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Another change Sorkin made in the play: He has the villain, Bob Ewell, insult Atticus with anti-Semitic slurs. I try to stay open to allowing it to affect me every night.Sims: The show is interrogating Atticus’s passivity and nobility. But Calpurnia in the book is mostly concerned with whether Scout’s going to wear overalls or a dress; Tom Robinson pleads for his life, but we don’t know much more about him. And Mayella is a victim, and she does deserve pity. “I have a good ear and I can learn it phonetically,” he said. See details. Yes, the play has been running for a year; yes, there are certain things you have to retain in terms of blocking. And I couldn’t do a Harper Lee impersonation or pretend like I was writing the play in 1960. You even saw it in the drug-addicted title character of his last film, “Molly Bloom” (Jessica Chastain). From the beginning of the play, he believes these are his friends and neighbors. I’m not one of those people who finds a way to do it and is gonna do that same thing for six months. But growing up in Scarsdale, New York, “in the seventh grade I’d be going to someone’s bar or bat mitzvah every week. But that even raises new questions that people have talked to me about—that Boo Radley gets a different kind of justice than Tom Robinson gets. Atticus turns around to see that they’re all standing silently out of respect for him, and someone says [to Scout], “Stand up, Miss Jean Louise; your daddy’s passing.” It’s a good movie scene.Sims: Of course, it gives you a chill.Sorkin: But the people in the balcony should be burning the courthouse down. So we started from the beginning. Instead, it stages two trials: One is from the book, in which Scout’s attorney father, Atticus Finch, defends Tom Robinson, an African American man accused of rape in 1930s Alabama, and tries to combat the community’s entrenched racism.In Sorkin’s play, the other trial is of Atticus’s own nobility, and how it doesn’t always square with his grander vision of justice. We all want to be identified as one of the good ones, and that’s what they’re saying to Atticus. And I do think Atticus is one of the good ones—it’s just a little harder than that, and it’s where Calpurnia’s dynamic with him comes from in the play.Sims: It’s an ongoing conversation in 2019—what the limits of empathy should be.Sorkin: And I’m not sure that there’s an answer to that, but I know those questions are being asked very loudly because of the monumental election we had three years ago and the one we’ll have in now.Read: The dark side of empathySims: Ed, are these things you’re thinking about, or are you more trying to inhabit the person?Harris: I’m just trying to live it more and more every night. Never are the judge and the sheriff asked, “We gotta get Tom out of here!” [for his protection].Sims: And there’s infinite understanding for Boo.Sorkin: Right. I think Peck’s portrayal in terms of that story and that script is just indelible. I didn’t hesitate, even though I thought at the time it was a suicide mission,” the writer recalled. You may click on “Your Choices” below to learn about and use cookie management tools to limit use of cookies when you visit NPR’s sites. My first draft was terrible because I tried to gently swaddle the book in bubble wrap and transfer it to the stage. And she calls him on it! That scene really resonates for me because it says so much about Atticus and his real motivations.Sorkin: There’s a scene in the book and in the movie. They may be stuck in their old ways, but none are so far gone that they would send an obviously innocent man to the electric chair. For a lot of people, it’s their favorite scene; it had always been mine. The result, which stars Jeff Daniels, is one of the great dramas of the season, one greeted with rapturous reviews. He said he couldn’t do that in two weeks.” So Sorkin made a counteroffer: Just teach me what I need to know. With someone like Ed Harris, you can’t just have the stage manager shove them their blocking. But Sorkin needn’t have worried: Since opening on December 13, the show has been the highest performing non-musical play on Broadway. Thank you. But this revival tries to interrogate that [ugliness] a little more. Over the course of the play, he discovers that they are too far gone and even he can’t find their goodness.” Sorkin says. They appealed to my sense of theatricality. “I suppose it has something to do with my cultural background,” Sorkin says, “but also Ewell was a Klansman and I wanted to express more of