



# THE INHERITANCE

PART ONE

BY

MATTHEW LÓPEZ



DRAMATISTS  
PLAY SERVICE  
INC.



THE INHERITANCE, PART ONE  
Copyright © 2021, Matthew López

All Rights Reserved

THE INHERITANCE, PART ONE is fully protected under the copyright laws of the United States of America, and of all countries covered by the International Copyright Union (including the Dominion of Canada and the rest of the British Commonwealth), and of all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention, the Berne Convention, and of all countries with which the United States has reciprocal copyright relations. No part of this publication may be reproduced in any form by any means (electronic, mechanical, photocopying, recording, or otherwise), or stored in any retrieval system in any way (electronic or mechanical) without written permission of the publisher.

The English language stock and amateur stage performance rights in the United States, its territories, possessions and Canada for THE INHERITANCE, PART ONE are controlled exclusively by Dramatists Play Service, 440 Park Avenue South, New York, NY 10016. **No professional or nonprofessional performance of the Play may be given without obtaining in advance the written permission of Dramatists Play Service and paying the requisite fee.**

All other rights, including without limitation motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, and the rights of translation into foreign languages are strictly reserved.

Inquiries concerning all other rights should be addressed to Creative Artists Agency, 405 Lexington Avenue, 19th Floor, New York, NY 10174. Attn: Olivier Sultan.

#### NOTE ON BILLING

Anyone receiving permission to produce THE INHERITANCE, PART ONE is required to give credit to the Author as sole and exclusive Author of the Play on the title page of all programs distributed in connection with performances of the Play and in all instances in which the title of the Play appears, including printed or digital materials for advertising, publicizing or otherwise exploiting the Play and/or a production thereof. Please see your production license for font size and typeface requirements.

Be advised that there may be additional credits required in all programs and promotional material. Such language will be listed under the “Additional Billing” section of production licenses. It is the licensee’s responsibility to ensure any and all required billing is included in the requisite places, per the terms of the license.

#### SPECIAL NOTE ON SONGS/RECORDINGS

Dramatists Play Service neither holds the rights to nor grants permission to use any songs or recordings mentioned in the Play. Permission for performances of copyrighted songs, arrangements or recordings mentioned in this Play is not included in our license agreement. The permission of the copyright owner(s) must be obtained for any such use. For any songs and/or recordings mentioned in the Play, other songs, arrangements, or recordings may be substituted provided permission from the copyright owner(s) of such songs, arrangements or recordings is obtained; or songs, arrangements or recordings in the public domain may be substituted.

THE INHERITANCE was originally commissioned by Hartford Stage (Darko Tresnjak, Artistic Director; Michael Stotts, Managing Director).

The world premiere of THE INHERITANCE was performed in London at the Young Vic, PART ONE on March 2, 2018, and PART TWO on March 9, 2018. It was directed by Stephen Daldry, the executive producer was David Lan, the designer was Bob Crowley, the lighting design was by Jon Clark, the sound design was by Paul Arditti and Christopher Reid, the music was by Paul Englishby, and the dramaturg was Elizabeth Williamson. The cast, in alphabetical order, was as follows:

YOUNG MAN/JASPER ..... Hugo Bolton  
YOUNG MAN 5/CHARLES/PETER/AGENT ..... Robert Boulter  
YOUNG MAN 10/TOBY DARLING ..... Andrew Burnap  
YOUNG MAN 3/YOUNG HENRY/  
TUCKER ..... Hubert Burton  
HENRY WILCOX ..... John Benjamin Hickey  
MORGAN/WALTER ..... Paul Hilton  
YOUNG MAN 1/ADAM/LEO ..... Samuel H. Levine  
BOY ..... Sam Lockhart, Joshua De La Warr  
YOUNG MAN 6/TRISTAN ..... Syrus Lowe  
YOUNG MAN 2/JASON 1/  
PAUL/DOORMAN ..... Michael Marcus  
MARGARET ..... Vanessa Redgrave  
YOUNG MAN 9/ERIC GLASS ..... Kyle Soller  
YOUNG MAN 4/YOUNG WALTER/  
CLINIC WORKER ..... Luke Thallon  
YOUNG MAN 8/JASON 2/  
OTHER AGENT ..... Michael Walters

This production was supported by Nattering Way LLC and Sonia Friedman Productions.

