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## To kill a mockingbird broadway plot summary

Julieta Cervantes When Scout, Jem and Dill take to the stage in Aaron Sorkin's To Kill a Mockingbird, they don't roll off tires on the sidewalk or stare at a knot of some old oak tree. Children — playing, without excuses offered or needed, by adults — appear in an empty, dilapidated building, maybe the old court has fallen into neglect. Justice itself has become a thing of memory, its flaking paint. What really happened that night Bob Ewell died, wonders Scout (Celia Keenan-Bolger), the most inquisitive and enduring of the three? Can a man really fall on his own knife? Something about the grim history of that night's harvest doesn't add up, no matter what Atticus or a local newspaper said, and a young Miss Finch (is she still young?) wants her brother, her best friend and audience at Broadway's Shubert Theatre to reconsider. All. The set-up is Masterstroke Sorkin, perfectly crafted by director Bartlett Sher, a dreamy gambit that justifies any freedom it's simultaneously revisionist and faithful Mockingbird will take over the next two hours-plus. When, exactly, are the young Worlds and their beloved childhood friend reuniting for this exorcism? How long did Scout contemplate that dreary evening when she and her brother were brutally attacked when their attacker died, when one neighborhood mystery emerged from the shadows and the other took its place among the mysteries? Weeks? Months? I propose years. Fifty-eight to be accurate, and what we're asked to recall and reassess is not just an event invented by Harper Lee to end her groundbreaking 1960s fiction of race, justice, bigotry and faith. Scout and Sorkin and Sher demand a rethink of this fiction. Our national novel, as the New York Times called it, is the subject of a new play that bears its name. With a fine, natural performance by Jeff Daniels as Atticus Finch - the most honest man in Maycomb, Alabama, as his scout daughter remembers him - Broadway's To Kill a Mockingbird, opening tonight, sets the way for himself that he is bound to lose some of those who can't put aside their loyalty to a cherished book or movie that may yet send chills out of the first few notes of his Elmer Bernstein score. (The play barely, if ever, refers to Robert Mulligan's triumphant 1962 film, though television commercials produce a fully sentimental use of this music.) Resisters do this at their own expense. Sorkin's clever Mockingbird doesn't require our exclusive loyalty - my love for the film, and for Gregory Peck and Mary Badham and Horton Foote and Kim Stanley's unrecognized narrative, my lesser affinity for the novel has neither strengthened nor weakened. What Sorkin requires is an open mind, a desire to question what is so and its heroes to keep their lessons to control at a time when so little of what they used to take for granted can withstand the heat. He demands no less of his heroes, keeping us in good company from start to finish. Celia Keenan-Bolger, Gideon Glick, Will Pullen Julieta Cervantes After a brief preamble to memory on this bare-hot magazine set, Young Jean Louise, Jeremy (Will Pullen) and Charles Baker Harris (Gideon Glick) - Scout, Jem and Dill - are quickly surrounded by courtroom accomplishments (Miriam Buether's set design is a performance miracle, as a jury box, witness stand, judge's bench, bar stations and spectator seats sweep quickly into place). All but the jury will be filled with people - we never see people decide the fate of Tom Robinson (Gbenga Akinnagbe). Robinson, of course, is a man who stands falsely accused of raping Mayella Ewell (Erin Wilhelmi). He's black, she's white, it's 1934 Alabama and lynching is all but accomplished, legal or otherwise. You know the plot. Scout, Jem and Dill while away in the summer, which would have been sleepy without the drama and ugliness stirred by the process, a local event of high proportions that unleashed a torrent of hatred, bile and bigotry that a good man like Atticus had seen coming. He doesn't recognize his neighbors. And here we have the first inkling of what Sorkin is up to. The creator of The West Wing and the Newsroom didn't invent the dark hearts of maycomb residents - lee did. Even in the book (though not a movie), a spoiled old Lady Dubose (Phyllis Somerville) does more than call Scout an ugly girl: She uses the deranged racial epithets to discredit Atticus to defend Tom, words that so sting and infuriate Jem that destroys a morbidly woman's prized flower garden. No, Sorkin didn't invent this scene, but its meaning is no more subtle than it should be in drawing arrows from Maycomb to Charlottesville, from then until now, from finches' unrecognisable neighbors to our own. Sorkin wasn't calm about the similarity of, say, Donald Trump's fault on both sides to Jem Atticus Finch, see if you could stand in Bob Ewell's shoes for a minute. While Harper Lee romanticizes