the Klan ideology.” Aaron Sorkin and daughter Roxy Sorkin arrive before the 84th Academy Awards. And it was very encouraging during rehearsal that [the director Bartlett Sher] realized this was a new cast. They are standing in quiet gratitude to this white man, and that seemed to me to be this white liberal fantasy that marginalized people will point to us and say you are one of the good ones. From the moment the curtain goes up, we try to knock you off your pins a little bit. The production, directed by Bartlett Sher, premiered last year with Jeff Daniels headlining a seasoned cast and has now turned over with Ed Harris in the lead role. Sorkin set out to be an actor, participating in the school plays and studying theater in college. From start to finish, Atticus is a paragon. But it would be noticeable today, and it’s a really big missed opportunity. Sorkin’s dramatization of Harper Lee’s novel, which opened on Broadway last December, is an unexpectedly probing work that refuses to let an American classic go unchallenged. How could I say no?Sims: Aside from the thrill of playing Atticus, was there also the appeal of doing a big Broadway show again?Harris: I knew Jeff [Daniels] had been doing it, but I hadn’t seen it—I’m glad I hadn’t and didn’t want to, just not to be influenced. But one weekend he was left alone in an apartment with a friend’s electric typewriter. That framing encourages the audience to ponder the limits of Atticus’s impulse to empathize even with vile racists such as Bob Ewell, a man who’s trying to pin his own assault of his daughter Mayella on Tom. “And by estate,” Sorkin says, “we’re talking about one person, one woman who is in charge. Because Atticus isn’t the protagonist in the book or the movie; Scout is—her flaw is that she’s young, and the change is that she loses some of her innocence. In my family the boys, we had a big party on our 13th birthday. He’s trying to hold on to a belief that’s being eroded slowly but surely. I was fascinated by the prospect of Harris, who brings an edge to even his most warmhearted roles, playing one of the most heralded characters in the American literary canon, and he didn’t disappoint. My father worked away a few years ago; it was his favorite too. So to entertain myself I started writing dialogue. Get The Times of Israel’s Daily Edition by email and never miss our top stories By signing up, you agree to the terms “I said yes right away. Six weeks before I was 13, I contacted a rabbi and told him I’d like you to teach me the Torah. The 1962 movie version starring Gregory Peck is nearly as iconic as the book, which still sells more than a million copies a year. Sorkin, an award-winning screenwriter, and Rudin, an award-winning producer (he’s the first producer with an EGOT — an Emmy, Grammy, Oscar and Tony) have been successful in several collaborations — the films “The Social Network” and “Steve Jobs,” and the TV series “Newsroom.” Rudin was excited because after years of trying, he’d acquired stage rights to “To Kill a Mockingbird,” and he wanted Sorkin to write it. “We’re just taking another look, given the times we’re living in. Scout spends the play trying to solve [the mystery of Bob Ewell’s death], but broadly what we’re doing is having a new conversation about the book, the story we all learned in seventh grade and thought we knew.Sims: The industrial warehouse look of the set—it’s like a space that’s been there for a long time but has been standing empty.Sorkin: That’s right. In 1960, using African American characters mostly as atmosphere is something that probably would have gone unnoticed by a mostly white audience. It was easy for me to get angry at that moment and to write the line, “I want to make the truth known to this court, even if I have to go through you to do it.” There’s a great tension there. If you click “Agree and Continue” below, you acknowledge that your cookie choices in this site will be respected and that you otherwise agree to the use of cookies on NPR’s sites. We’re in the time of #MeToo, and we’re doing a play about a woman falsely accusing a man of rape. There are little things that happen on the stage even now, just a head move or something, that feels like Gregory Peck! But the inner life of this man I’m playing is so different [from Peck’s character]. But also the entire tale.Sorkin: When I started out [with this play], I thought it was a suicide mission, but I said yes right away’ cause I wanted to do a play so badly. They do not anticipate [Tom being found guilty]. The rabbi responded that wasn’t in the