THE INHERITANCE transferred to the Noël Coward Theatre in the West End of London, with a first performance of PART ONE on September 21, 2018, and of PART TWO on September 28, 2018. The following cast changes were made:

BOY ..... Harrison March-Ward, Anthony Zac Moran,  
Joshua De La Warr  
YOUNG MAN 4/YOUNG WALTER/  
CLINIC WORKER ..... Jack Riddiford

The Young Vic production was presented in the West End by Tom Kirdahy, Sonia Friedman Productions and Hunter Arnold with Elizabeth Dewberry & Ali Ahmet Kocabiyik, 1001 Nights Productions, Greg Berlanti, Brad Blume, Shane Ewen, Rupert Gavin, Robert Greenblatt, Marguerite Hoffman, Mark Lee, Peter May, Arnon Milchan, Oliver Roth, Scott Rudin, Tulchin/Bartner Productions, Bruno Wang, Richard Winkler, and Bruce Cohen/ Scott M. Delman.

The Broadway premiere of THE INHERITANCE opened at the Ethel Barrymore Theatre, New York, with a first performance on November 17, 2019, with the same creative team. The production stage manager was Jill Cordle. The cast was as follows:

YOUNG MAN 6/TRISTAN ..... Jordan Barbour  
BOY ..... Ryan M. Buggle, Tre Ryder  
YOUNG MAN 5/TOBY'S AGENT/  
CHARLES WILCOX ..... Jonathan Burke  
TOBY DARLING ..... Andrew Burnap  
YOUNG MAN 2/JASON #1/TOBY'S  
DOORMAN/AGENT ..... Darryl Gene Daughtry, Jr.  
YOUNG MAN 4/YOUNG WALTER/  
TUCKER ..... Dylan Frederick  
YOUNG MAN 7/JASPER/PAUL WILCOX ..... Kyle Harris  
HENRY WILCOX ..... John Benjamin Hickey  
MORGAN/WALTER POOLE ..... Paul Hilton  
ADAM/LEO ..... Samuel H. Levine

YOUNG MAN 3/YOUNG HENRY ..... Carson McCalley  
 MARGARET ..... Lois Smith  
 ERIC GLASS ..... Kyle Soller  
 YOUNG MAN 8/JASON #2/  
 CLINIC WORKER ..... Arturo Luís Soria

The New York production was presented on Broadway by Tom Kirdahy, Sonia Friedman Productions, Hunter Arnold, Elizabeth Dewberry & Ali Ahmet Kocabiyik, 1001 Nights Productions, Robert Greenblatt, Mark Lee, Peter May, Scott Rudin, Richard Winkler, Bruce Cohen, Mara Isaacs, Greg Berlanti & Robbie Rogers, Brad Blume, Burnt Umber Productions, Shane Ewen, Greenleaf Productions, Marguerite Hoffman, Oliver Roth, Joseph Baker/Drew Hodges, Stephanie P. McClelland, Broadway Strategic Return Fund, Caiola Productions, Mary J. Davis, Kayla Greenspan, Fakston Productions, FBK Productions, Sally Cade Holmes, Benjamin Lowy, MWM Live, Lee & Alec Seymour, Lorenzo Thione, Sing Out, Louise! Productions, AB Company/Julie Boardman, Adam Zell & Co./ZKM Media, Jamie deRoy/Catherine Adler, DeSantis-Baugh Productions/Adam Hyndman, Gary DiMauro/Meredith Lynsey Schade, Ronald Frankel/Seriff Productions, John Goldwyn/Silva Theatrical Group, Deborah Green/Christina Mattsson, Cliff Hopkins/George Scarles, Invisible Wall Productions/Lauren Stein, Sharon Karmazin/Broadway Factor NYC, Brian Spector/Madeleine Foster Bersin, Undivided Productions/Hysell Dohr Group, UshkowitzLatimer Productions/Tyler Mount.

## CHARACTERS

YOUNG MAN 1 / ADAM McDOWELL / LEO  
*Early 20s, any race/ethnicity*

YOUNG MAN 2 / JASON #1  
*Late 20s–early 30s, Black*

YOUNG MAN 3  
*Early 20s, any race/ethnicity*

YOUNG MAN 4  
*Early 20s, any race/ethnicity*

YOUNG MAN 5 / CHARLES WILCOX  
*Late 20s–early 30s, any race/ethnicity*

YOUNG MAN 6 / TRISTAN  
*30s, Black*

YOUNG MAN 7 / JASPER / PAUL WILCOX  
*30s, White*

YOUNG MAN 8 / JASON #2  
*Late 20s–early 30s, Latin/Hispanic*

YOUNG MAN 9 / ERIC GLASS  
*30s, White*

YOUNG MAN 10 / TOBY DARLING  
*Late 20s–early 30s, any race/ethnicity*

E.M. FORSTER (“MORGAN”) / WALTER POOLE  
*50s, any race/ethnicity*

HENRY WILCOX  
*50s, White*

MAN  
*Played by any ensemble member*

## AUTHOR'S NOTE

THE INHERITANCE, PART ONE is written for speed. It's got to go faster than you think it should. It's how the machine works. The first time the action should slow down in PART ONE is when Walter shows up at Eric's apartment at the end of Act One. Until then (and certainly far beyond it), the play has got to move briskly. It's the only way those speeches—Walter's, Adam's, Eric's—will have earned their right to be delivered deliberately. If you think you're going too fast, you're probably at the right tempo.



