

“TELL SOMEONE TO DO SOMETHING,
AND YOU CHANGE THEIR LIFE—FOR A DAY,
TELL SOMEONE A STORY
AND YOU CHANGE THEIR LIFE.”

{N.T. WRIGHT}

You are invited to help us tell a story. . .



HARPER LEE'S
TO KILL A
Mockingbird

ADAPTED BY CHRISTOPHER SERGEL

...LOVE THE WORLD. WORK FOR NOTHING.
TAKE ALL THAT YOU HAVE AND BE POOR.
LOVE SOMEONE WHO DOES NOT DESERVE IT.
DENOUNCE THE GOVERNMENT AND EMBRACE
THE FLAG. HOPE TO LIVE IN THAT FREE
REPUBLIC FOR WHICH IT STANDS...

FROM MANIFESTO:
THE MAD FARMER LIBERATION FRONT
BY WENDELL BERRY

PRESENTED BY LEON THEATRE
2.24 & 2.25.17

Based on Harper Lee's Pulitzer Prize-winning novel, *To Kill a Mockingbird* is one of the most beloved stories of all time. In this moving and heartfelt tale, a quiet Southern town is rocked by a crisis of morality. Despite threats to himself and his family, lawyer Atticus Finch defends a black man wrongly accused of a grave crime. **WARNING:** this play contains language and situations related to racial tension and mob violence. Once you have been a part of this play: your life, your heart, your thoughts, & your words will never be the same.

I have chosen this important work of Southern literature to highlight our season of LOVE vs. FEAR. We clearly see characters beautifully and heroically ACTING out of LOVE and the opposite dark side of REACTING out of FEAR borne of prejudice, pride, and anger.

PLEASE BE VERY FAMILIAR WITH THE BOOK or MOVIE. I would advise you to have read the book/seen the movie & understand the character's motivation for your chosen audition piece.

AUDITIONS ARE MONDAY, JANUARY 9th 3pm-6pm

- 1) SIGN up in the THEATRE ARTS STUDIO for a time slot (by the hour.)**
- 2) Please have a side (one character's monologue) memorized.**
- 3) Have your paperwork filled in, signed, and ready to be turned in as you audition.**
- 4) You will wait in the Theatre Arts Studio to be called onto the stage for your audition.**

We may ask you to come back for **CALL BACKS on TUESDAY, JANUARY 10th 3:00-4:00.** We will text students (on Monday evening) who need to come for CALL BACKS on Tuesday. Call back scenes will be read with other characters and you will be able to use a script to read callback scenes. Not everyone is called back. Please don't be discouraged if you are not called back. It does not mean that you won't be cast in the show. Callbacks are for just a small number of students who the directors need to see again in relationship with other characters.

CAST LIST will be published on JANUARY 11th on LEONTHEATRE.SQUARESPACE.COM on the TKAM informational page.

IF YOU LOSE THIS PACKET, you can also download a NEW ONE from that same leontheatresquarespace.com web page.



Character Descriptions:

- 1) **Atticus Finch:** Quietly impressive, reserved and civilized. Atticus is courageous and just without the heroics or fanfare. Atticus understands people and their needs without judgment or blame. He is a loving father who cares very deeply for his children. Age Range 40-55
- 2) **Jem Finch:** Scout's older brother, is a thoughtful protective young boy. He is also facing events that shape his life. Jem is reaching out trying to communicate and understand his father and how he relates to the events that effect his family and their town. Age Range 11-14
- 3) **Scout Finch:** Courageous, forthright, and curious. If she has a question she will ask, She is a young girl about to experience the events that will shape the rest of her life. Age range 9-12
- 4) **Dill (Charles Baker Harris):** Friend to Scout and Jem, who is wise beyond his years. Dill possesses a sense of sophistication, curiosity and adventure. His home life lacks and he develops a connection with the Finches. Age Range 11-13
- 5) **Calpurnia:** Mother figure to Scout and Jem. She is an African American woman who takes care of the children and the Finch household. She is a self educated, proud, disciplined woman who cares very deeply for the Finches, although she may not show it all the time. Age Range: 30-45
- 6) **Maudie Atkinson:** Neighbor to the Finches. She is a loving, sensitive woman, who possesses wisdom, and a sharp sense of humor. Mrs. Maudie also shares the same sense of moral conviction as Atticus. She exemplifies a sense of the south, and southern women. Age Range: 40-55
- 7) **Stephanie Crawford:** Neighbor to the Finches. The neighborhood gossip, who takes an enormous amount of pleasure and enthusiasm in stirring things up in a simple humorous way. Age Range: 30-50
- 8) **Mrs. Dubose:** Neighbor to the Finches. She is older and ill and has great difficulty and pain walking. She is bitter and biting and is struggling with an addiction which is revealed later in the play. Age range: 55-70
- 9) **Boo Radley (Arthur Radley):** Neighbor to the Finches. He has not been out of his house in 15 years and has become the mystery of the town. He has been emotionally damaged by his cruel father but develops a fondness for Jem, Scout and Dill. Age Range: 30-40

10) **Nathan Radley:** Neighbor to the Finches. Described as a "pale, thin, leathery man." Only seen once in the play. Cruel man and father to Arthur "Boo" Radley. Age Range: 50-60

11) **Heck Tate:** The town sheriff, who does his duty as he sees it, but struggles with the events of the play. He believes in protecting the innocent but is reluctant to show it. Age Range: 35-55

12) **Judge John Taylor:** He is the Judge presiding over the Tom Robinson case. Judge Taylor has done his best in offering a fair trial to Tom by appointing Atticus as his legal counsel. He is evenhanded and objective. Age Range: 45-60

13) **Bob Ewell:** The father of Mayella Ewell and seven other children. He is extremely poor, uneducated, bitter and has a drinking problem. He spends his relief checks on alcohol and cares very little about the well being of his eight children. Age Range 40-50

14) **Mayella Ewell:** The oldest daughter of Bob Ewell. She is the oldest daughter and takes care of her seven younger siblings. Mayella is overworked, lonely and uneducated. She is very poor and desperate for connection and companionship. Age Range: 19-25

15) **Walter Cunningham:** An honest hard-up farmer who has fallen on hard times. He shares the prejudices of this time and place, but can be reached & reasoned with. Age Range: 35-50

16) **Reverend Sykes:** African American minister of the First Purchase Church. He is a proud concerned preacher who cares deeply about his congregation and the upcoming trial. Age Range: 30-55

17) **Horace Gilmer:** He is the public prosecutor. He can be hurtful and cruel in his cross examination of Tom Robinson, using racial tension as a tactic. Age Range: 40-50

18) **Tom Robinson:** A handsome vital African American farm hand who has been accused of raping Mayella Ewell. He is thoughtful and sensitive and maintains a sense of quiet dignity. Although he has a disabled arm he is a strong and able worker. Age Range: 25-35

OTHER FARMERS & TOWNSPEOPLE



Audition Sides

Choose ONE of the following sets of sides and PREPARE your audition with special attention paid to characterization. If you would like a role that does NOT have an audition side, please indicate that in your information paperwork and then choose a side for a character the same sex and approximate age as the character you would prefer. The directors will make all choices based on your audition, characterization, and our vision for the relationships between characters. You are auditioning to be a part of this incredible show, NOT for a specific part.

Directors will look for command of vocal expression, stage presence, and proper use of voice and body to create the character(s). Memorization is not required but makes a difference in casting!

