



DONMAR
USA

PARADE

— A MUSICAL —

The Donmar Warehouse production of
PARADE
Book by **Alfred Uhry** Music and Lyrics by **Jason Robert Brown**
Co-conceived by **Harold Prince**
Directed and Choreographed by **Rob Ashford**

September 24 to November 15, 2009
Mark Taper Forum
www.CenterTheatreGroup.org

Waller Evans, "Main Street Faces - Morgantown, W. Virginia 1935." Library of Congress

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Ahmanson Theatre
Mark Taper Forum
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601 West Temple Street
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Center Theatre Group is excited to have you and your students join us at the Mark Taper Forum to see our presentation of the Donmar Warehouse production of the musical *Parade*. A great play raises questions about the human condition and a great educational experience allows students an opportunity to reflect upon those questions and begin to discover their own answers. To that end the material in both Center Theatre Group's Discovery Guide and the Educator Resources raises questions: questions about justice, home, bigotry and love. The issues dealt with in *Parade* and the Leo Frank case are still present in our society today: Anti-Semitism and racism, the power of the media to shape public opinion, and the need to have people in our corner that we can trust.

The Educator Resources and Student Discovery Guide are companion pieces, designed to help you prepare your students to see the play and to follow-up the performance with options for discussion, reflection and creativity. Our goal is to provide you with a variety of entry points into *Parade* so that you can choose what best suits you and your students.

We have organized the Educator Resources into the following sections:

Student Discovery Guide

The Discovery Guide provides students with background information about the play and the subject matter, as well as questions for individual reflection. Written to be student-driven, the Discovery Guide helps prepare your students for the performance.

About this play

This section includes a scene by scene synopsis of the play to provide you with detailed information about the content and form of the play.

Comprehension

This section includes background information about the setting and subject matter of the play. We have selected the information that most directly connects to or informs what happens in the play. For *Parade*, this includes information about conditions in the post-Civil War American South, Atlanta's Southern Jewish community, and the founding of the Ku Klux Klan and the

formation of the Anti-Defamation League as two different responses to the Leo Frank case. This section furthers and deepens the background information provided in the Student Discovery Guide. This section can be shared before the play and/or discussed after the performance. It can also be used to provide research topics for your classroom.

Connections

This section provides ways to explore connections between the ideas presented in the play, your students' lives and the world we live in. Structured thematically, each section contains questions and exercises that may be used for reflection, discussion, and/or writing prompts both before and after the performance.

Creativity

This section provides opportunities for your students to use theatre to explore and express. Theatre activities are included that examine both specific artistic aspects of the production, as well as delve deeper into the ideas and questions raised by *Parade*. The activities and information in this section can be used both before and after the performance.

We know the hard work and dedication that it takes to bring students to see theatre. These materials are designed to support you in making the most of that experience. We applaud your passion for sharing theatre with your students and thank you for sharing your students with all of us at Center Theatre Group. We look forward to seeing you at *Parade*!

About *Parade*

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Center Theatre Group presents the acclaimed Donmar Warehouse production of the musical *Parade*. Featuring book by Alfred Uhry and music and lyrics by Jason Robert Brown, *Parade* was co-conceived by Harold Prince and is directed and choreographed by Tony® Award-winning choreographer Rob Ashford. The production was first produced in 1998 at Lincoln Center Theater, where it received a total of nine Tony® Award nominations, including Best Musical; Uhry and Brown won Tony® Awards for Best Book of a Musical and Best Original Score, respectively.

Parade recounts the true story of the arrest, conviction and lynching of Leo Frank in post-Civil War Atlanta, Georgia. Mary Phagan, a 13-year-old factory worker, has been murdered on the day of the 1913 Confederate Memorial Day parade. Leo, the factory's superintendent and a Jewish outsider, is immediately cast as a suspect. As the frenzy ensues, with journalists thirsting for news to boost circulations and ambitious politicians seeking votes, Leo – the transplanted Yankee – becomes the scapegoat. His wife, Lucille, passionately works for her husband's release from jail but public hatred continues to rise. Although justice is eventually thwarted and prejudice prevails, Leo and Lucille find a renewed and deeper love for one another in the midst of their tragedy.

