



# TO Kill a Mockingbird

By Harper Lee

Adapted by Christopher Sergel

Directed by Aaron Posner

**Extended to March 11, 2012**



**The courage to live  
what you believe.**

*Play*  
**Guide**

# To Kill a Mockingbird

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MILWAUKEE REPERTORY  
THEATER

108 E. Wells Street  
Milwaukee, WI • 53202



# TO KILL A MOCKINGBIRD STUDY GUIDE

Milwaukee Repertory Theater presents

*To Kill a Mockingbird*

Extended through March 11, 2012

Quadracci Powerhouse

By Harper Lee

Adapted by Christopher Sergel

Directed by Aaron Posner

“I chose to do *To Kill a Mockingbird* in our season because it is a book that contains an important and powerful message about the effects of prejudice. I believe that theater provides a platform for dialogue that we need to have in our community to counteract this sort of prejudice. It is an iconic American classic and I’m thrilled to be producing it.”

-Mark Clements, *Artistic Director*



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# THE SYNOPSIS

contains spoilers

Jean Louise, the narrator, lays out the details of her childhood town of Maycomb, Alabama, where she lived with her brother Jem, her father Atticus, and Calpurnia, their cook.

Scout (a younger Jean Louise), and Jem enter. Scout has found chewing gum in the Radley's tree and Jem wants her to spit it out. They find more hidden treasures in the tree by the mysterious Radley house and wonder who put them there.

In their adventures around the neighborhood with their new friend, Dill, Scout and Jem encounter members of the town. One neighbor, Boo Radley, especially fascinates the children. As Jem explains to Dill and Scout, Mr. Nathan Radley has kept his son, Boo, locked up in their house for twenty or thirty years, ever since Boo stabbed Mr. Radley in the leg with a pair of scissors. Despite Atticus' teachings to leave the Radleys alone, the children try new ways to get Boo Radley to come out of his house.

As the children concern themselves with Boo Radley, another issue develops in the town. Atticus, a lawyer, is assigned to defend Tom Robinson, a black man accused of raping a white woman. When Tom Robinson is moved to the county jail the night before the trial, Atticus goes down to the jail to keep watch. Scout, Jem, and Dill sneak out and discover where Atticus has gone. A mob led by Bob Ewell and Mr. Cunningham comes for Tom, but Scout's surprise presence and honest innocence makes Mr. Cunningham reconsider. The mob drives off.

The next day, the entire town comes out for the trial. Against Calpurnia's wishes, Scout, Jem, and Dill go to the courthouse to watch it. By the time they arrive, Mr. Gilmer (the prosecuting lawyer), and Atticus are already questioning the first witness, Sheriff Heck Tate. The trial continues with testimony from Bob Ewell, Mayella Ewell (Bob's daughter and the alleged victim of the rape), and Tom Robinson. Atticus provides evidence that Tom did not harm Mayella. Instead, Atticus argues, Mayella was beaten by her father after witnessing her trying to kiss Tom. Despite overwhelming evidence to the contrary, the jury charges Tom with the crime. Atticus loses the case, but he has humiliated Bob Ewell. Outside the courthouse, Bob Ewell threatens to kill Atticus.

Later that fall, Heck brings news that Tom Robinson tried to escape prison and was shot dead by the prison guards. Life in Maycomb carries on, and that Halloween, Jem and Scout (dressed as a ham), go to the school Halloween celebration. As Scout and Jem walk home late at night they are attacked and Jem is hurt. In the darkness, another man appears and the struggle stops. The unknown rescuer picks Jem up and carries him home.

At home, Scout finds out that Jem's arm is broken but that he will be all right. Heck finds Bob Ewell dead with a kitchen knife stuck under his ribs. Atticus and Heck ask Scout what happened, and she realizes that the man who saved her and Jem is Boo Radley. Heck convinces Atticus to say that Bob Ewell fell on his knife in order to protect Boo Radley from being dragged into the spotlight. Scout walks Arthur "Boo" Radley home.