# THE INHERITANCE

## PART ONE

### Prologue

*A handful of young men sitting around writing. Some with notebooks, some on laptops. In their midst is a young man who looks up at us. We shall call him Young Man 1 (YM1).*

YOUNG MAN 1. He has a story to tell—it is banging around inside him, aching to come out. But how does he begin? He opens his favorite novel, hoping to find inspiration in its first familiar sentence. And in reading those words, he finds himself once again in the gentle, reassuring presence of their author.

*An older man enters. He is E.M. Forster. We, like all his intimates, shall call him Morgan.*

MORGAN. I hope I'm not disturbing you.

YOUNG MAN 2. No, please!

YOUNG MAN 6. Join us!

YOUNG MAN 5. You're not disturbing us at all.

YOUNG MAN 7. We could use the distraction.

MORGAN. How's the work coming?

YOUNG MAN 2. It's going terribly.

YOUNG MAN 3. I hate everything I've written today.

YOUNG MAN 4. I'm a total fraud.

YOUNG MAN 5. Others have said this better than I ever will.

YOUNG MAN 6. I have nothing original to say.

YOUNG MAN 7. All my work is derivative.

YOUNG MAN 8. My characters won't do what I want them to.

YOUNG MAN 9. I've been writing this same sentence for seven hours.

YOUNG MAN 10. I think I'm a fucking genius.

MORGAN. (To YMI.) Why aren't you writing?

YOUNG MAN 1. I don't know how to start. I thought that maybe I'd read a little and see how others begin their stories.

MORGAN. You have stumbled across the writer's most valuable tool: procrastination. What is your story about?

YOUNG MAN 1. Me. My friends. The men I've loved. And those I've lost.

MORGAN. Goodness me. Friendship, love, loss. Sounds like you're off to a very good start.

YOUNG MAN 1. But the thing is I'm not! My ideas refuse to become words.

MORGAN. Yes, I understand. All your ideas are at the starting post, ready to run. And yet they all must pass through a key-hole in order to begin the race.

YOUNG MAN 1. I picked up one of your novels—

MORGAN. Which one? Ah, *Howards End*.

YOUNG MAN 1. "One may as well begin with Helen's letters to her sister." God, what a great first sentence! So dashed off, as if to suggest it doesn't really matter how you start.

MORGAN. Perhaps it doesn't.

YOUNG MAN 1. I keep returning to this book again and again.

MORGAN. Tell me: What is it about my novel that speaks to you? What do you find in its pages?

YOUNG MAN 2. Guidance?

YOUNG MAN 8. Compassion.

YOUNG MAN 4. Wisdom.

YOUNG MAN 5. I love its humanity.

YOUNG MAN 7. Its honesty.

YOUNG MAN 1. It comforts me.

YOUNG MAN 10. Not me. I mean, it's a great book, don't get me wrong. And the movie's...also good. But, I mean, the world is so different now. I can't identify with it at all.

YOUNG MAN 9. It's a hundred years old.

YOUNG MAN 7. The world has changed so much.

YOUNG MAN 3. Our lives are nothing like the people in your book.

MORGAN. How can that be true? Hearts still love, don't they? And break. Hope, fear, jealousy, desire. Your lives may be different. But surely the feelings are the same. The difference is merely setting, context, costumes. But those are just details.

YOUNG MAN 1. I have plenty of details. What I don't have is a beginning.

MORGAN. Why do you need to tell your story?

YOUNG MAN 1. To understand it. To understand myself.

MORGAN. That's a story I'd like to hear.

YOUNG MAN 1. Will you help me tell my story? Our story?

YOUNG MAN 7. Who we are.

YOUNG MAN 6. How we got here.

YOUNG MAN 4. And what we mean to each other.

MORGAN. I would be delighted.

So, to begin: Who does your story start with?

YOUNG MAN 1. Toby.

MORGAN. One may as well begin with Toby's...what?

YOUNG MAN 1. Voicemails.

MORGAN. One may as well begin with Toby's voicemails—

YOUNG MAN 1. —to his boyfriend.

## ACT ONE

*Summer 2015–Summer 2016*

### Scene 1 Summer 2015

#### 1. A Party in the Hamptons

*YM10 becomes Toby Darling.*

YOUNG MAN 1. BEEP!

TOBY. You are going to DIE when I tell you what you're missing. Call me back.

YOUNG MAN 1. Toby's had a martini. BEEP!

TOBY. Where are you? You can't be asleep already. You are missing the most EXQUISITE party, holy shit! Call me when you get this. God, I love the Hamptons!

YOUNG MAN 1. Toby's had another martini. BEEP!