Alfred Uhry has the distinction of being the only American writer who has won the Pulitzer Prize in Drama (for *Driving Miss Daisy*), an Academy Award® (for the adapted screenplay of *Driving Miss Daisy*) and two Tony® Awards (for the book for *Parade* and the play *The Last Night of Ballyhoo*). *Parade* is the third play in his trilogy of plays about Jewish life in Atlanta. The first two plays in the trilogy are the acclaimed *Driving Miss Daisy* and *The Last Night of Ballyhoo*.

In addition to his Tony® Award for *Parade*, Jason Robert Brown also received a Tony® Award nomination for his contributions to the score of *Urban Cowboy: The Musical. The Last 5 Years*, for which Brown was the composer and lyricist, was cited by *Time Magazine* as one of the Ten Best of 2001, also winning Drama Desk Awards for Best Music and Best Lyrics. Brown wrote the music and lyrics for *13* which received its world premiere in the Mark Taper Forum's 2006-2007 season and opened on Broadway in the fall of 2008.

Synopsis

The musical *Parade* opens with a Young Soldier singing “The Old Red Hills of Home”. The young man sings fondly to his love, Lila as he prepares to go off to war. Moreover, he sings to his other love – Georgia. The Young Soldier declares, “I go to fight for these old hills behind me, these old red hills of home. I go to fight for these old hills remind me of a way of life that’s pure.”

Everything of value is encapsulated in a few lyrics: women, home, purity. The opening is potent as it provides a sharp contrast to our protagonist, Leo Frank. The date is April 26, 1913 – Confederate Memorial Day. The date has been designated as a day of homage to the fallen soldiers and to commemorate the Civil War. While everyone in Atlanta makes plans to attend the parade, Leo prepares for work. He doesn’t understand “why anyone would want to celebrate losing a war.” He deflects his wife’s Lucille urgings for a picnic and heads off to the National Pencil Factory.

Leo’s feelings of displacement are illustrated in his song “How Can I Call This Home?” His Northern, Brooklyn, Jewish, college-educated ways make him feel like a foreign “other.” In contrast to Leo and Lucille, we meet young Mary Phagan and Frankie Epps. Frankie flirts with the 13-year-old girl as she makes her way to the National Pencil Factory to pick up her week’s wages. Their flirtation seems emblematic of the South: fun, chivalrous, pure. Unlike Leo, there is no question that the two youngsters belong in this setting. Their Georgian pride is evident as they celebrate Confederate Memorial Day.

Very early the next day, the Frank household is disrupted by Officer Starnes. Something has happened at the pencil factory and he needs Leo to go with him. The body of young Mary Phagan was found at the factory. She was brutally murdered and possibly raped. Newt Lee, the African-American night watchman, had

the great misfortune of discovering her body. Newt becomes a prime suspect.

The tragedy captures the attention of all of Georgia. Officer Starnes has alerted Britt Craig, a journalist for the *Atlanta Georgian*. Hugh Dorsey, the prosecuting attorney has sworn to capture the murderer. Sadness engulfs the community and Frankie declares, “I won’t rest until I know he’s burning in the ragin’ fires of hell forevermore.”

Governor Slaton is worried about public opinion and calls for a quick capture and trial. Newt Lee was the prime suspect but in a turn of events, all fingers get pointed to Leo Frank. Capturing another black man was not going to assuage the pain of the state. Dorsey says, “Hangin’ another nigra ain’t enough this time. We gotta do better.” Dorsey announces he will prosecute the case against Leo himself.

With Leo Frank indicted, Craig has much to report. Under the barrage of the media’s probing eyes, Lucille begins to buckle. She visits Leo in jail and tells him she doesn’t think she can handle the trial. He is aghast at what it will look like if she is not present. Lucille is surprised by this appeal; it is perhaps the first time in their marriage that Leo has openly asked for Lucille’s help.

The trial commences and there is a long list of witnesses: Frankie Epps, Mrs. Phagan, Lola Stover, and other girls from the factory. Jim Conley, the factory janitor, has been shaped into a leading prosecutorial witness. Despite a checkered past, he takes the stand, and delivers a stinging accusation with “That’s What He Said.” Conley testifies that Leo confessed to killing little Mary and that he was forced into helping Leo deal with her body.