# CHARACTERS



**JEAN LOUISE FINCH**  
*Deborah Staples*  
The narrator of the play,  
Scout as an adult.



**SCOUT**  
*Malloreay Wallace*  
A tomboy, age 9



**JEM**  
*John Brotherhood*  
Scout's brother, age 12



**DILL**  
*Thomas Kindler*  
Jem and Scout's friend, age 10



**ATTICUS**  
*Lee E. Ernst*  
Scout and Jem's father, a lawyer



**CALPURNIA**  
*Ora Jones*  
The Finch's cook



**WALTER CUNNINGHAM**  
*F. Tyler Burnet*  
A farmer who has been hard  
hit by the Depression



**TOM ROBINSON**  
*Jarod Haynes*  
A black man accused of  
raping a white woman



**JUDGE TAYLOR**  
*James Pickering*  
Maycomb County's judge



**HECK TATE**  
*Jonathan Gillard Daly*  
The town sheriff



**MR. GILMER**  
*David Lively*  
The prosecuting lawyer



**REVEREND SYKES**  
*Lee Palmer*  
Calpurnia and Tom's minister



**MAYELLA EWELL**  
*Eva Balistrieri*  
The alleged victim in the  
trial of Tom Robinson



**BOB EWELL**  
*James DeVita*  
Mayella's father



**BOO RADLEY**  
*Alex Pawlowski IV*  
A recluse, he lives near  
Scout and Jem

## ENSEMBLE:

N'Tasha Anders, Eva Balistrieri, F. Tyler Burnet, Cody Craven, Nat French, Melissa Graves, Max Hunter, John Mark Jernigan, Joe Kemper, Eric Lynch, Alex Pawlowski IV, Elizabeth Telford, Jenna Vik



## QUESTIONS

- Why does this adaptation include an older Scout as a narrator?
- *To Kill a Mockingbird* has two plots – the trial of Tom Robinson and the mystery of Boo Radley. What do these two characters have in common?
- The ensemble play the town members. Why did the director include this group?

# HARPER LEE



Nelle Harper Lee, while stating that *To Kill a Mockingbird* is not an autobiography, said an author “should write about what he knows and write truthfully.” Born on April 28, 1926, Harper Lee grew up in a small Southern town decades before the Civil Rights Movement, she looked to her hometown of Monroeville, Alabama, for inspiration for the characters, events, and themes of *To Kill a Mockingbird*.

Her father was a lawyer, newspaper editor, and state senator. In one of his final criminal cases, he defended two black men accused of murdering a white store clerk. Both men were hanged. Her mother was a reclusive figure in their small town. A homemaker, she suffered from depression and mood swings. While it is a work of fiction, a reader of *To Kill a Mockingbird* will notice the connections to the small Alabama town in which Harper Lee grew up.

Harper Lee became friends with fellow author Truman Capote in kindergarten. They lived next door until third grade when Capote moved to New York to live with his mother. He would return to Monroeville most summers. Capote provided the inspiration for the character Dill in *To Kill a Mockingbird*. In their adult years, Harper Lee accompanied him to Kansas to research his own novel, *In Cold Blood*.

After graduating from the University of Alabama and attending law school for one semester, Harper Lee left Alabama and moved to New York City to become a writer. She spent eight years working odd jobs before attempting to publish her manuscript in 1957. After a series of rewrites, *To Kill a Mockingbird* was published in 1960. It was on the best seller list for eighty-eight weeks and won the Pulitzer Prize in 1961. The 1962 film adaptation won three Academy Awards.

Harper Lee has never published another book and infrequently grants interviews. She currently splits her time between her apartment in New York City and her sister’s home in Monroeville. *To Kill a Mockingbird* has sold more than 30 million copies in eighteen different languages.

## Read

### *Mockingbird: A Portrait of Harper Lee*

Charles J. Shields

New York: Henry Holt, 2006.

Harper Lee does not give interviews to biographers, but Charles Shields draws on over 600 interviews from people close to her in his biography.

### *I Am Scout: The Biography of Harper Lee*

Charles J. Shields

New York: Henry Holt, 2008.

The Charles Shields’ biography, edited for young readers.



Harper Lee in the courtroom.