Atticus less than memory can have — I suspect Gregory Peck did most of the shaping out there — there is no doubt that Sorkin downs other Mockingbird characters against him with newfound cruelty. Jem believes that his father is no less than a weak-hearted man for trying to understand - or justify - a foul, threatening to display Bob Ewell, the man who beat and raped his daughter and directed to blame Tom Robinson. I could split Bob Ewell in half and God himself would call it public service, Jem says warmly. Celia Keenan-Bolger, LaTanya Richardson, Jackson Julieta Calpurnia, Finch's African-American housewife (LaTanya Richardson Jackson), cuts Atticus without slack. In perhaps the sharpest discrepancy with the novel and film, Cal receives a voice here that strikes many as completely too modern as she orally dresses atticus for his naive belief in the kindness of his neighbors, his belief that they will do the right thing when the push comes to push. They are racist, for sure, but not to the point that they send an innocent man to prison or worse. Cal, of course, knows better, and she knows the white community in a way Atticus couldn't have imagined. Ms. Dubose, Cal says, was a negro-hater even before taking the sick before morphine stopped alleviating the pain, before anything else Atticus's excuse has for an old woman to hate. Cal is barely surprised by the recent murder of an unarmed black man by police officers, and she lets Atticus know, without any doubt, how blind he is. As if to pick up allegations of anachronism and even white-washing restrictive boundaries of what a black servant of the era could get away with, Sorkin has scouted remarks about Calpurnia's long history with Atticus - she raised his childhood wife, and raised her children - and, in a sense, raised Atticus when Ms. Finch died. Cal and Atticus, says Scout, are like sister and brother. This is an unnecessary explanation, I think, and a bit clumsy, aimed at people in the audience who will not accept the principles of art and the vast boundaries established in this dreamy prologue. Let Cal say what he wants without explaining — this is mockingbird of our collective daydream, Mockingbird we're back with our 21st century concept, and its audacity is as satisfying as the laughter that erupts with Tom Robinson's Akinnagbe in the peculiar notion of Atticus justice courtroom. Gbenga Akinnagbe Julieta Cervantes Cal and Tom - both victoriously portrayed, both full of surprises - are not the only characters to have a bigger life. Fennel, played by Glick with a huge and sympathetic charm, becomes Truman Capote-in-waiting that we know him, witty with a sense of the underdog, his zeal for life not yet dried up. Sorkin slips into a bit of capote's own biography — Capote too was locked in rooms as his mother went husband hunting — and Dill's obvious preference for Jem's company over Scout tips on the tough times before this boy was so out of place and at times. Glick's buoyant performance is matched by the purposeful Scout Keenan-Bolger and the confused Pullen looking for Jem. Only rarely and briefly did one or the other slip into something perhaps a little too child-eater, mostly keeping to some measure of the earth's adult memory. Scout can be a small child; Keenan-Bolger just plays petulance. A few moments of excessive stomping aside, the approach works so well that the alternative - the children of actors - seems very angry Picking others with a fine secondary cast seems at odds with the team's spirit, but almost randomly, not Dakin Matthews sharply entertaining judge Taylor; Wilhelmi is a wispy, pathetic Mayella; Somerville's hateful Mrs. Dubose; Danny Wolohan tender Boo Radley (and conflicted Mr. Cunningham); and Link Deas Neal Huff, a book character absent from the film, but offers a surprising point of view not found elsewhere in this story. In my opinion, only the evil Frederick Weller Bob Ewell throws the pitch too wide, and Sorkin deserves a lot of blame there. In this Mockingbird, Bob Ewell is not only a Klansman rapist, but an alt-right mouthpiece outraged by pseudo-intellectuals who have been invited to all relevant parties. Instead of downplaying neo-Nazi diatribes with reluctance, Weller is willing (or directed) to go full on redneck cartoons, exaggerating a character who certainly doesn't need exaggeration. Perhaps Sorkin and Sher felt that art needed an extra villain Bob to justify the possible collapse of atticus, the moment when the question of playing for a book from the 60s-vintage liberal ideal is fully in the spotlight. If so, they should trust their materials and Daniels' convincing performances. By the time Atticus challenges his own moral code, and Sorkin has us contemplating the limits of tolerance and the limits of forgiveness, this Mockingbird has already landed its blows. Subscribe to Deadline Breaking News Alerts and keep your inbox happy. Happy.

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