spirit of the occasion. You saw it in “West Wing” (Martin Sheen’s Job Bartlett) and “Newsroom” (Daniels’ Will McAvoy). I want to be careful—this play is in no way meant to correct what I feel were mistakes that Harper Lee made. I stayed up all night,” he recalls. It’s been an interesting year for these great American works getting interrogated on Broadway.Sorkin: They’re not getting repainted. They should be out in the street chanting, “No justice, no peace!” Instead, they are [written as] docile; they are quietly respecting the guy who I most identify with in the story, the guy who seems like my father, the white liberal guy. “She can say the Sabbath prayers on Friday night and is Jewish for the same reason I am,” he said. In fact, both Bart and I make a strong argument that the play has done better as a result of rehearsing it again.Sims: For playing Atticus, how long had it been since you’d thought about the novel or Gregory Peck’s performance in the film?Harris: I love the film. “Scott Rudin called me about three years ago and said ‘I got something exciting I want to talk to you about.’” Sorkin said in a telephone interview. He really clobbered that speech, as he does with his speeches in “Mockingbird,” he says. “Every time Scott starts a conversation with ‘I got something exciting,’ I end up being excited, too.” And with good reason. The first clue [of Atticus’s inner anger] to me, at least, is when Atticus goes off on Mayella [in the courthouse].Sims: That’s a fascinating scene, where Atticus yells at Mayella Ewell for falsely accusing Tom Robinson and refusing to admit the truth under oath. I talked with Harris and Sorkin together about their approach to the revival, Atticus’s status as a hero, and recasting the classics for a modern audience. The play beefs up the relatively anonymous parts given to black characters in Lee’s work, gives Atticus’s kids a more argumentative nature, and sheds harsher light on the book’s somewhat pat ending. The stage adaptation is nonetheless made with appreciation for Lee’s novel, and that mix of homage and update has translated into a family-friendly Broadway hit. It felt like a greatest-hits album done by a cover band—just somebody trying to imitate Harper Lee and standing up the most famous scenes from the book. It’s really interesting to play. But you’ve given them, especially Jem, a more defiant dynamic with Atticus.Sorkin: Well, if Atticus is going to have all the answers, let’s ask him tougher questions.Sims: Calpurnia [the Finch family’s black housekeeper] has more to do as well, and she’s a much more passive figure in the book.Sorkin: I returned to the book and was surprised to find that in a story about racial tension, there were really only two significant African American characters, neither of whom had much to say. I wish I could describe it. I woke up in a hotel in the morning and I had an email from [the producer Scott Rudin] asking, “Do you want to play Atticus.” Period. Another similarity to Sorkin’s past work is the sparking dialogue. “I can’t describe it. But within the themes and relationships, he was very open to us exploring stuff.Sorkin: What Ed is describing is a big deal. How do you want to communicate that passivity, and the anger within him as well?Harris: Early on in the play, Bob Ewell comes by [to the Finch house] and threatens Atticus, saying, “We’ve got two ropes.” And Jem, Atticus’s son, comes out and says, “You want me to respect Bob Ewell?” And he says, “Yeah, there’s good in everyone.” That statement in itself does not betray who Atticus is and how he behaves. Why didn’t that ever come up in my eighth-grade class? So I did the opposite Sorkin believed that at least parts of the play felt dated, including what he called “one of my favorite scenes, but probably not the favorite of anyone who isn’t white.” It comes at the end of the trial, when the courtroom has emptied except for the segregated balcony — where the town’s black people stand silently as a sign of their respect for Atticus. I had forgotten about it too, and I couldn’t believe it!Sims: It’s a story about the greatest lawyer of all time—Atticus—and he’s complicit in this crime!Sorkin: This novel ends with, as Scout said, “the most honest and decent person in Maycomb” covering up murder with a judge and a sheriff. JTA— Aaron Sorkin gets that the question is a joke and, no, he responds, he didn’t tackle a stage version of “To Kill A Mockingbird” because “Gone With the Wind” wasn’t available. And if he’s gonna be the protagonist, he has to have a flaw.How did Harper Lee get away