TOBY. Okay. So. First of all, this house is GORGEOUS. It's this sleek, modernist saltbox, all concrete and glass with a massive infinity pool that stretches out to the ocean. And all of it so tastefully decorated, you would DIE.

YOUNG MAN 1. And its owner, Henry Wilcox?

TOBY. Oh, Henry Wilcox! You were right: Henry Wilcox is really kinda dreamy. I want to be him when I grow up. He's wearing the most magnificent suit, which was made by this Savile Row-trained tailor on the Upper West Side. And when I asked him for the guy's information, Henry says:

YOUNG MAN 1. "Oh Toby, he's way out of your price range."

TOBY. Which is such a dick thing to say and yet coming from the mouth of Henry Wilcox, I was simply DAZZLED.

Oh! And we played football today. Tackle, not touch. Can you imagine me playing football?

LADS. No!

TOBY. Well, I didn't. But I could have if I wanted and that's the point.

YOUNG MAN 1. And Henry's partner—Walter Poole?

TOBY. Oh, Walter! How do I describe Walter? Walter has this sort of, I don't know, this ghost-like spirit about him. Like a sheer curtain in front of an open window. He's like Valium. I love him.

*Then:*

Holy shit, Meryl Streep is here! Eric, this party is RIDICULOUS. Call me back!

YOUNG MAN 1. Toby's had five martinis. BEEP!

TOBY. Walter just said I could stay the whole weekend! Pack a bag, bring me some underwear, and get your ass on a train first thing tomorrow morning. You are going to love it here!

YOUNG MAN 1. New York City is a Darwinian experiment writ large. Every summer, waves of college graduates wash up on its shores to begin the struggle toward success and achievement.

YOUNG MAN 5. They are young, ambitious, intelligent and driven.

YOUNG MAN 8. Also helps if they're attractive.

YOUNG MAN 6. Each convinced they have the talents and abilities not just to survive in the city—

YOUNG MAN 2. —but also to thrive.

YOUNG MAN 1. Toby Darling and his boyfriend...Eric Glass were two such strivers.

*YM9 becomes Eric Glass.*

MORGAN. Let's have a look at them.

Right. So...neither were all that young anymore—

TOBY. Hey!

MORGAN. —nor particularly brilliant—

ERIC. Wait a second.

MORGAN. —or successful.

TOBY. Oh come on!

MORGAN. They didn't have two nickels to rub together. And yet, through no enterprise of their own, they were the inhabitants of an

enormous three-bedroom, two-bathroom apartment with a terrace that overlooked the park on the fifteenth floor of an elegant prewar building on the Upper West Side of Manhattan.

Eric Glass was packing a bag just as Toby walked into the apartment—

YOUNG MAN 1. —hungover and miserable.

## 2. Eric and Toby's Apartment

ERIC. Toby? I was just about to head to Penn Station.

TOBY. Didn't you get my voicemail?

ERIC. You left two dozen.

TOBY. The one from early this morning.

ERIC. No, I guess I / didn't—

YOUNG MAN 1. BEEP!

YOUNG MAN 2. Hey, it's me.

YOUNG MAN 3. It's early.

YOUNG MAN 4. Like, maybe six?

YOUNG MAN 5. Look, change of plans.

YOUNG MAN 6. I'm taking the first train back.

YOUNG MAN 7. And please delete all my messages from last night.

YOUNG MAN 8. I wish I'd never come.

ERIC. What happened?

TOBY. I am so humiliated. I can never show my face there again. I can never leave this APARTMENT again.

ERIC. Just tell me, babe.

TOBY. I threw up.

ERIC. Oh. That's not so bad. On the train?

TOBY. At the party.

ERIC. Oh. Well...like...on the lawn / or—?

TOBY. On their sofa.

ERIC. Oh.

TOBY. And their dog. Which was sitting in Meryl Streep's lap.

I am beyond mortified. Alec Baldwin and Mariska Hargitay

watched me PROJECTILE VOMIT over THE MOST TRANSCENDENT AND CELEBRATED ACTOR OF ALL TIME!!!

ERIC. It's not like it was Glenda Jackson or anything.

TOBY. You've seen *Sophie's Choice*! I am so humiliated.

ERIC. Oh, Toby. So what happened then?

TOBY. Meryl Streep just sat there, covered in vomit. The dog, it... oh God, the dog...

ERIC. Just tell me—

TOBY. It started licking it off her face.

Are you laughing?

ERIC. Not *at* you.

TOBY. Thank GOD for Walter, who acted as if this sort of thing happens ALL THE TIME in East Hampton. He helped the world's most beloved actor out of the room. Then he brought me a ginger ale and helped me up to my room. I woke up around five and ubered over to the train station before the sun came up.

ERIC. You left without saying goodbye?

TOBY. Well I wasn't going to stick around for breakfast!