SCOUT: *(approaches a mob threatening her father ATTICUS. Not understanding the danger, she starts talking to a man she knows.)* Mr. Cunningham – that you? *(Coming closer.)* Hey, Mr. Cunningham. *(He doesn't answer and SCOUT gets more confused.)* Don't you remember me? I'm Jean Louise Finch. You brought us a big bag of turnip greens, remember? *(Struggles to be recognized.)* I go to school with your boy, Walter. Well, he's your boy, ain't he? Ain't he, sir? *(The man makes a small nod in response.)* Knew he was your boy. Maybe he told you about me – because I beat him up one time – but he was real nice about it. Tell Walter "hey" for me, won't you? *(There's no reply. She tries harder to break through this baffling lack of response.)* My father was telling me about your entailment. He said they're bad. *(The lack of response is getting more disturbing.)* Atticus – I was just sayin' to Mr. Cunningham that entailments are bad – but I remember you said not to worry – it takes long sometimes – but you'd all ride it out together. *(She stops looking out at the silent men. She swallows.)* What is it? Can't anybody tell me? *(A plea.)* Mr. Cunningham – what's the matter?

(DILL breaks down in the courtroom after seeing how the prosecuting attorney disrespects Tom Robinson on the witness stand. He vents to SCOUT outside the courtroom.)

DILL: *(considering)*. I think I'm beginning to understand why Boo Radley stays shut up in that house – it's because he wants to stay inside. Maybe he found out the way people can go outta their way to despise each other. *(Almost a cry.)* Why'd Mr. Gilmer have to do Tom Robinson that-away? Why'd he talk so hateful? But he didn't have to sneer, and call him "boy"? Mr. Finch doesn't. *(exasperated)*. Don't you realize yet – your father's not a run-of-the-mill man. *(cutting in with a snort)*. Whatta you care about most people? Maybe when you're older – when you've seen more of the world – this town even! And that wasn't a cryin' fit. Just didn't like the way Mr. Gilmer was treatin' Tom.

(JEM is SCOUT's older brother. He is talking about Boo Radley—whom the kids think is a monster.)

JEM: *(professionally.)* Judging from his tracks, he's about six and a half feet tall, he eats raw squirrels and any cats he can catch. What teeth he has are yellow and rotten. His eyes pop and most of the time he drools. If you want to get yourself killed, all you have to do is go up and knock on that door. I won't do it. I ain't scared, just respectful. *(He get "dared" to do it and trapped.)* You dare me? *(He looks at the house apprehensively.)* Lemme think a minute. ... Touch the house, that's all? ... Don't hurry me. *(JEM speeds to the house stage left, slaps it with his palm and races back.)* So there! *(He looks back at the house.)* Someone at the window! Look at the curtains! He was watching! He saw me! *(To his sister Scout.)* Did you get that chewing gum from that knothole in that tree?! Spit it out! Right now! Suppose Boo Radley put it there? Suppose it's poison? You go gargle!

(MAYELLA EWELL finishes her testimony on the witness stand angry and defiant at the end of her cross-examination by ATTICUS.)

MAYELLA: I got somethin' to say. I got somethin' to say and then I ain't gonna say no more. That black man yonder took advantage of me an' if you fine fancy gentlemen don't wanna do nothin' about it then you're all yellow stinkin' cowards, stinkin' cowards, the lot of you. Your fancy airs don't come to nothin' – your ma'amin' and Miss Mayellarin' don't come to nothin', Mr. Finch.

(MRS. DUBOSE is old, ill, and in pain that makes her biting, bitter and angry.)

MRS. DUBOSE: *(lashing out at SCOUT)* Don't say "hey" to me, you ugly girl! You say "good afternoon, Mrs. Dubose." You should be in a dress and camisole, young lady. If somebody doesn't change your ways, you'll grow up waiting on tables. A Finch waiting on tables at the O.K. Café – hah! A lovelier lady than your mother never lived. It's shocking the way Atticus Finch lets her children run wild. Not only a Finch waiting tables, but one in the courthouse, lawing for niggers! What's this world come to with the Finch's going against their raising? Your father's no better than the trash he works for!