Leo is allowed to make a statement. He pleads in “Leo’s Statement: It’s Hard to Speak My Heart” but the poignant song falls on deaf ears. In a matter of hours, Leo is found guilty and sentenced to hang.

Act II opens with Governor Slaton and his wife. The Frank case has received national attention. Jewish groups and liberal groups from the North are weighing in. All of the external pressure puts the Governor ill at ease.

A year has gone by and both Leo and Lucille are hard at work, studying to find ways of appeal. Lucille has been close contact with Britt Craig. Leo doesn’t like her talking to the journalist. Lucille finally gets to tell Leo how she feels. In “Do It Alone,” Lucille’s passion is on display. She refuses to be imprisoned by Leo’s narrow way of thinking. Her declaration that they are in this together finally opens Leo’s eyes to his shortcomings. Within the confines of the prison, their love is growing stronger.

Lucille attends a function at the Governor’s mansion. In a physical dance with the Governor, Lucille also dances into his conscience, pleading that he re-open her husband’s case. Lucille’s efforts and persistence are rewarded and the Governor goes about re-interviewing witnesses, finding that most, if not all, gave false testimonies.

Despite the fact that this will be detrimental to his political career, Governor Slaton commutes Leo’s death sentence. He orders Leo moved to a prison in Milledgeville where he will serve a sentence of life-in-prison. Slaton makes a public statement, announcing: “If today another Jew went to his grave because I failed to do my duty, I would all my life find his blood on my hands.”

Lucille and Leo celebrate in Milledgeville, having a picnic within the confines of the prison bars. For the first time, we see Leo at ease in his surroundings; he is almost “at home” and not “other.” Despite being in the South, in a prison, he has found some grounding in the love he shares with his wife. They lament “All the Wasted Time” in a song and it seems that their love will only grow stronger. At the end of the song, Lucille says, “You are coming home, Leo. It’s only a matter of time.”

That night, Leo is abducted from the prison by Frankie Epps and a mob of angry men. They drive him to Marietta, Mary Phagan’s home town, where they carry out the original sentence of death by hanging. Moments before his death, Leo sings the “Sh’ma,” a traditional Jewish prayer.

In the epilogue, Britt Craig returns Leo’s wedding ring to Lucille. It was dropped off at Craig’s office anonymously. Asked if she planned on moving out of Atlanta, Lucille replies, “I’m a Georgia girl. I will always be.” There is a flashback to the day Mary collected her earnings. After Leo paid her, Mary wished him a “Happy Memorial Day.” In true Southern fashion, the musical ends with Frankie singing a reprise of “The Old Red Hills of Home.”

Comprehension

Comprehension | Connections | Creativity

“The keynote to much of Southern society is a commitment to tradition and an opposition to change. The Southern heritage, moreover, had nurtured a strong in-group loyalty which at times manifested itself in a paranoiac suspicion of outsiders. Leo Frank as a Northerner, an industrialist, and a Jew represented everything alien to the culture.”

—*The Leo Frank Case*, Leonard Dinnerstein, pg. 32

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Atlanta, Georgia

Atlanta was originally named Terminus. The name described exactly what the town symbolized. Terminus was a railroad settlement. This transportation settlement attracted much business to the growing town: speculators and merchants found convenient access to Terminus. The town grew, sprouting sawmills, warehouses and textile mills. In 1845, the town was re-named Atlanta and the city was incorporated in 1848.

By 1910, the population had multiplied to 155,000. Atlanta was a younger city than its Southern counterparts – Terminus was hardly a settlement while New Orleans and Cincinnati were already thriving cities. Atlanta's youth may have allowed for more diversity as evidenced by its large Jewish population. Atlanta was also home to W.E.B. du Bois, professor and visionary in the higher education of blacks. In 1900, du Bois founded the National Association for the Advancement of Colored People (NAACP) which helped nurture some of the Civil Rights Movement's most celebrated leaders, including Dr. Martin Luther King, Jr.

Despite industrialization, Atlanta remained home to Confederate traditions and culture. For example, the women of Atlanta planned elaborate celebrations in honor of Confederate Memorial Day. The largest memorial to the Confederacy is carved in Stone Mountain, a large granite mountain just 16 miles east of Atlanta.