with having a protagonist who doesn’t change? I’m very physical; I’m up, I’m down, I’m talking to myself. Though the adaptation broadly follows the narrative arc of Lee’s novel, it uses Scout, her brother Jem, and her friend Dill (all played by adult actors) to cast a wary eye over some of the book’s more idealistic details. “I feel I missed something because friends of mine who did go to Hebrew school, who are observant and keep kosher and some who keep the Sabbath, they have something I want,” Sorkin said. It was these changes in part that prompted the author’s estate to sue to stop the production, alleging it deviated too much from Lee’s novel. I knew the book, and I had seen the film multiple times, so I was not expecting to be surprised.Aaron Sorkin: I’m glad to hear that. But Tom Robinson doesn’t have a choice, and Mayella does.Sims: You give a lot of that anger to the kids. “We understand that we come from a long line of people who always got their asses kicked for being Jewish — and we stand with them.” NPR’s sites use cookies, similar tracking and storage technologies, and information about the device you use to access our sites (together, “cookies”) to enhance your viewing, listening and user experience, personalize content, personalize messages from NPR’s sponsors, provide social media features, and analyze NPR’s traffic. It’s a whole new cast. YOUR CHOICES Share Share this on Facebook (Opens in a new window) Share this on Twitter (Opens in a new window) Share this via Email December 14, 2018 By KalaLea Share Share this on Facebook (Opens in a new window) Share this on Twitter (Opens in a new window) Share this via Email (Illustration by Golden Cosmos) The Broadway adaptation’s writer and star—Aaron Sorkin and Ed Harris, respectively—talk about updating and paying homage to Harper Lee’s American classic today.Julieta CervantesThe first line of Aaron Sorkin’s stage adaptation of To Kill a Mockingbird is one of quiet confusion. And what the three characters—Scout, Jem, and Dill—are questioning is something from the book.Sims: The ending, specifically. I realized that Atticus, as the protagonist [of the stage version of the] story, has to change. At the end of the trial, Atticus has lost, he’s putting stuff back in his briefcase, and the whole courtroom has cleared out, except for what they call the “colored section” up in the balcony. My parents took me to see plays at a very young age, often to see a play I was too young to understand, like ‘Who’s Afraid of Virginia Woolf?’ The sound of the dialogue, it sounded like music for me. I’m trying to fill up this character with humanity.Sims: Have either of you seen the recent Broadway revival of Oklahoma? It’s that Atticus believes that goodness can be found in everyone.Sims: He excuses things [such as bigotry and cruelty].Sorkin: By the end of the play, he realizes he doesn’t know his friends and neighbors as well as he thought he did, that it may not be true that goodness can be found in everyone.Sims: Ed, how did you get involved with the show?Sorkin: How do you win the lottery?Ed Harris: I was in San Francisco. There is no ‘no justice no peace’ rally. Atticus’s mantra is “There is nobody in this town so far gone that they would send an obviously innocent person to the electric chair.” And they do.Sims: There’s mob justice at work—Bob Ewell is disgraced and Atticus successfully proves the way [Bob is] treating his daughter, but the town’s reaction is just to excommunicate [Bob], not to make the leap forward of finding Tom innocent. And then I had forgotten that To Kill a Mockingbird also ends with a crime—the [murder] of Bob Ewell [by Boo Radley, trying to protect Scout]—being covered up!Sorkin: Isn’t it amazing? But I loved [bar mitzvahs]. That was sort of my entrance to writing,” Sorkin says. It’s a conversation. What happened on my end was, Scott called and said, “We have a chance to get Ed Harris.” So I talked to Bart about it. “It’s because these people upstairs are not burning the courthouse down. The result is even more thrilling because the quality hasn’t diminished at all. The television wasn’t working. I saw that and thought, Well, I can tell this exact same story, but can’t that [tension] be part of it from the beginning? To have four weeks of rehearsal, essentially just do the play all over again with a new group of people, is something you don’t find a lot. [H] seemed to me to be this white liberal fantasy that marginalized people will point to us and say you are one of the good ones. “I wasn’t going out.” He sees the goodness in