific references to the script.
17. In real life, both William Jennings Bryan and Clarence Darrow could have been classified as populists - men who spent their lives fighting for the underdog, supporting the rights of the poor and disenfranchised. Yet they followed very different paths in putting their principles into practice. Why did the playwrights in Jerome Lawrence and Robert E. Lee's *Inherit the Wind* respond so differently to the brands of populism represented by the two famous antagonists in the Monkey Trial? Why do you think they lionized one and pilloried the other?
18. In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, Christian fundamentalism is pictured as being manipulative and heartless. What characteristics of fundamentalism, especially the Southern variety, would lead the playwrights to view it in this way? Is there some element of truth in their portrayal - something of value that Christians can learn from the way in which they are pictured in the play?
19. Discuss the change in the way the townspeople of Hillsboro view Matthew Harrison Brady from the beginning to the end of Jerome Lawrence and Robert E. Lee's *Inherit the Wind*. What is the nature of the change that occurs? What factors contribute to that change? What are the playwrights trying to communicate by the way they picture the change in popular reaction to the great orator?
20. Jerome Lawrence and Robert E. Lee's *Inherit the Wind* has played a major role in the marginalizing of Christians over the last half of the twentieth century in America. The vast majority of people accept it as an essentially factual account of the Scopes Trial, though it is far from being so. Discuss the extent to which the play tends to generate prejudice against Christians through literary techniques such as stereotyping and *ad hominem* arguments.
21. In reality, John Scopes was not a biology teacher (he was the football coach, and filled in for two weeks while the biology teacher was sick), and he later admitted that he never even taught the lesson from the biology book on evolution. Instead, the students who took the stand had been coached by the defense attorneys, who were determined to mount a challenge to the Tennessee law against the teaching of Darwin in the classroom. How do these facts alter the perspective on the events of the Scopes Trial from what is presented in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*?

22. In the actual Scopes Trial, William Jennings Bryan did indeed take the witness stand (though he said very few of the words placed in his mouth by the script). According to the agreement made by the attorneys, Darrow was to take the stand after Bryan and be subjected to the same type of grilling by his counterpart. When Bryan's testimony was concluded, however, Darrow stopped the trial, requested that Bryan's testimony be stricken from the record, and announced that his client wished to plead guilty. Thus he avoided both having to appear on the stand and giving Bryan the opportunity for a closing summation - a tactic at which the great orator excelled. How do these facts underscore the way in which distortion was used by the playwrights in Jerome Lawrence and Robert E. Lee's *Inherit the Wind* to further their own polemic purposes?
23. Arthur Garfield Hays, who served as part of Clarence Darrow's defense team in the Scopes Trial, described the trial as "a battle between two types of mind - the rigid, orthodox, accepting, unyielding, narrow, conventional mind, and the broad, liberal, critical, cynical, skeptical, and tolerant mind." In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, there can be little doubt about which type of mind the playwrights prefer. Discuss the literary techniques used by Lawrence and Lee to communicate their preferences in this regard.
24. Arthur Garfield Hays, who served as part of Clarence Darrow's defense team in the Scopes Trial, described the trial as "a battle between two types of mind - the rigid, orthodox, accepting, unyielding, narrow, conventional mind, and the broad, liberal, critical, cynical, skeptical, and tolerant mind." In Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, there can be little doubt about which type of mind the playwrights prefer. Discuss the extent to which American society has been impacted by the triumph of the latter mindset in the second half of the twentieth century.
25. In real life, William Jennings Bryan opposed evolution, not only on religious and scientific grounds (he had, contrary to the play, read both *Origin of Species* and *Descent of Man* and written a number of articles showing his familiarity with Darwin's arguments), but also because of his political beliefs in democracy and the value of the common people. Darwinism, he argued, "justified an economic jungle and discourages those who labor for the improvement of man's condition." Contrast this view of Darwinism with the way it is presented in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*.
26. William Jennings Bryan believed in the separation of church and state, but even as early as the nineteen twenties, he was concerned that the spread of the teaching of evolution created a situation where "the state was in fact teaching against religion, and the atheists and evolutionists were enjoying something against which democratic reformers had long battled - special privileges." Contrast this statement by Bryan with the portrayal of the evolution controversy in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*. To what extent were Bryan's words prophetic?

27. One year before the Scopes Trial, in the famous Leopold and Loeb murder case, Clarence Darrow had defended two young men who had committed an amoral murder by asking, "Is there any blame attached because somebody took Nietzsche's philosophy seriously and fashioned his life on it? ... Your Honor, it is hardly fair to hang a nineteen-year-old boy for the philosophy that was taught him at the university." Yet, in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, the playwrights have Henry Drummond question a young boy on the stand by asking if the theory of evolution has "hurt him any.... Haven't murdered anybody since breakfast?" Obviously, Darrow was quite capable of championing determinism in one trial and freedom of thought in another if he thought it would get his client off. How is this picture of Darrow different from the one presented in the play? Why is the discrepancy such a crucial factor in the message communicated by the playwrights?
28. Critic Andrew Sarris referred to Jerome Lawrence and Robert E. Lee's *Inherit the Wind* as "bigotry in reverse." To what extent is this an accurate evaluation of the play, its tone, and its message?
29. When asked how he could be a progressive in politics and a fundamentalist in religion, William Jennings Bryan responded, "Government is man-made and therefore imperfect. It can always be improved. But religion is not a man-made affair ... I am satisfied with the God we have, with the Bible and with Christ." To the playwrights in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*, however, such stances were contradictory. Why did they think so? How does the play reflect their biases? How is such an attitude revealed in popular culture today?
30. William Jennings Bryan wrote in a book called *Prince of Peace*, "The human measure of a human life is its income; the divine measure of a life is its outgo, its overflow - its contribution to the welfare of all.... If every word spoken in behalf of truth has its influence and every deed done for the right weighs in the final account, it is immaterial to the Christian whether his eyes behold victory or whether he dies in the midst of conflict." Compare and contrast the Bryan reflected in these words with the portrayal of Matthew Harrison Brady in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*.
31. In the closing statement that he was never given the opportunity to deliver at the Scopes Trial, William Jennings Bryan wrote, "Christianity welcomes truth from whatever source it comes, and is not afraid that any real truth from any source can interfere with the divine truth that comes from the inspiration of God.... The evolutionist does not undertake to tell us how protozoa, moved by interior and resident forces, sent life up through all the various species, and cannot prove that there was any such compelling power at all. And yet, the school children are asked to accept their guesses and build a philosophy of life upon them." Compare and contrast these words with the advocacy of "the right to think" placed in the mouth of Henry Drummond in Jerome Lawrence and Robert E. Lee's *Inherit the Wind*.

32. In the closing statement that he was never given the opportunity to deliver at the Scopes Trial, William Jennings Bryan wrote, “What right has a little irresponsible oligarchy of self-styled ‘intellectuals’ to demand control of the schools of the United States?” Contrast this statement of the agenda of the American Civil Liberties Union with that pictured by the playwrights in Jerome Lawrence and Robert E. Lee’s *Inherit the Wind*. Which is a more realistic portrayal of the issue at the heart of the Scopes Trial? Do the citizens of a community have the right to control what is taught to their children? If they do not, then who does?

33. When Sinclair Lewis wrote *Elmer Gantry* in 1927, the Scopes Trial was still fresh in people’s minds. To what extent is the mentality of the author similar to the fictionalized account of the Scopes Trial found in Lawrence and Lee’s *Inherit the Wind*? In what ways do both books seriously miss the point of the trial and its outcome?