



Metropolitan  
Playhouse  
Presents

Susan Glaspell's

# Inheritors



# The Metropolitan Playhouse

220A East Fourth Street  
NYC, NY 10009

Office: 212/995-8410  
Tickets: 212/995-5302

[www.metropolitanplayhouse.org](http://www.metropolitanplayhouse.org)

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*dramaturg -*

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Metropolitan Playhouse Presents:

# Inheritors

by Susan Glaspell

*Time: 1879 and 1920*

*Place: A town in the Middle West*

*Act One: Sitting room of the Morton's farmhouse*

*Act Two: A corridor in the library of Morton College*

*Act Three: Same, three hours later*

*Act Four: Sitting room of the Morton's farmhouse,  
one week later*

## *Cast*

*(in order of appearance)*

*Smith.....Matthew Trumbull*  
*Grandmother Morton.....Sue Glausen Smith*  
*Silas Morton.....David Fraioli\**  
*Felix Fejevary I.....Tod Mason\**  
*Felix Fejevary II (1879).....Jeff Pagliano*  
*Felix Fejevary II (1920).....Tod Mason\**  
*Senator Lewis.....Sean Dill*  
*Horace Fejevary.....Jeff Pagliano*  
*Fussie.....Samantha Needles*  
*Madeline Fejevary Morton.....Margaret Loesser Robinson\**  
*Isabel Fejevary.....Sue Glausen Smith*  
*Harry.....David Lally*  
*Professor Holden.....Peter Judd\**  
*Police Officer.....Matthew Trumbull*  
*Ira Morton.....David Fraioli\**  
*Emil Johnson.....Matthew Trumbull*

*There will be one ten-minute intermission.*

**Director.....Yvonne Opffer Conybeare**  
**Stage Manager.....Pamela Hybridge**  
**Scenic Design.....Ryan Scott**  
**Costume Design.....Rebecca Lustig**  
**Assistant Costume Design.....Emily Pepper**  
**Lighting Design.....Alexander C. Senchak**  
**Music/Sound Design.....Ben Ruby**  
**Violin.....Ben Lively**  
**Fight Director.....Scott Barrow**  
**Dramaturg.....Michael Bloom**

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## **BIOGRAPHIES:**

**Scott Barrow** (Fight Director) Scott is a frequent Metropolitan contributor having done the fights for *Missourri Legend*, *Dom Juan*, and *Salem* as well as performed in *The Faith Healer* and *Salem*. Other credits include NYTW, The Wang Center, Arkansas Repertory, Trinity Repertory, the Studio Theatre, Todo Con Nada, Shakespeare and Company, North Shore Music Theatre, and the Hartford Stage.

**Michael Bloom** (Dramaturg) became Associate Artistic Director of Metropolitan Playhouse in May. Currently in his thesis year at Columbia University's School of the Arts Department of Theater Arts where he will earn a Master of Fine Arts degree in Dramaturgy/Script Development. Michael is using his year at Metropolitan as the basis for his thesis.

**Yvonne Opffer Conybeare** (Director) Metropolitan: *Missouri Legend*; *The Devil's Disciple*; *The City*; *The Show-Off*; *Ragtime Galz*; *The Exploitation of Joice Heth*; 225. Gallery Players: *Holiday*, *The Misanthrope*, *A Lie of the Mind*. Gallery Players Black Box: *Hunka Hunka Santa Claus*, *Mitteschmerz*, *AM/FM in the First Degree*, *Words Like a Wall*, *Don't Say a Word*, *Feliz Navidad*, *Hangin' It Up*, *The Bookstore*. Many other New York off-off-Broadway productions and was a member of Freestyle Repertory Theatre for 8 years.

**Sean Dill** (Senator Lewis) is happy to be working once again at Metropolitan Playhouse having appeared recently here as Minister Dodge in *The Scarecrow*. He also played Mr. Tiffany in *Fashion* and Gusman, Pierrot, Don Carlos and others in *Dom Juan*. New York credits include: Kemp in *Entertaining Mr. Sloane*, Meidveidev in *The Lower Depths*, Vinnie in Charles Mee's *Time to Burn* and Peachum in the OOB award winning production of Vaclav Havel's *The Beggar's Opera*. Regionally, he has played Mr. Blore in *Ten Little Indians* and Gloucester in *King Lear*. He has also worked as narrator with The Russian National Orchestra's wind quintet, performing their grammy winning piece *Wolf Tracks*, a modern version of "Peter and the Wolf." Sean appears in the feature films *Valentine*, *Sreuni Vishtar* and *Scallop Pond*. He lives in New York with his wife Margaret.