# THEMES



Deborah Staples and cast in *To Kill a Mockingbird*. Photo by Michael Brosilow

## COMING OF AGE

Told through a child's eyes, *To Kill a Mockingbird* tells a story of a girl discovering the realities of her community.

**“Things happened so fast I felt it would take years to sort them out.”**

-Jean Louise Finch



### Questions

- Both the novel and the play tell the story from Jean Louise's perspective. Why did Harper Lee choose to tell the story from the perspective of a woman remembering her childhood? How would the story be different if told from another character's perspective?
- The novel begins with, “Lawyers, I suppose were children once.” Why did Harper choose this quote?

## PREJUDICE

*To Kill a Mockingbird* deals with many different forms of prejudice: racism in the case of Tom Robinson, fear of the unknown in the children's treatment of Boo Radley, and the stigma attached to poverty.

**“You see, you never really understand a person until you consider things from his point of view . . . until you stand in his shoes and walk around in them.”**

-Atticus Finch



### Questions

- How does prejudice diminish when people see things from other people's perspectives?
- What are some forms of prejudice that continue to exist in our community?
- What are ways people today can help to stop prejudice?

## COURAGE

It takes courage to stand up for what you believe. Throughout *To Kill a Mockingbird*, characters make choices to stand up for their convictions, even when it is the unpopular option.

**“Simply because we were licked a hundred years before we started is no reason for us not to try to win.”**

-Atticus Finch



### Questions

- This story was published in 1960, before the major events of the Civil Rights Movement. What are some other examples of courageous acts that helped launch the Civil Rights Movement?
- What are examples of courage in the story? What are moments when Atticus is courageous? Jem? Mr. Cunningham? Boo Radley?

# HISTORICAL CONTEXT

## Jim Crow Laws

*To Kill a Mockingbird* explores life in 1930s Alabama at a time when a set of laws referred to as “Jim Crow Laws” enforced racial discrimination. African-Americans in the Southern states were subject to laws implementing racial segregation under the supposed principle of “separate but equal”. State and local officials posted “Whites Only” and “Colored” signs on schools, restrooms, and buses.



“Scottsboro Boys” Case

Under Jim Crow, southern white supremacist groups like the Ku Klux Klan reached a membership of six million. Lynching became a public spectacle. In the notorious 1931 “Scottsboro Boys” case, nine young African-American men were accused of raping two white women. All-white juries returned guilty verdicts, ignoring clear evidence that the women had suffered no injury.

Miscegenation laws banning marriage or intimate relationships between blacks and whites were upheld and often enforced in the United States until 1967.

### Explore

#### The Rise and Fall of Jim Crow on PBS

[www.pbs.org/wnet/jimcrow](http://www.pbs.org/wnet/jimcrow)

Educational website with Jim Crow information.

#### The History of Jim Crow

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

Site with links to resources on the topic.

## The Great Depression

Many characters in *To Kill a Mockingbird* are suffering from extreme poverty as a result of the Great Depression. The October, 1929, stock market crash wiped out 40 percent of the value of common stock in the United States. Confidence in the economy evaporated, businesses closed, factories shut down, and banks failed. By 1932, one out of every four Americans was unemployed and families were left with nothing.



Family during the depression.

*“Money was different. There wasn’t much of it around, even though Maycomb County had recently been told that it had nothing to fear but fear itself.” -Jean Louise Finch*

### Explore

#### Surviving the Dust Bowl on PBS

[www.pbs.org/wgbh/americanexperience/films/dustbowl](http://www.pbs.org/wgbh/americanexperience/films/dustbowl)

A PBS website with video and resources about the Great Depression.

#### The Library of Congress’ Great Depression Student Resource

[www.loc.gov/teachers/classroommaterials/themes/great-depression/students.html](http://www.loc.gov/teachers/classroommaterials/themes/great-depression/students.html)

The Library of Congress’ comprehensive list of student resources on the Great Depression.

# MONROEVILLE, ALABAMA – 1930s

The fictional town of Maycomb, Alabama, in which *To Kill a Mockingbird* is set, is based on Harper Lee's hometown of Monroeville, Alabama, in Monroe County.