ERIC. Oh, Toby...

*Eric takes out his phone.*

TOBY. What are you doing?

ERIC. I'm calling Walter.

TOBY. No, please!

ERIC. We can't just say nothing.

TOBY. Yes we can! I promise they'll forget all about us by next week.

ERIC. I don't want them to forget about us. I like Henry and Walter.

TOBY. Please just let it be!

*Eric reluctantly puts his phone away.*

God, I'm such a mess.

ERIC. You've puked all over this city and lived to show your face again.

TOBY. Yes, but never in the Hamptons. Everyone at that party was so cool and unaffected, like they belonged there.

ERIC. They *did* belong there. Maybe someday we'll have money and we'll belong there, too. Or maybe that's just not us and we'll belong somewhere else.

TOBY. It HAS to be us. You didn't see that house, Eric. (*Then, truly bummed.*) Aw. You didn't see that house. I'm sorry I ruined our beach vacation.

ERIC. It was a plan for all of a minute. I barely had time to cancel anything. In fact, I was planning to noodle around the Whitney today. Maybe go to Film Forum. You wanna come?

TOBY. I'm so hungover, babe. I just wanna fall asleep and wake up in my forties.

ERIC. Oh Toby.

Go to sleep. I'll be home to make you dinner.

TOBY. Call me before you head to the movies. I might just rally.

MORGAN. What does Eric do now?

YOUNG MAN 1. I think he calls Walter anyway.

MORGAN. And who is Walter?

YOUNG MAN 1. You are.

*Morgan becomes Walter Poole.*

WALTER. Hello?

ERIC. Hi, Walter? It's Eric Glass.

WALTER. Well hello Eric Glass. I wondered if I might hear from you today.

ERIC. Yeah. So listen, about last night, Toby feels just awful.

WALTER. Judging from the number of martinis Toby had, I'm not surprised.

ERIC. Listen, are you sure there isn't something we can do? I can send a check / or maybe call a—

WALTER. What you can do is to put it out of your mind.

ERIC. Well...I'll try.

WALTER. Now if you'll excuse me, the steam cleaners have just arrived. Totally unrelated to the events of last night I assure you. So nice to hear from you, Eric.

*Walter hangs up, becomes Morgan again.*

MORGAN. Eric Glass loved people. He would open his home regularly to his old friends and new acquaintances.

YOUNG MAN 1. He cooked elaborate dinners for all the fascinating people he collected over the years, listening to their stories—

MORGAN. —but rarely offering his own in return.

YOUNG MAN 1. When someone new entered his orbit, he instantly made them feel part of the family.

MORGAN. He shared his passions, shared his books—even when he knew they wouldn't be returned.

YOUNG MAN 1. And so it was, on Friday, October 9, 2015, that Eric Glass opened his home to his friends to celebrate his thirty-third birthday. He served dinner, poured wine, and played for them a piece of music that had recently captured his ear.

## Scene 2

### October 9, 2015—Eric's Thirty-Third Birthday

#### 1. Eric and Toby's Apartment

*Eric and Toby with a group of four other young men—Tristan (YM6), Jason #1 (YM2), Jason #2 (YM8), and Jasper (YM7). Ravel's String Quartet in F Major plays.\**

ERIC. Toby and I heard a group from Juilliard playing this piece today at the Strand.

TRISTAN. Who's it by?

ERIC. Ravel.

JASON #2. I don't really know Ravel. What's he done?

JASON #1. What do you mean, "done," babe?

ERIC. "Boléro."

JASON #2. Which one's that?

*Eric dah-dah-dahs "Boléro."*

Oh right! Torvill and Dean. And he wrote this?

\* See Note on Songs/Recordings at the back of this volume.

ERIC. Yes.

TRISTAN. It's so captivating.

ERIC. Isn't it?

JASON #2. I think I once heard this in a movie.

JASPER. Yeah, me too. *Atonement*, maybe?

JASON #2. Or *English Patient*? Something English.

JASON #1. It sounds like the Ewok music from *Return of the Jedi*.

JASON #2. *Aye que* cute those little Ewoks!

ERIC. Here, let me skip to the second movement.

*Eric skips ahead in the piece.*

Isn't that nice? I love all that plucking.

TOBY. Eric's into hard-core plucking.

TRISTAN. It sounds like the bubbles in a glass of champagne.

ERIC. Yeah, I hear that.

JASON #2. Or a bumblebee racing around a meadow.

ERIC. Yeah, I hear that too. All right, I'm gonna check on dinner.

YOUNG MAN 1. Excuse me.

ERIC. Hey babe, can you open another bottle of wine?

TOBY. Absolutely.

YOUNG MAN 1. Excuse me?

TRISTAN. What are you making? It smells so good.

ERIC. I decided to splurge for my birthday and I got this beautiful leg of lamb at Dickson's.