(CALPURNIA, the Finch family nanny, comes outside when JEM warns that a rabid dog is coming up the street.)

CALPURNIA: *(sighing).* That old dog from down yonder is sick? I can't wrap up any dog's foot right now. What's wrong with him? *(appearing interested as she listens to JEM's reply).* Is he tryin' to catch his tail? *(with hardened voice.)* You tellin' me a story, Jem Finch? *(Pauses to listen to JEM's reply.)* Runnin' this way? *(that decides her.)* I'll call help. *(Pauses before hurrying into house.)* You two get in off the street. *(She hurries inside to the telephone; loud and anxious).* Operator, hello – Miss Eula May, Ma-am? Please gimme Mr. Finch's office – right away! ... Mr. Finch, this is Cal. There's a mad dog down the street a piece. Jem says he's comin' this way! Yes – yessir – yes! *(Rattling telephone hook, then speaking loudly again.)* Miss Eula May. I'm through talking to Mr. Finch. Listen, can you call Miss Crawford, Miss Atkinson and whoever's got a phone on this street and tell'em a mad dog's comin'? *(She runs over to the Radley porch and bangs on the front door, all while nervously watching for the dog.)* Mr. Nathan 0- Mr. Boo! Mad dog's comin'! Mad dog's comin'! Hear me? Don't come outside. Mad dog! *(She runs back to the Finch house, herding the children.)* Both of you – inside the house and stay inside!

(MISS STEPHANIE is the neighborhood scold, gossip and busy-body.)

MISS STEPHANIE: No Atkinson minds his own business; every third Merriweather is morbid; the truth is not in the Delafields; all the Bufords walk like that; if Mrs. Grace sips gin out of Lydia E. Pinkham bottles, it is nothing unusual – her mother did the same. *(Coming closer; confidentially and with relish.)* When that boy was in his teens, he took up with some bad ones from Old Sarum. They were arrested on charges of disorderly conduct, disturbing the peace, assault and battery, and using abusive and profane language in the presence and hearing of a female. Boo Radley was released to his father, who shut him up in that house, and he wasn't seen again for fifteen years. *(Delighted to continue.)* Boo Radley was sitting in the living room cutting some items from The Maycomb Tribune to paste in his scrapbook. As his father passed by, Boo drove the scissors into his parent's leg, pulled them out, wiped them on his pants and resumed his activities. Boo was then thirty-three. Mr. Radley said no Radley was going to any insane asylum. So he was kept home, where he is still to this day. *(Turns to exit and quickly comes back; empathically.)* Because I still haven't seen him carried out yet.

(After ATTICUS shoots a rabid dog with expert marksmanship, MISS MAUDIE tells SCOUT and JEM the story of their father's past.)

MISS MAUDIE: *(With a wicked smile.)* Well, now, Miss Jean Louise. Still think your father can't do anything? Forgot to mention the other day that he was the deadliest shot in Maycomb County. Something for you to think about, Jem Finch. When he was a boy his nickname was Ol' One-Shot. Why, if he shot fifteen times and hit fourteen doves, he'd complain about wasting ammunition. If your father's anything, he's civilized. Marksmanship like that's a gift of God. I think maybe he put his gun down when realized God had given him an unfair advantage. People like your father never bother about pride in their gifts.

(Sheriff HECK TATE tells ATTICUS that JEM didn't kill Bob Ewell – meaning BOO RADLEY did. TATE also instructs ATTICUS not to tell anyone.)