Industrialization

The results of the Civil War brought about much change in the South. The largely agricultural South was giving way to industry. In the early 20th century (1900-1930's), Southerners were moving away from rural areas and following opportunities in the cities. Cities were becoming more populated as industrialization grew.

Though Southerners adjusted to the growth and expansion of cities and industry, there was much lingering resentment regarding the outcome of the Civil War. It was difficult for many Southerners to relinquish the plantation mentality—a mentality that was deeply ingrained in family heritage, tradition and Confederate pride. Once prosperous, many families found themselves destitute, losing farms, land and free labor (slaves). Many men were unemployed and could not compete in more rigorous urban job and housing markets.

Developing businesses such as the National Pencil Factory staffed women, children and blacks. They maintained large work forces in sweat shop conditions in exchange for meager wages. For one week of work, Mary Phagan's earnings were a dollar and twenty cents.

Confederate Memorial Day

Mrs. Chas J. Williams of Columbus, Georgia went to the cemetery daily to visit her husband's grave. She brought her daughter along, who collected wild flowers to place on her father's grave and the graves of other fallen Confederate soldiers. Mrs. Williams was so moved by this display, she elevated the level of decorations, picking bouquets of flowers and assembling elaborate wreathes.

The sentiment grew and more women joined her, celebrating their beloveds who fought so valiantly for their way of life. The women appealed to the Soldiers' Aid Societies to mark this tradition as an official holiday. In 1874, the Georgia legislation made Confederate Memorial Day a state holiday. Selecting the 26th of April, the same day that General Joseph Johnston surrendered in North Carolina, marking the end of the Civil War for Georgia.

Mrs. Chas J. Williams was the daughter of Major John Howard of Milledgeville. This is the same Milledgeville that housed the prison where Leo Frank was transferred to after his sentence was commuted. Ironically, Leo was kidnapped from the hometown of the woman who spearheaded Confederate Day, the very holiday that he deemed "asinine".

Jewish Community of Atlanta

It is unclear when the first Jewish immigrants settled in Georgia. There have been reports that the first Jewish immigrants landed in what is now considered Atlanta in 1733. Over 40 Jewish men, women and children disembarked a boat from London. It is unknown whether these Jewish immigrants settled in Georgia or if they migrated to other areas. It is said that the first Jewish settlers were of German descent. By 1850, Jews constituted 1% of the population, yet accounted for 10% of Atlanta business.

Jewish immigrants filled a business niche in the urbanization of Atlanta. They provided retail outlets, made investments in real estate, and built growing small businesses such as the National Pencil Factory where Leo Frank served as superintendent. Jews fit comfortably into the landscape of the New South. They were not viewed as a threat to the economic structure of Atlanta; they were considered an asset to the growing society.

In 1867, the Hebrew Benevolent Congregation was established. Atlanta also saw its first Jewish wedding that year. A chapter of the Jewish fraternity B'nai B'rith was established in 1870. Leo Frank was a member of B'nai B'rith. By 1880, there were an estimated 600 Jews in Atlanta.

One could argue that the Jews' success in Atlanta was in part due to a certain level of assimilation. Organizations such as the National Council of Jewish Women helped new immigrants assimilate to the American way of life, particularly Southern life. While maintaining Jewish ethnic traditions, many Jews altered their religious practices to fit in with the Southern way of life. One example is that many Jews went to synagogue on Sunday, rather

than on Friday night or Saturday, following their Southern Christian counterparts. After the Leo Frank case and lynching, almost half of Atlanta's Jewish population left. It is said that 1,500 Jews left Georgia abandoning a southern Jewish history that was already over 50 years old.

Though not a main focus of the musical, it is important to note the significance of African-Americans in Atlanta. Overall, African-Americans outnumbered Jews in the South and Atlanta was no exception.

In the real life of Leo Frank, as well as in the musical, we see the significance of African-Americans. The prosecutor uses Jim Conley as the star witness. Dorsey has the Franks' maid, Minnie, testify against Leo as well. In some senses, one could argue that Leo, the Northern Jew, is more of an "other" than the blacks.