## MONROE COUNTY, 1930

Total Population: 30,070

## MONROEVILLE

Total Population: 2,382

**POPULATION BY RACE:** (1930 Alabama census used three categories: Native White, Foreign-born White and Negro.)

White	47.8%
Foreign-born White	0.1%
Negro	52.5%

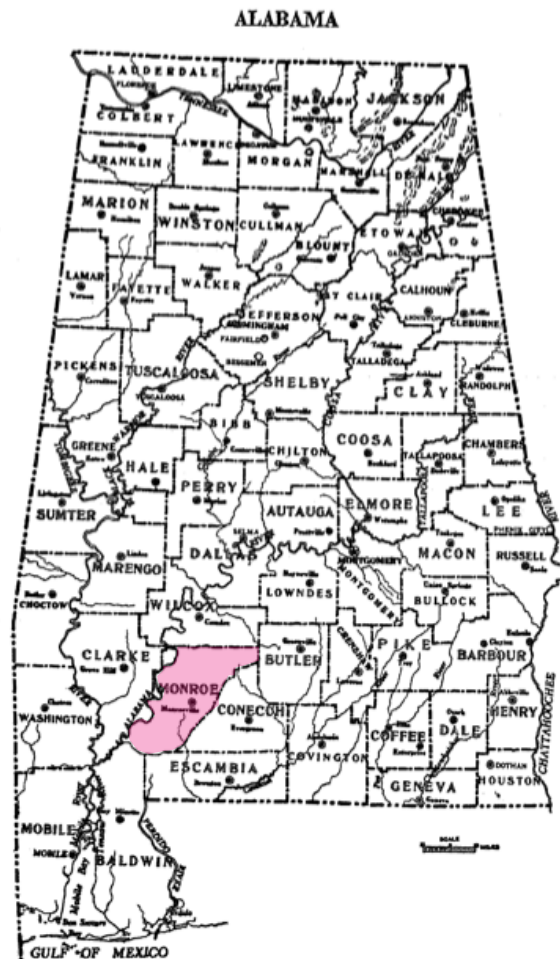
**EDUCATION** (Those attending any form of schooling)

Ages 7–13:	88.9%
Ages 14–15:	85.1%
Ages 16–17:	59.5%
Ages 18–20:	21.4%

**ILLITERACY** (% over age 10 who could not read or write)

Total population:	14.8%
White population:	8%
Negro population:	25.8%

Source: 1930 U.S. Census: [www.census.gov/prod/www/abs/decennial/1930.html](http://www.census.gov/prod/www/abs/decennial/1930.html)



## Research

Harper Lee knew about many cases like the Tom Robinson case. Research these historic cases to learn more about the inspiration for the novel's fictional trial.

- The Scottsboro Boys, a group of 9 black teenage boys accused of raping two white women in 1931.
- Walter Lett, a black man accused of raping a white woman in 1934.
- Emmett Till, a black teenager murdered for flirting with a white woman in 1955.



Jarod Haynes and Jonathan Gillard Daly in *To Kill a Mockingbird*. Photo by Michael Brosilow.

# MILWAUKEE, WISCONSIN – 2010s

## MILWAUKEE COUNTY, 2010

	MILWAUKEE CO.	CITY OF MILWAUKEE
Total Population	947,735	564,833

### POPULATION BY RACE

White	60.6%	44.8%
Black	26.8%	40.8%
Hispanic or Latino	13.3%	17.8%
Asian	3.4%	3.5%
American Indian	0.7%	0.8%

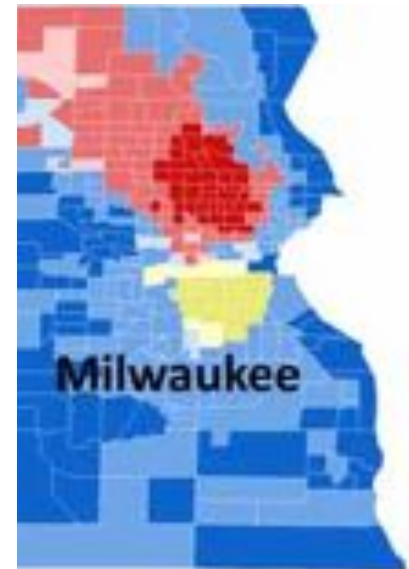
### EDUCATION (percent of persons age 25+)