**David Fraioli\***(Silas Morton/Ira Morton) David was last seen at Metropolitan Playhouse as Keith in *Pick Up Ax*. Recent credits include Heisenberg in *Copenhagen* at Northern Stage and Masha in *The Three Sisters* with Theatre et al and the ChekhovNow! Festival. He is currently working on a solo show about the life of the artist David Wojnarowicz. Training: MFA University of Washington.

**Pamela Hybridge\*** (Stage Manager) is a recent graduate of Lehman College in the Bronx as a Theater Major and Fine Arts Minor; Summa Cum Laude. She currently has gainfully employed herself with the Negro Ensemble and Periwinkle National Theater as well. She also has enriched the knowledge of theatre to high school and freshman college students. She is pleased to be a part of such a well-known theater company as Metropolitan Playhouse; and also such professional cast and crew.

**Peter Judd\***(Professor Holden) was Lawyer Hawkins in Shaw's *Devil's Disciple* at the Metropolitan Playhouse last season and is delighted to be returning. Earlier this year he was Knut Brovik in *The Master Builder* (Fresh Look Productions). Other recent roles were the historian in *Klara's Boy*, a new play, at the Medicine Show, Firs in *The Cherry Orchard* (Jovial Crew/Chekhov Now Festival), George Mason in *First Lady* (TACT), Austria in *King John* (Year One Productions), Antonio in *Much Ado* (Puzzled Will), the Fourth Tempter and Knight in *Murder in the Cathedral* (St. John's in the Village), Esdras in *Winterset* and Lionel in David Hare's *Racing Demon* (St. Michael's Players). He was delighted to be as villainous in David Teague's 2004 film "Love Suicides" as he was as Dr. Coppelius in Teague's earlier "Sandman". Thanks to Michael Howard and Terry Schreiber for perceptive eyes and knowledge of the craft of acting.

**David Lally\*** (Harry) appeared in Jeff Weiss' Obie Award-winning *AND THAT'S HOW THE RENT GETS PAID* and is co-founder, producer, and director of the comedy-improv group The Oxy-Morons (serious comedians). Other improv stunts include Chicago's The Second City and The Boys in the Bathroom. He founded Triple X Productions in Chicago, which produced two of his plays, *No Possible Sense of Direction* and *Bewitched, The Musical*, the latter winning several Jeff Awards in its initial run. He also wrote, directed and starred in several interactive mystery theatres with The David Group (no relation!) and was featured in the world premiere of *The Spirit of the Molly Maguires*, which toured the coal regions of PA. Regional credits include *Romeo & Juliet* at The Goodman, *Ten November* at Wisdom Bridge and *Evita* at M.S.M. Theatre Festival. He is happy to be joining Metropolitan Playhouse with this production.

**Rebecca Lustig** (Costume Design) Costume designs include: *The Devil's Disciple*, *Metamora* and *Secret Service* at the Metropolitan Playhouse; *The Comedy of Errors* and *A Midsummer Night's Dream* at the Hampton Shakespeare Festival; *The Tempest* at the Looking Glass

Theatre (winner Spotlight On Award for Best Costume Design, 2004); *I Am My Own Wife* starring Jefferson Mays at the La Jolla Playhouse; *Spin Moves* at SPF at Theatre Row; *Measure For Measure* at the Black Dahlia Theatre, LA; *Life's A Dream* directed by Suzanne Agins at UCSD (winner San Diego Stagebill Award for Outstanding Costume Design, 2002). Rebecca has assisted several Tony award -winning designers including Judith Dolan, Cathy Zuber, and Tony Walton. Rebecca received her MFA from the University of California at San Diego. See more at [www.rebeccalustig.com](http://www.rebeccalustig.com).