*YM1 enters, carrying a bag from the Strand.*

YOUNG MAN 1. Excuse me. I'm so sorry to interrupt your party. Do you remember me?

ERIC. No.

YOUNG MAN 1. I was sitting next to you today at the Strand. Do you remember me?

ERIC. Sorry...

YOUNG MAN 1. When they were playing that music?

*(To Toby.)* Do you remember me?

TOBY. Oh yeah, the twink who asked us what piece they were playing.

YOUNG MAN 1. Yes.

JASON #2. It's Ravel.

ERIC. And now you're here.

YOUNG MAN 1. Yes.

TOBY. Why are you here?

YOUNG MAN 1. It's my bag.

TOBY. The bag in your hands?

YOUNG MAN 1. No, that bag over there.

*YM1 points to another Strand bag on the floor.*

I think you took my bag.

TOBY. What?

YOUNG MAN 1. Accidentally. We both had our bags on the floor and when you left, I think you may have grabbed mine. Accidentally.

ERIC. Oh my God, we are so sorry. Toby, you did it again!

JASON #1. "Again"? You mean he's done this before?

ERIC. Constantly! He's always taking things that don't belong to him. Scarves, gloves, umbrellas.

JASPER. Virginity.

ERIC. Seriously baby, you're becoming a real kleptomaniac.

TOBY. I didn't even notice.

ERIC. We are so sorry about that.

YOUNG MAN 1. You're Toby Darling, right? (*To Eric.*) He wrote the book *Loved Boy*?

JASPER.            TRISTAN.            JASON #1.            JASON #2.

Oh wow, that    Toby, you just    That's pretty    You're famous!  
just happened.   got recognized.   cool.

TOBY. Is that why you're here? You read my book, it changed your life, you saw me in the bookstore and so you followed me home for an autograph, making up a story about switched bags?

YOUNG MAN 1. Actually, you left your wallet in the bag.

*The Lads die laughing at this.*

Also...

*YMI removes six copies of the same book from the bag.*

JASON #1. Is that your book, Toby?

JASPER. You bought six copies of your own book?

TRISTAN. Oh Toby, you crack me up.

TOBY. Yeah, laugh it up, guys. If you must know, I promised the ladies on the ninth floor that I would bring them each a signed copy for their book club.

ERIC. Have you read Toby's book?

YOUNG MAN 1. No, but I—

JASON #2. So what books did *you* get?

*Jason #2 grabs YMI's bag.*

YOUNG MAN 1. Oh, I'm—

JASON #2. A Cavafy collection.

ERIC. Ooh, which translation?

JASON #1. Mendelsohn.

ERIC.

JASON #1.

The best.

I've been meaning to get that.

JASON #2. *Giovanni's Room. Call Me by Your Name. The Swimming-Pool Library.*

JASON #1. I'm sensing a theme here.

TOBY. You're buying all these queer books, why didn't you buy mine?

TRISTAN. Because you'd already bought every copy in the store, Toby.

JASON #2. You should turn it into a movie, Toby.

JASON #1. Yes! It would make a great movie!

TOBY. Actually—

*(To Eric.)* Should I tell them?

ERIC. It's your news, babe.

TOBY. Yeah, but nothing's official yet.

JASON #1. Oh wow, he IS turning it into a movie!

TOBY. No, BUT—I have been commissioned to turn it into a play!

*Silence. Then—*

JASON #2. A musical?

TOBY. No, a straight play.

ERIC. Well...

JASON #2. Will there be any music in it?

TOBY. I don't know, I haven't written it yet.

JASON #1. I could totally see it as a play, Toby.

TOBY. Thank you.

TRISTAN.

JASPER.

Toby, that's amazing. Congratulations.

Yeah Toby, good for you.

TOBY.

ERIC.

Thank you. I'm really excited.

It's going to be an amazing play.

JASON #2. Just be sure to put some music in it.

TOBY. (*To YMI.*) Do you want to take a copy?

YOUNG MAN 1. You don't have to / give me—

TOBY. Would you read it or would you just throw it on a shelf?

YOUNG MAN 1. No, I'd read it.

TOBY. Then it's your book.

YOUNG MAN 1. Thank you. I should let you get back to your party.

*The Lads protest.*

ERIC. No, stay.

JASON #2. It's Eric's birthday!

YOUNG MAN 1. Happy birthday.

ERIC. Thank you. Are you hungry? I made tons of food.

YOUNG MAN 1. Oh, I couldn't—

TRISTAN. Eric is an amazing cook.

ERIC. Or maybe a glass of wine? We were just listening to the piece they were playing at the Strand.

YOUNG MAN 1. Oh God, I really loved that piece.

ERIC. Yeah, me too. It's beautiful, isn't it?