High school:	84.7%	80.6%
BA or higher:	26.8%	21.6%

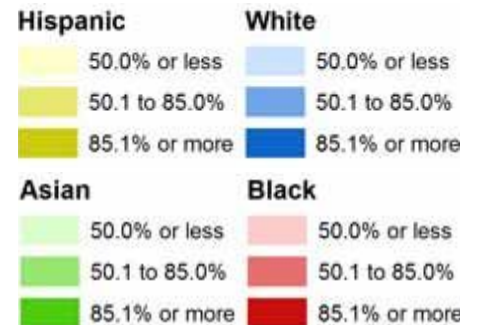
### INCOME

Per capita 2009:	\$23,670	\$19,153
Persons below poverty level:	20.6%	24.3%

According to statistical analysis based on the 2010 Census, Milwaukee is the most segregated metropolitan area of 500,000+ in America. For more information visit [www.census.gov](http://www.census.gov).



### KEY:



## ? Questions

- Monroeville in the 1930s was a much smaller and rural town than the city of Milwaukee is today. How does the size of a community affect the relationships in it?
- Although 52.5% of the population of Monroe County was African-American, Tom Robinson's jury was entirely white. What can you infer about the selection of juries in 1930s Alabama?
- From this data and what you know about Milwaukee, does Milwaukee have similar issues to Monroeville in the 1930s? How have things changed? What still needs to be worked on?





# AN INTERVIEW WITH AARON POSNER

**The Rep:** What excites you about being able to tell this story onstage?

**Aaron Posner:** How simple and deep it goes, and the courage of writing it in 1960. That it's not a post-civil rights book, but a pre-civil rights movement book is remarkable. The core of it is that it's so macro and micro at the same time. Socially and politically, it's dealing with all these enormous issues, but that's not why it endures. I cannot get past the scene where Jem refuses to leave his father's side without crying, or having to fight the tears. I can't get past, "Hey, Boo." There is a stark honesty in this story. Often what people do in the great works other people have done before and they have copied. They simply do it one notch better, or three notches better. This is just a simple childhood memory done better.

**REP:** Why is this an important story to tell and why do you think we come back to it?

**AP:** Again, because of its largest and smallest elements. Because racism only changes and shifts and evolves, it doesn't go away. Questions of justice and injustice are constantly with us. On the political and social level, have things radically changed since 1935 when the book takes place, since 1960 when it was written, and today? Absolutely. Are things better than they once were? Absolutely. Are these exact issues still deeply at play in our justice system, in our society, in our communities, in our politics? Absolutely. A great classic is measured by how it stands up and how it lives in relation to the current time. That's a fascinating way to look at this, to think, "What was it like in 1935, in 1960, and today?" and to look back at the human relationships, the father and the servant, the brother and sister, and notice that some things remain incredibly similar. There is so much that so many people can relate to in those characters and those relationships. It's a story that is worthwhile.

**REP:** How does directing a well-known story change or inform your approach?

**AP:** You want to use the unique nature of the form in which you are telling the story. There are certainly things that the book can do better, and there are certainly things that the movie can do better, so what can we do better? Well, we're live in the room and can make a direct connection to the audience. We can use the power of a group dynamic, and of an ensemble. We can do things with music and theatricality that are not part of the book or the movie. I'm trying to make sure that this lives onstage very much as a play, and as active communal storytelling, not as a staged version of the book or the movie, which is often how I think it's done.

**REP:** What have you enjoyed about working on this play in Milwaukee?

**AP:** It's pretty tremendous to be doing a story that is set in a small town, where there are deep, long-term relationships, in a company where ensemble members have been working together for ten, 20, 35 years. There are moments onstage between those ensemble members that are full of history that's really fun to watch. Bringing Jimmy DeVita, who is playing Bob Ewell, back to *The Rep* where he has long ongoing relationships with a number of the actors – that's been fun.