**Tod Mason\*** (Felix Fejevary I /Felix Fejevary II, 1920)

Metropolitan: *Alphabet City ...III* (Terry Towery), *Arden of Faversham* (Arden); *The City* (Vorhees); *Fashion* (Mrs. Tiffany); *Time Apart* (Ray/Ralph); *The Show-Off* (Aubrey Piper); *The Faith Healer* (Dr. Littlefield); *The Woman* (Gov. Robertson). Off-Broadway: The Drama Desk award-winning musical *Splendor* (Brother Legget); *The Shroud* (Dennis Quick, Primary Stages). Other New York: *The Mistress of the Inn* (Fabrizio, Handcart Ensemble); *The Cherry Orchard* (Trofimov, dir. Alex Roe), *The Millionairess* (Julius Sagamore, West Side Repertory Theater). Regional: *Romeo and Juliet* (Benvolio, NCSF); *You're a Good Man, Charlie Brown* (Snoopy, The Jacksonville Little Theater). Film and TV: *Ed's Next Move* (Clyde, Sundance Festival Audience Award), *One Life To Live*; *As The World Turns*.

**Samantha Needles\*** (Fussie) is making her New York debut after spending years developing her acting skills abroad, including training with the stagecoach theatre program in London England. She is currently studying at the Stella Adler conservatory and taking Jazz classes here in Manhattan.

**Jeff Pagliano** (Felix Fejevary II, 1879/Horace) returns to the Metropolitan Playhouse where he recently played Captain Bugby in *The Scarecrow* (Alex Roe, dir). Favorite New York credits include work with The Pearl Theatre on their production of *The Master Builder* (Shepard Sobel, dir) and Pilot House's production of *Love's Labours Lost* (Don Jordan, dir). Regionally, he has performed at Penobscot Theater Company as Matt in *The Fantasticks* (Mark Torres, dir) and Peter in *The Diary of Anne Frank* (Laura Schutzzel, dir) and also spent a summer with the Maine Shakespeare Festival. Jeff trained at The Actor's Center and continues to study with master teacher Per Brahe.

**Emily Pepper\*** (Assistant Costume Designer) Recent design credits include: *Zhivago and Paris Commune* (La Jolla Playhouse), *La Dispute, A*

*Streetcar Named Desire, Richard III, The Seagull, Desperadoes In Dreamland, Two Hands Very Tired* and *500 Words* (University of California, San Diego), *Shoes* (Slant Theatre Project NYC). Assistant design: *The Love of Three Oranges* and Tina Landau's *Beauty* (La Jolla Playhouse), *Meditations on Virginity* (Ninth International Theatre "Confrontations" Festival Lublin, Poland). Other: The Alley Theatre, Houston Grand Opera, Colorado Shakespeare Festival, and Meadowbrook Theatre. Emily Pepper holds an MFA in design from University of California San Diego.

**Margaret Loesser Robinson**\*\* (Madeline Morton) Credits include: Rosebush in the London production of *The Snow Queen*, directed by Patricia Birch; *The Casseroles of Far Rockaway* ( Sam French Festival); *Sympathy* (Ensemble Studio Theatre); *The Vaudevillian* (Chelsea Rep); Barbara Allen in *Dark of the Moon* (Neighborhood Playhouse); Eliza in *Pygmalion* ( NYS Theatre Institute); Hermia in *A Midsummer Night's Dream* (Saratoga Shakespeare Festival); Lady Percy in *Henry IV pt.1* (Powerhouse). Appearances on Guiding Light and As The World Turns. Margaret has a B.A. from Sarah Lawrence College and is a recent graduate of The Neighborhood Playhouse. She lives in Brooklyn with Michael, Marius, and César.

**Alex Roe** (Artistic Director) Artistic Director since 2001, Alex has directed *Children's Crusader, Metamora, Alphabet City (1 and 2); Arden of Faversham, Pick Up Ax, Fashion, Bacchus, Dom Juan, Salem,* and *Time Apart* . Other NY: Gallery Players, Westside Rep, and Periwinkle National Theatre. Regional: American Conservatory Theatre, the San Francisco Shakespeare Festival, and the Delaware Theatre Co. Adaptations of classics include (*Bacchus, Dom Juan, Oedipus Rex, Oedipus at Colonus, Prometheus Bound, An Enemy of the People, The Cherry Orchard*) Recent roles include Jesse James in *Missouri Legend*, Richard Dudgeon in *The Devil's Disciple*, and Hugh Mackie and the late Carlos Roman in *Alphabet City*.

**Ben Ruby**\* (music/sound design) has composed and performed scores for Cornerstone Theater Company, Evidence Room, Classical Theatre Lab, Company of Angels, and *An Appalachian Twelfth Night*. [www.benruby.com](http://www.benruby.com).