YOUNG MAN 1. Yeah. It...it yearns.

ERIC. Yes it does! That is the perfect word. I think it's about mourning.

YOUNG MAN 1. Oh interesting.

ERIC. You don't agree?

YOUNG MAN 1. I think... I think maybe it's about unrequited love.

ERIC. Really? How?

YOUNG MAN 1. It's romantic but in a way that feels unresolved.

JASON #2. Funny, I don't hear that at all.

YOUNG MAN 1. Maybe I'm wrong.

ERIC. Don't let them bully you.

YOUNG MAN 1. Okay. Well, in the first movement, the phrases are legato, rising and falling, like breath—no—like a sigh. I imagine someone looking at photos of someone they've loved for a long time. Then the second movement starts with plucking instead of bowing. It's summery and fresh. It makes me think of a butterfly flitting through a meadow.

JASON #2. I said a bumblebee.

YOUNG MAN 1. But then halfway through the second movement, the sadness returns, as if our character suddenly sees the object of their desire in the flesh. That painful, yearning feeling when you want someone so badly but can never have them. Then the last movement is like a raging fire that completely consumes the person. Burned alive by their own desire.

TOBY. A raging fire? You got all that from listening to it once at a bookstore?

YOUNG MAN 1. That's just the way my brain works.

ERIC. You're not drinking your wine.

YOUNG MAN 1. Oh, I don't / really—

ERIC. Do you want something else?

TOBY. Maybe something stronger?

YOUNG MAN 1. Oh, no / I—

ERIC. I could make you a cocktail.

TOBY. Eric makes a mean Manhattan.

JASON #2. Ooh, I want a Manhattan!

TRISTAN. Yeah, me too.

TOBY. Eric, you have been commissioned to make Manhattans.

ERIC. Yes! On it!

TRISTAN. You're gonna be crawling home, I promise.

TOBY. So what's your story, kid?

JASON #1. Are you in school? JASON #2. How old are you?

TRISTAN. Where are you from? JASPER. Do you have a boyfriend?

*All eyes on YM1.*

YOUNG MAN 1. I should probably go.

*A great protest from the Lads.*

ERIC. Oh no, stay. Please. We've got tons of food, lots of good wine.

YOUNG MAN 1. No, I should go. Thank you, though.

ERIC. Will you come back, then? Now that you know where we live?

YOUNG MAN 1. Thank you. I...thanks.

*YM1 retrieves his bag, exits. Eric looks at his friends.*

ERIC. You are all just the worst.

TRISTAN. Don't look at me. JASPER. We just asked him about himself.

ERIC. You couldn't have made him feel just a little more welcome? Did you hear how he talked about that piece of music? And we chased him away.

TOBY. So look him up on Facebook.

ERIC. Yes! Good idea, Toby. What was his name?

*They all stare at each other blankly.*

TOBY. Who wants a Manhattan?

## **2. Eric Interlude**

MORGAN. Eric Glass did not keep many secrets. But there was one truth he kept to himself, even from Toby.

ERIC. What truth is that?

MORGAN. Eric Glass did not believe he was special. He was not as brilliant or as accomplished as his friends. He thought of himself—

in all things and in all ways—as painfully ordinary. Whilst admiring the fearlessness in others, he was, in his own life, cautious.

ERIC. Eric had taken the first job he was offered out of college, working for his friend Jasper, whose brilliance he glimpsed from their earliest days as classmates at Yale.

JASPER. Jasper started his own company at the age of twenty-one, working as a social justice entrepreneur. Eric was his first employee.

ERIC. He met Tristan his first year after college. They went on three dates—

YOUNG MAN 6. —and decided they were each other’s best friend. Tristan is a physician.

ERIC. He works in the emergency room at NYU Medical Center.

Eric met Jason while working as volunteers on the Kerry campaign in 2004.

YOUNG MAN 8. We lost that election, but the friendship remains. Jason is a first-grade teacher.

YOUNG MAN 2. Yes! And his boyfriend—

YOUNG MAN 8. No, his partner—

YOUNG MAN 2. His partner, whose name is / Stephen—

YOUNG MAN 8. —also named Jason—

YOUNG MAN 2. Right, his partner, also named Jason, is a / human rights—

YOUNG MAN 8. —high school science teacher.

YOUNG MAN 2. Yes, okay fine. BUT—they’re not just partners—

*YM2 pulls out two wedding bands from his pocket. YM2 slips a ring onto YM8’s finger.*

They’re married.

MORGAN. To each other?

YOUNG MAN 2. Yes, of course.

YOUNG MAN 8. I do I do I do I do I do!!!!

*YM2 and YM8 kiss.*

MORGAN. Are all of you married?

TRISTAN. Find me a man who is worth a damn and I will marry

the son of a bitch.

MORGAN. What about Jasper?

JASPER. Jasper is not the marrying kind.