**REP:** What are some challenges you have faced?

**AP:** One of the challenges is telling a story in which children are at the center. It's much easier in a book or a movie, because in a book you write them, and in a movie all you have to do is get it right once. Acting in a play is a hundred times harder, so that's why we have a children's director on this production, which is a unique step to craft performances that can live fully onstage with outstanding adult performers. I think if we succeed in that, it will be part of what makes it a unique and thrilling experience to see onstage.

# CREATING THE REP PRODUCTION



In bringing this story to The Rep, the director and design team have used the specific possibilities and conventions of the theater – a live audience, a thrust stage, an acting ensemble and talented shops – to create a specific production that tells this story anew.

*To Kill a Mockingbird* set. Photo by Michael Brosilow.

## Directing

In this production, director Aaron Posner emphasizes the theatrical possibilities of the story. It is an act of communal storytelling, not just a staged version of the book or movie. Aaron's direction has the entire cast remaining onstage throughout most of the play, which includes 26 actors and musicians..

## Set

Designer Kevin Depinet created a non-literal space in which the set invokes a variety of areas – trees, houses, open space, the courtroom, the whole town. The set is warm, welcoming and sometimes spooky. The set reflects a small Southern town in the midst of the Great Depression. The narration of the piece allows for individual locations to be introduced without large scenic changes.

## Sound

Using acoustic guitars, a resophonic guitar, a washboard, bones, a jug, and an ensemble of vocalists, sound designer James Sugg composed a variety of music that enhances, lifts, and scores the scenes. The music lives in three vocabularies – the gospel of Maycomb's African-American community, the folksy tunes of the children, and the blues of the entire 1930s Alabama town.

## Light

Lighting designer, Jesse Klug, created patterns of light that are not necessarily literal to time and location but rather reflect the feeling of the scene and support the theatrical story.

## Costumes

Costume designer Rachel Healy designed costumes that invoke 1935 Alabama through the eyes of a child. The costumes reflect this through color and style. People in the town have lost their shirts in the Great Depression – they are threadbare but there is hope.



*To Kill a Mockingbird* Costume renderings.

# THE BIG READ

NATIONAL  
ENDOWMENT  
FOR THE ARTS



# BIG READ

2011/12



## About The Big Read

The Big Read is a literacy initiative of the National Endowment for the Arts. The Rep was selected as a recipient for the NEA grant for The Big Read of *To Kill a Mockingbird*, in connection with the theatrical production. Throughout the season, The Rep has worked with community partners to host book discussions and events. Over 500 people attended the kickoff event in September.

Over 600 students are working with The Rep in classroom residencies exploring this iconic story. Including those students, over 4,000 students will attend a matinee of *To Kill a Mockingbird*.

## Ways to Get Involved

### Passport Program:

The passport program rewards frequent attendees of The Big Read events with prize vouchers and a grand prize drawing. After receiving your passport, a member of The Rep's staff will stamp it for each event that you attend. For more information and contest rules, pick up your passport in the lobby of the Quadracci Powerhouse or at any Big Read event!

### Big Read Blog:

The Big Read Blog hosts weekly discussion questions about the themes of *To Kill a Mockingbird*. To participate in the discussion, go to [www.bigreadmilwaukee.com/blog](http://www.bigreadmilwaukee.com/blog).

**Book Discussions:** For a complete listing of dates and locations visit [www.BigReadMilwaukee.com](http://www.BigReadMilwaukee.com).

### Panel Discussions & Keynote Address:

All to take place at The Rep, located at 108 E. Wells Street and are free and open to the public.

#### Sunday, February 5, 2012 • 4:30pm – 5:30pm

Learn more about the process of bringing this beloved novel to life on stage at a panel discussion with Artists from The Rep's Production

#### Monday, February 13, 2012 • 7pm – 10pm

Author of "Scout, Atticus & Boo", Mary McDonagh Murphy, will lead a keynote address followed by a screening of her documentary "Hey, Boo: Harper Lee & To Kill a Mockingbird".