**Ryan Scott** (Scenic Designer) Metropolitan: *Children's Crusader, Missouri Legend, East Village Chronicles, Vol. 2; The Devil's Disciple; Metamora*. Other NY: *Love According to Luc* (Greenwich St. Theater), *Madam Alberta* (Cherry Lane Studio), *Beyond Reason* (Waters Edge Writers), *Rite of Return* (Theater For a New City), *Night Ether* (Center

Stage), *HurlyBurly & A Taste of Honey* (T. Schreiber Studio) Regional: *Rounding Third* (TheaterWorks Hartford) *Wide Reach* (Wilmington Grand Opera) *West Side Story*, *Ragtime*, *Born Yesterday*, *One Flew Over the Cuckoo's Nest* and *Comedy of Errors* (Airport Playhouse). Ryan also holds a BFA from SUNY Purchase Conservatory of Theater Arts and Film. Visit his online portfolio at: [www.RyanScottScenicDesign.com](http://www.RyanScottScenicDesign.com)

**Alexander C. Senchak** ☞ (Lighting Designer) is a senior theatre major at Lehigh University with credits including lighting design for *Midsummer Night's Dream*, *Desire Under the Elms*, *Vagina Monologues* and the Music Department's production of *St. Matheo's Passion*. In the area Alex has designed for Manhattan Theatre Source *Estrogenius*, UTC #61 New Playwrights Festival in New York City and *Hedwig and the Angry Inch* at Theatre Outlet in Allentown. Alex is the recipient of a 2005 Williams prize for theatrical design and is the 2nd term president of the Mustard and Cheese Drama Society of Lehigh University. In addition, he has assisted with Cosentini Associates of New York City in architectural lighting design and serves on the programming board for WNYC, New York Public Radio.

**Sue Glausen Smith** (Grandmother Morton/Isabel Fejevary) is happy to be back at Metropolitan Playhouse, having last appeared here as Mrs. Fisher in *The Showoff*. Other favorite roles include Dotty in *Noises Off*, Boo Levy in *The Last Night of Ballyhoo*, Bananas in *The House of Blue Leaves*, Sister Mary in *Sister Mary Ignatius Explains It All For You*, and Dorothy Parker in *Kindly Direct Me To Hell - An Evening With Mrs. Dorothy Parker*.

**Matthew Trumbull** (Senator Smith/Emil Johnson/Police Officer) *Inheritors* is Matthew's 5th show at Metropolitan. He was in the previous show, *The Scarecrow*, as well as *The Show-off*, *465*, and the title character in *Metamora: Last of the Wampanoags*. Elsewhere in New York, he has appeared with the Abingdon Theatre, Creative Mechanics Theatre Company, Gorilla Repertory, Present Tense Theatre Project, and the Brain Balm Theatre Company. Regionally, he played at The Peterborough Players in New Hampshire, and Lost Nation Theatre and Northern Stage, both in Vermont. As a writer, he is a frequent contributor to [nytheatre.com](http://nytheatre.com).

☞ Metropolitan Debut \* Member, Actors Equity Association

Notes by Michael Bloom

**SUSAN GLASPELL** (1876-1948) is best known today for her play *Trifles*, one of the most frequently anthologized one-act plays. She was one of the founding members of the Provincetown Players, where she discovered the then unknown playwright Eugene O'Neill, became a driving force in the Little Theatre Movement, and changed America's theatrical landscape in the process.



Glaspell was born in Davenport Iowa in 1876 and attended Drake University, graduating in June of 1899 and later studied for a time at the University of Chicago. She then returned to Des Moines and began working as a journalist for the *Des Moines Daily News*. During her time in Des Moines, Glaspell began writing fiction and had her stories published in many cosmopolitan magazines.

In 1901, she returned to Davenport to write full time and, due to her status as a published writer, was accepted into Davenport's literary and social elite. In this circle, she met George Cram Cook (known as Jig to his close friends). Glaspell and Cook became lovers and, after he divorced his second wife, they married in 1914. Together they wrote *Suppressed Desires*, Glaspell's first venture into drama. Unable to get their play produced by the Washington Square Players, who they had been working with, they founded the Provincetown Players in the summer of 1915.