HECK TATE: It wasn't Jem. Jem didn't do it. *(Interrupting ATTICUS who objects.)* I'll tell you – Bob Ewell fell on his knife. He killed himself. *(ATTICUS objects again.)* Mr. Finch, I hate to fight you when you're like this. You've been under a stain no man should ever have to go through. Maybe that's why you're not putting two and two together. It wasn't Jem – his arm was broken. *(With meaning)* Now put outta your mind what that means. I already told you what happened. This isn't your decision, Mr. Finch, it's all mine. It's my decision and my responsibility. And there's not much you can do about it. I never heard tell it's against the law for a citizen to do his utmost to prevent a crime from being committed, which is exactly what Boo Radley did. Now maybe you'll say it's my duty to tell the town all about it and not hush it up. Know what'd happen then? All the ladies in Maycomb, including my wife, would be knocking on his door bringing angel food cakes. To my way of thinking, dragging him with his shy ways into the limelight – that's a sin. *(He starts leaving, then pauses.)* I may not be much, Mr. Finch but I'm still sheriff of Maycomb County, and Bob Ewell fell on his knife. *(Going.)* Good night, sir.

(On trial for his life, TOM ROBINSON takes the witness stand.)

TOM: Mr. Finch, I was goin' home as usual that evenin', and when I passed the Ewell place, Miss Mayella were on the porch, like she said she were. It seemed real quiet like, an' I didn't quite know why. She called to me to come there and help here a minute. Well, I went inside the fence an' looked for some kindlin' to work on, but I didn't see none, and she says "Naw, I got somethin' for you to do in the house. Th' old door's off its hinges." I said You got a screwdriver, Miss Mayella? She said she had. Well, I went up the steps and she motioned for me to come inside. *(Takes a breath.)* I went in an' looked at the door. I said Miss Mayella, this door look all right. Those hinges was all right. Then she shet the door. Mr. Finch, I was wonderin' why it was so quiet like, n' it come to me that there weren't a chile on the place, not one of 'em, an' I said Miss Mayell, where the chillum? *(TOM pauses to run his right hand over his face.)* I say where the chillun, an' she says she was laughin' sort of – she says they all gone to town to get ice creams. She says, "Took me a slap year to to save seb'm nickels, but I done it. They all gone to town." *(Intensely uncomfortable, shifting in his seat, TOM stops.)* I said somethin' like, why Miss Mayella, that's right smart o' you to treat 'em. An' she said "You think so?" I don't think she understood what I was thinkin' – I meant it was smart of her to save like that, an' nice of her to treat'em.

(ATTICUS gives his closing argument at the trial against TOM ROBINSON.)

ATTICUS: So a quiet, respectable Negro man who had the unmitigated temerity to feel sorry for a white woman is on trial for his life. He's had to put his word against his two white accusers. I need not remind you of their conduct here in court – their cynical confidence that you gentlemen would go along with them on the assumption – the evil assumption – that all Negroes lie, that all Negroes are basically immoral, an assumption one associates with minds of their caliber. However, you know the truth – and the truth is, some Negroes lie, and some Negro men are not to be trusted around women – black or white. And so with some white men. This is a truth that applies to the entire human race, and to no particular race. *(He pauses to clean his glasses with his handkerchief, speaking in a casual lower key as he does.)* In this year of grace, 1935 we're beginning to hear more and more references to Thomas Jefferson's phrase about all men being created equal. But we know that all men are not created equal – in the sense that some men are smarter than others, some have more opportunity because they're born with it, some men make more money, some ladies make better cakes, some people are born gifted beyond the normal scope – *(He puts his glasses back on. Speaking directly to the audience he comes all the way down front. His manner has changed and he's speaking with controlled passion.)* But there's one way in which all men are created equal of a Rockefeller, the stupid man the equal of an Einstein. That institution, gentlemen, is a court of law. In our courts – all men are created equal. *(He looks out at the imaginary jury for a moment and then continues, totally committed.)* I'm no idealist to believe so firmly in the integrity of our courts and in the jury system – that's no ideal to me, it is a living, working reality. But a court is only as sound as its jury, and a jury is only as sound as the men who make it up. *(Pauses to take a breath.)* I'm confident that you gentlemen will review without passion the evidence you've heard, come to a decision, and restore this defendant to his family. In the name of God, do your duty!