#### Sunday, March 4, 2012 • 4:30pm – 5:30pm

Representatives from the Milwaukee Community will come together at a panel discussion to discuss the significance of *To Kill a Mockingbird* in our community today.



Winning submission of the Milwaukee Big Read art contest by Josh Gordon, 8th grader at Trowbridge Street School.

Big Read Milwaukee is sponsored in part by:



Primary Community Partner:



# WHY IS *TO KILL A MOCKINGBIRD* AN IMPORTANT STORY FOR TODAY?

Milwaukee Repertory Theater staff and *To Kill a Mockingbird* cast members share their thoughts on the timeless and iconic Mockingbird story.

*To Kill a Mockingbird* remains an incredibly powerful story today because we still relate to it.

**Many people see the differences between one another more clearly than they see the similarities.**

Whether it is through an issue of race, social class or sexual orientation, I believe it is possible for us to understand each other by trying to 'walk around in each other's shoes'.

–Jill Walmsley Zager, Dialect Coach



Deborah Staples, Mallorey Wallace and cast in *To Kill a Mockingbird*. Photo by Michael Brosilow.

The story reaffirms that it is up to each of us, as individuals, every day, to take steps to shape our community into the place we wish it to be. –Brent Hazelton, Associate Artistic Director

I had been mildly excited by books before, but *To Kill a Mockingbird* was the first book to stir deep-seeded emotion. The experience of having mere words on a page make me angry, sad and relieved, was one I'll always remember.

–F. Tyler Burnet, actor playing Mr. Cunningham and a Rep Acting Intern

**It is a great reminder of how much things have changed and how things, in some aspects, have stayed the same.**

–Holly Payne, Costume Director

It is a story that has a lot more relevance to Milwaukee in 2012 than most of us care to admit. This story set in 1935 shows us how far we've come with race relations in the last 75 years, and how much further we have to go.

–Jonathan Gillard Daly, Rep Resident actor playing Heck Tate

**It is an important story for today because it sends a great message that today's generation has really forgotten. It tells us that we are who we are, and we cannot be afraid of who that person really is.**

–Mallorey Wallace, actor playing Scout Finch

*To Kill a Mockingbird* is a great book for kids to read to **realize where we were, how much things have changed and what improvements we still need to make.** –Thomas Kindler, actor playing Dill Harris



Mallorey Wallace and Thomas Kindler in The Rep's *To Kill a Mockingbird*. Photo by Michael Brosilow.

Harper Lee show that **truth is found through the clear-eyed wisdom of children – this remains as important a lesson today** as it was in 1960 when the book was published. –Kristen Olsen, Stackner Cabaret Manager

# RESOURCES

## WATCH

### “Hey Boo: Harper Lee and To Kill a Mockingbird”

Directed by Mary McDonagh Murphy, First Run Features, 2011.

A documentary celebrating the fifty-year anniversary of *To Kill a Mockingbird*.

### “To Kill a Mockingbird”

By Horton Foote, directed by Robert Mulligan, Universal-International, 1962.

The 1962 academy award winning film featuring Gregory Peck, Mary Badham and Phillip Alford.

## READ

### Monroeville: The Search for Harper Lee’s Maycomb

Charleston, SC: Arcadia Pub., 1999.

A look back at Monroeville in the 1930s.

### Scout, Atticus, and Boo: A Celebration of Fifty Years of To Kill a Mockingbird

By Mary McDonagh Murphy, New York: Harper, 2010.

Interviews and commentary about the novel by Harper Lee’s friends and well-known Americans.

### On Harper Lee: Essays and Reflections

By Alice Hall Petry, Knoxville: University of Tennessee Press, 2007.

A compilation of essays on Harper Lee and “*To Kill a Mockingbird*”.

## EXPLORE

### To Kill a Mockingbird, The Big Read and the National Endowment for the Arts (NEA)

[www.neabigread.org/books/mockingbird/](http://www.neabigread.org/books/mockingbird/)

This online resource includes a Harper Lee biography and NEA’s reader, teacher and audio guides.