The Players began on Cape Cod, where many Greenwich Village artists vacationed in the summer. *Suppressed Desires* was performed in the home of Hutchins Hapgood. Encouraged by the response of the guests, Glaspell, Cook, and Hapgood converted an old fish house into the Wharf Theatre. That next summer, Eugene O'Neill came to the wharf and brought his play *Bound East for Cardiff*, a play that had not been well received by his own playwrighting professor at Yale. Within a few weeks, the Provincetowners were producing the play and, owing to the overwhelming positive critical response to the Provincetown productions, Cook decided to try its luck in New York.

That autumn the Players moved to 139 MacDougal Street, in Greenwich Village. Due to their already burgeoning fame, the Provincetowners were able to get five hundred subscribers at five dollars a piece. To avoid New York's stringent building

ordinances, the Playhouse was run as a private club and charged dues. After two years the Players moved into a larger space at 133 MacDougal Street.

In 1920, O'Neill brought *The Emperor Jones* to the Players. Cook, believing that the set had to be grander than anything the Provincetowners had done before, invested most of the Player's money into the production and created a giant white dome as its backdrop. *The Emperor Jones* was the Players' most expensive and technically demanding production, but it was also a critical and financial success and moved uptown. Unfortunately, it also set in motion events that would lead to the theater's ultimate demise.

Glaspell and Cook took the next year off, staying in Provincetown, relaxing and writing, but they were kept informed of the intrigues that were going on behind the scenes at the Players. A rift had formed between the new members of the company, who wanted to produce more technically elaborate works similar to *The Emperor Jones*, and the older members, who wanted to keep productions on a small scale with the kind of realistic performances they had been presenting since the beginning of the theater.

Glaspell and Cook returned to the Players in 1921. Glaspell had brought with her a year's worth of work: *Inheritors* and *The Verge*. However, due to the infighting within the company, Glaspell and Cook left for good in 1922 at the end of that season, after *Inheritors* and *The Verge* were produced. They then moved to Greece, where Cook died two years later of glanders.

Glaspell returned to Provincetown and had a short relationship with Norman Matson, an undistinguished writer who co-wrote *The Comic Artist* with her. Matson left Glaspell after two years for the daughter of one of her friends.



Her writing, both fiction and drama, continued to flourish. In 1931, she won the Pulitzer Prize for her play *Alice's House*, and in 1936, Glaspell accepted a position as the Director of Midwest Play Bureau for the Federal Theater Project. She resigned in 1938 and returned to Provincetown Massachusetts, entertaining friends and her stepchildren, and continuing to write. She died in Provincetown in 1948.

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This performance is made possible with public funds from the New York State Council on the Arts, a State Agency.





## Notes by Michael Bloom

**INHERITORS** (1921) was first produced by the Provincetown Players March 21st to April 16th of 1921.



The critical response to this production was varied. Some reviewers embraced Glaspell's drama as well as her politics, while others were critical of the play's length and did not see it as "compelling drama." In the words of one critic, the play was a downright undramatic work of a "very naïve, very young girl trying to be profound." Still others saw *Inheritors* not as drama at all but as propaganda, while some felt that Glaspell had not pushed her political views far enough within the play. One reviewer, however, declared that *Inheritors* would "serve as a model for aspiring playwrights and Broadway producers alike" and another that it was "a gift of drama."

*Inheritors* was then produced in 1925 by the Liverpool Repertory Theatre in England, where it received unanimous raves for its drama if not for its social issues, which were seen as purely American. The play was then transferred to the Everyman Theatre in London for an extended run. The reviewers in England declared Glaspell the equal of O'Neill and, by all accounts, expected great things from her in the future.

The play was first revived in New York by Eva Le Gallienne's Civic Repertory Company in March of 1927. Running for only seventeen performances, the play was already seen as dated.

During Glaspell's tenure with the Federal Theater Project, *Inheritors* was produced February 24-28, 1937 in Jacksonville Florida.

Throughout this time, Jasper Deeter, who had originated the role of Silas Morton in the Provincetown production of *Inheritors* as well as directed it, religiously produced the play at the Hedgerow Theatre in Moylan, PA, every 4th of July, from 1923 to 1941, then from 1946 to 1948, and one final time in 1954.

The play was last revived professionally in 1983, by the Mirror Repertory Company in New York.

# Metropolitan Playhouse

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*Season 14 : Outsiders*

ALPHABET CITY...III

The Scarecrow

by Percy MacKaye

Inheritors

by Susan Glaspell

PROFE-FEST

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by Israel Zangwill

TBA

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(Vol.3)