T.K.A.M. Rehearsal Schedule

This is a tentative schedule and may change.



DATE	TIME	TAS/ STAGE	TYPE	PAGES or ACT	CAST CALL
1.11 WED	3:00-5:00	TAS	ORIENTATION 5:00-5:30 * TECH		ALL CAST & * TECH * TECH
1.18 WED	3:00-5:30	TAS	READ-THR		ALL CAST
1.19 THUR	3:00-4:00 4:00-5:00	STAGE	BLOCKING	pg. 7-17 17- 25	2,3,5,6,7,8,11,12,13,14,16 1,2,3,4,10,15
1.20 FRI	3:00-4:00 4:00-5:00	STAGE	BLOCKING	26-33 33-42	1,2,3,5,6,8,11 1,2,3,4,8
1.23 MON	3:00-5:00	STAGE	BLOCKING	42-57	1,2,3,4,5,6,7, 12,13,14,15,16,17,18
1.24 TUES	3:00-5:30	STAGE	BLOCKING	58-73	1,2,3,12,13,14,17,18
1.25 WED	3:00-5:30	STAGE	BLOCKING	74-88	1,2,3,4,5,6, 11,12,13,14,17,18
1.26 THUR	3:00-4:00 4:00-5:00	STAGE	BLOCKING	88-92 93-96	2,3,4,6,7 1,2,3,6,11,13
1.27 FRI	3:00-5:00	STAGE	BLOCKING	96-103	1,2,3,5,6,9,11,13
1.30 MON	3:00-5:30	TAS	OFF BOOK	ACT 1	ALL ACT 1
1.31 TUES	3:00-5:30	TAS	OFF BOOK	ACT 2	ALL ACT 2
2.1 WED	3:00-5:30	TAS	LINE REHEARSAL	ACT 1	ALL ACT 1
2.2 THURS	3:00-5:00	TAS	LINE REHEARSAL	ACT 2	ALL ACT 2
2.7 TUES	3:00-5:30	STAGE	RUN-THROUGH	ACT 1	ALL ACT 1
2.8 WED	3:00-5:30	STAGE	RUN-THROUGH	ACT 2	ALL ACT 2
2.9 THUR	3:00-5:30	STAGE	RUN-THROUGH	ACT 1	ALL ACT 1
2.10 FRI	3:00-5:30	STAGE	RUN-THROUGH	ACT 2	ALL ACT 2

DATE	TIME	TAS/STAGE	TYPE	ACT/UNIT	CALL
2.13 MON	3:00-6:00	STAGE	POLISHING	ACT 1	ALL ACT 1
2.14 TUES	3:00-6:00	STAGE	POLISHING	ACT 2	ALL ACT 2
2.15 WED	3:00-6:00	STAGE	POLISHING	ACT 1	ALL ACT 1
2.16 THUR	3:00-6:00	STAGE	POLISHING	ACT 2	ALL
2.17 FRI	3:00-6:00	STAGE	SET LOAD IN		ALL CAST & TECH
2.18 SAT	10am-2pm	STAGE	SET LOAD IN		ALL CAST & TECH
2.20 MON	3:00-6:00	STAGE	TECH	ACT 1	ALL CAST & TECH
2.21 TUES	3:00-6:00	STAGE	TECH	ACT 2	ALL CAST & TECH
2.22 WED	3:00-6:00	STAGE	TECH	FULL SHOW	ALL CAST & TECH
2.23 THUR	3:00-6:00 6:00-7:30	STAGE	DRESS REH CAST/CREW DINNER	FULL SHOW	ALL CAST & TECH
2.24 FRI	CALL TIME 5:30	STAGE	PERFORMANCE		ALL CAST & TECH
2.25 SAT	CALL TIME 5:30 9:30-10:00	STAGE	PERFORMANCE STRIKE SET		ALL CAST & TECH

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