MORGAN. Why not?

YOUNG MAN 6. Jasper dates young guys.

YOUNG MAN 4. Like, just out of college young?

JASPER. Jasper doesn't like complicated men.

MORGAN. Are Eric and Toby married?

YOUNG MAN 1. Not yet.

YOUNG MAN 3. I have a question:

MORGAN. Yes?

YOUNG MAN 3. How can Eric afford such a nice apartment?

YOUNG MAN 7. Yeah, I was wondering that too.

MORGAN. In order to understand who Eric Glass is, one first has to understand the significance of his family's apartment on the Upper West Side.

YOUNG MAN 1. Eric's grandfather, Nathan, was a veteran of the 10th Armored Division, which helped liberate Dachau. His grandmother, Miriam, a refugee from Germany.

MORGAN. In the fall of 1947, they signed the lease on a rent-controlled apartment on West End Avenue. This was back when middle class families could afford such places.

ERIC. This apartment became the first place Eric's grandmother felt safe in the world. She raised her family here in this apartment. She voted in every election at the public school around the corner. She watched John Kennedy's death, Richard Nixon's resignation, and Barack Obama's election from the living room of this apartment. It was in this apartment that Miriam Glass became an American.

YOUNG MAN 1. After her death in December 2008, Eric took up residence in the apartment in order to continue the family's claim on the dwelling. He met Toby Darling a week later.

TOBY. Toby Darling entered Eric's life like a typhoon.

MORGAN. Eric recognized within the first few minutes of their first date Toby's potential for greatness.

YOUNG MAN 1. And also his capacity for destruction.

ERIC. Both possibilities attracted him.

YOUNG MAN 1. The two instantly fell in love and Toby moved in four months later.

ERIC. For Eric, it was everything he'd ever wanted in a relationship.

TOBY. For Toby, it was...

MORGAN. For Toby, it was a home that was safe and stable and loving.

YOUNG MAN 1. Toby inspired Eric. Eric protected Toby.

TOBY. Toby fucked the living daylights out of Eric.

ERIC. Eric and Toby had really great sex.

MORGAN. Thank you, gentlemen. Now that we know what Eric cares about most, we must give him something to fight against. A few days before Christmas 2015, Eric receives a call from his father informing him that the building's management company has finally decided to begin eviction proceedings against the Glass family.

ERIC. No, please not that.

YOUNG MAN 1. They're hiring a lawyer and planning to fight it.

MORGAN. But it is possible that 2016 could be Eric's last year living in his family's cherished home.

What would Eric do after receiving such news?

ERIC. He would want to be comforted by Toby.

MORGAN. Is Toby particularly good at providing comfort?

ERIC. Well...

YOUNG MAN 1. No.

MORGAN. So what could Toby do that would make Eric feel better right now?

YOUNG MAN 1. He could fuck the living daylights out of Eric.

ERIC. Toby is very good at that.

MORGAN. Yes, but so soon in the story?

*The Lads insist: definitely, yes.*

If that's what you need.

# THE INHERITANCE

## PART ONE

by Matthew López

WINNER OF THE 2019 OLIVIER AWARD FOR BEST PLAY  
WINNER OF THE 2020 DRAMA DESK AWARD FOR BEST PLAY  
WINNER OF THE 2020 TONY AWARD FOR BEST PLAY

12 men (doubling)

Decades after the height of the AIDS epidemic, *THE INHERITANCE* tells the story of three generations of gay men in New York City attempting to forge a future for themselves amid a turbulent and changing America. Eric Glass is a political activist engaged to his writer boyfriend, Toby Darling. When two strangers enter their lives—an older man and a younger one—their futures suddenly become uncertain as they begin to chart divergent paths. Inspired by E.M. Forster's masterpiece *Howards End*, *THE INHERITANCE* is an epic examination of survival, healing, class divide, and what it means to call a place home.

*"...the most important American play of the century..."* —**The Telegraph (UK)**

*"...[an] openhearted American theatrical epic... Capaciously moving... blisteringly alive..."* —**The New York Times**

*"...pierces your emotional defences, raises any number of political issues and enfolds you in its narrative. ...it teems with life and incident..."* —**The Guardian (UK)**

*"...a ravishing theatrical work that urges generations to connect and love. ...a head-spinning, heart-rending theatrical experience... it's impossible not to marvel at the incisively hilarious and deeply humane effort put forth by López... THE INHERITANCE is an emotional powerhouse. ...gripping from first scene to last. ...Make no mistake, it'll take a piece out of you."* —**Rolling Stone**

**Also by Matthew López**  
THE INHERITANCE, PART TWO  
THE LEGEND OF GEORGIA McBRIDE

ISBN 978-0-8222-4077-8



DRAMATISTS PLAY SERVICE, INC.

9 780822 240778