everyone,” Sorkin says, even the racists. I didn’t know what to expect in terms of whether they’d just paste us into a thing that already had its wheels turning. The singing and oratory and they were also inspirational. “I’m not sure there’s a secret to it. This information is shared with social media, sponsorship, analytics, and other vendors or service providers. This page will also tell you how you can reject cookies and still obtain access to NPR’s sites, and you can adjust your cookie choices in those tools at any time. The curtain goes up and it’s not what you were expecting to see. During PBS’s recent search for “The Great American Read,” Harper Lee’s classic about racism and justice in the Deep South topped the list — ahead of the Harry Potter books, which finished third: “The Lord of the Rings” (5); and yes, “Gone With the Wind” (6). “Something didn’t make sense,” Scout Finch tells the audience of the tale that’s about to unfold. And the reason for that tension is that when Atticus tells her he’s going to defend Tom Robinson, she isn’t “grateful” enough and he says “You’re welcome” under his breath. Jeff Daniels stars in Aaron Sorkin’s adaptation of “To Kill A Mockingbird.” (Julieta Cervantes/via JTA) “The secret there was Jeff Daniels. It’s a sure bet to be nominated for Tony Awards, including for best play. When I suggest that Daniels gave one of the greatest monologues of all time in “Newsroom,” Sorkin deflects the compliment. There’s a sweetness and a sadness to his Atticus, a perfect match to the melancholy backward’s glance of Sorkin’s text. In the novel, I don’t remember them ever challenging their father; they’re more like observers who are invested in childish obsessions, like [their mysterious neighbor] Boo Radley. “It always puts a lump in my throat, and I was thinking about why and I became comfortable with the answer,” he said. Now I have a defense for that, which is that Atticus and the judge, when they arrange for Tom Robinson to have a jury trial, sincerely believe that it’s going to be a good thing for Maycomb, that justice is going to be done. Daniels plays Atticus Finch, the white lawyer assigned to defend a black man accused of raping a white teen in rural 1930s Alabama. I bring it up because that’s a musical that ends with a crime being covered up—the death of Jud—and a miscarriage of justice, and then the ensemble sings a song and everything’s happy. Aaron, did you want that moment to be played that frighteningly?Sorkin: This may be weird for Ed to hear, but when I’m writing, I’m playing all the parts. If there is such a thing, “Mockingbird” is in some ways a typical Sorkin script in that it is anchored by a person with a strong moral center. You want their point of view in this. Harris: One of my favorite things that Aaron did is the tension between Atticus and Calpurnia. It’s always new. So I did the opposite.” No spoiler will be revealed here, except to say the change is subtle and involves giving black characters — the accused Tom Robinson and the Finch family’s maid Calpurnia — additional dialogue. ... We were able to settle all that.” Harper Lee died in 2016 after authorizing a new adaptation but before reading Sorkin’s draft. (photo credit: AP Photo/Matt Sayles) Sorkin did attend Hebrew school and was not a bar mitzvah. His frustration is very understandable; as Atticus acknowledges, she’s a victim who’s obviously suffering, but when she rejects his empathetic gesture, he loses his cool slightly. I just know that I envy it.” Sorkin is divorced from his wife, Julia Bingham, and they have a daughter, Roxy, who is being raised Jewish. While I wanted to explore Scout, I absolutely wanted Atticus to be a traditional protagonist, so he needed to change and have a flaw ... It turned out that Harper Lee had [already] given him one; it’s just that when we all learned the book, it was taught as a virtue. This conversation has been edited and condensed for clarity.David Sims: The show surprised me. “What could I do but make it less?” Sorkin’s fears were understandable. “All you have to do is crawl around in someone else’s skin and see things from their point of view.”

The Newsroom is an American political drama television series created and principally written by Aaron Sorkin that premiered on HBO on June 24, 2012, and concluded on December 14, 2014, consisting of 25 episodes over three seasons, with 52 to 73 minute long episodes.. The series chronicles behind-the-scenes events at the fictional Atlantis Cable News (ACN) channel.

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