### To Kill a Mockingbird By Jane Kansas

[web.archive.org/web/20070626182320/www.chebucto.ns.ca/culture/HarperLee/index.htm](http://web.archive.org/web/20070626182320/www.chebucto.ns.ca/culture/HarperLee/index.htm).

Website containing Harper Lee’s published essays and interviews with the author.

## FURTHER READING

**Books and writing admired by Harper Lee:** Jane Austen’s *Mansfield Park* (1814), Truman Capote’s *The Grass Harp* (1951) and Mark Twain’s *Adventures of Huckleberry Finn* (1885)

**Books set in the South:** Olive Ann Burns’s *Cold Sassy Tree* (1984), Zora Neale Hurston’s *Their Eyes Were Watching God* (1937) and Carson McCuller’s *The Heart is a Lonely Hunter* (1940)

**Coming-of-age novels:** Louisa May Alcott’s *Little Women* (1868), John Knowles’ *A Separate Peace* (1959)

# VISITING THE REP

Milwaukee Repertory Theater's Patty and Jay Baker Theater Complex is located in the Milwaukee Center downtown at the corner of Wells and Water Streets. The building was formerly the home of the Electric Railway and Light Company.



Milwaukee Repertory Theater. Photo by Michael Brosilow.

The Ticket Office is visible on the left upon entering the Wells Street doors. In the central rotunda is a large staircase which leads to The Rep's Quadracci Powerhouse theater and lobby.

**THE REP VALUES YOUR SUPPORT:** Financial support enables The Rep to do more:

- Advance the art of theater with productions that inspire individuals and create community dialogue
- Provide a richer theater experience by hosting Rep In Depth, Director's Dialogues and Talkbacks, and creating Play Guides to better inform our audiences about our productions
- Educate over 20,000 students at 200+ schools in the greater Milwaukee area with Rep Immersion Day experiences, student matinees, workshops, tours and by making connections with their school curriculum through classroom teaching programs such as Reading Residencies and Scriptworks
- Maintain our commitment to audiences with special needs through our Access Services that include American Sign Language interpreted productions, captioned theater, infrared listening systems and script synopses to ensure that theater at The Rep is accessible to all
- Educate the next generation of theater professionals with our Artistic Intern Program which gives newly degreed artists a chance to hone their skills at The Rep as they begin to pursue their theatrical careers

We value our supporters and partnerships and hope that you will help us to expand the ways The Rep has a positive impact on theater and on our Milwaukee Community.

**Donations can be made on our website at [www.MilwaukeeRep.com](http://www.MilwaukeeRep.com) or at 414-224-9490.**

**Or feel free to directly contact one of the people listed below:**

#### **CORPORATE OR FOUNDATION GIFTS**

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#### **SPECIAL EVENTS**

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You can also contact Tamara Hauck, *Director of Development*, 414-290-5366, [thauck@milwaukeeerep.com](mailto:thauck@milwaukeeerep.com).

**AUDIENCE EDUCATION SUPPORT PROVIDED BY:**



**The Rep receives support from:** The Lynde and Harry Bradley Foundation • The Richard & Ethel Herzfeld Foundation

# THE REP'S 2011/12 SEASON

Join us for an extraordinary season!

For more on play synopses, calendars, events, cast and design teams,  
visit [www.MilwaukeeRep.com](http://www.MilwaukeeRep.com).

*In the Next Room or  
the vibrator play*

By Sarah Ruhl  
Directed by Laura Gordon  
**March 7 – April 22, 2012**  
*Stiemke Studio*

*Always . . . Patsy Cline*

Written and originally directed by Ted Swindley – based on a true story  
Directed by Sandy Ernst  
**March 16 – May 6, 2012**  
*Stackner Cabaret*

*Othello*

By William Shakespeare  
Directed by Mark Clements  
**April 3 – May 6, 2012**  
*Quadracci Powerhouse*



*Patty & Jay Baker Theater Complex*  
**MILWAUKEE REPERTORY THEATER**  
108 E. Wells St. | Milwaukee, WI 53202

*Quadracci Powerhouse  
Stiemke Studio  
Stackner Cabaret*

**Mark Clements**, Artistic Director  
**Dawn Helsing Wolters**, Managing Director

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