Hugh Dorsey says, "Hangin' another nigra ain't enough this time. We gotta do better." Historically, blacks were the targets for many whites frustrated with the results of the Civil War and the industrial conversion of the agricultural South. The history of slavery contributed to blacks being inextricably woven into the cultural fabric of the South. Blacks may still be considered "other" by many whites, but they were a familiar "other."

Leo Frank is an outsider, a definite "other". In "A Rumblin' and a Rollin'," Riley sings, "Now there's a rumblin' and a rollin'. Here comes the Yankee brigade." Riley and Angela discuss that black men swing from the trees all the time, yet no one comes from the North to protest. Now that one of their own is on trial, they take an interest. In Riley and Angela's song, it is implied that to Leo is a different kind of "other" to them. He is a Northern white man and that's different than the Southern whites they live alongside.

Lynching

While the origins of the term are debatable, many attribute *lynching* to Colonel Charles Lynch. When a group of citizens, or a mob, was displeased with a verdict, they would perform an illegal killing, taking the law into their own hands. Colonel Lynch was the first to refer to these acts as a "lynching" or Lynch's law.

During the late 19th century through the early 20th century, this incomprehensible act was common in the American South. Most victims (over 95%) of this violence were black men. They were tied to posts and fences and brutally killed. They were dragged through dirt roads, mutilated, hung from trees, and burned.

Common reasons why black men would be lynched were for the alleged murder of a white person or the attempted rape of a white woman. Other crimes could be as simple as vagrancy, acting suspiciously or making unruly remarks. Mississippi boasted the largest number of victims with Georgia a very close second.

Lynchings were celebrated spectacles. When the news of a lynching spread, many would travel from the cities to the rural areas to witness these murders. When a man named Sam Hose was lynched in Coweta County, Georgia in 1899, over 2,000 people traveled to witness his murder. The atmosphere was festive in a frightening way. Photos were taken and postcards were made, including a postcard of Leo Frank's lynching. Victims' clothing and bones were sold as souvenirs. Many try to explain lynchings as a direct response to the South's defeat during the Civil War. With slavery having been abolished, poverty was spreading amongst whites. Financial problems, coupled with the threat of blacks becoming equal with whites, forced whites to find a way to keep blacks in their subjugated positions. Leo Frank's lynching was unique in that he was one of the few white victims.

In response to the Leo Frank case and the tragedy that followed, two divergent groups formed: The Knights of the Ku Klux Klan (KKK) and the Anti-Defamation League.

Knights of the Ku Klux Klan

Many view little Mary Phagan's murder as the catalyst for the Ku Klux Klan (KKK). There was a group of 20-30 men who named themselves the Knights of Mary Phagan. In her name, they kidnapped Leo Frank from prison, drove him to her hometown of Marietta, and lynched him.

In 1915, shortly after Leo's death, many members of the Knights of Mary Phagan convened with other similar-minded men at Stone Mountain. There, they burned a cross while reading aloud from the Bible. It was atop Stone Mountain that these men organized the Ku Klux Klan.

One might assume that the Ku Klux Klan was made up of the poor and working class, Southerners who felt displaced by the emerging populations. The opposite was true. The KKK was spearheaded by the Southern elite; members of the Klan were lawyers, bankers, doctors and sheriffs. Some were politicians: mayors and governors.

The KKK manipulated the general population's fears. There was a fear that the Southern status quo was shifting. Growing equality and diversity was regarded as unnatural. The infiltration of the South by Northerners was viewed as undesirable.

The leaders of the Klan stoked citizens' outrage with sentiments of anti-Semitism, anti-Catholicism, and continued racism. Labeling people as foreign and "other" gave the organization a power based in fear that still exists to this day.

Anti-Defamation League

In 1913, Sigmund Livingston, a lawyer from Chicago, founded the Anti-Defamation League with support from the Order of the B'nai B'rith, a Jewish fraternity. The founding of this service organization was a direct response to Leo Frank's trial.

The Anti-Defamation League's mission is to bring a halt to the defamation of Jewish people, "to stop, by appeals to reason and conscience, and if necessary, by appeals to law [and to] put an end forever to unjust and unfair discrimination against and ridicule of any sect or body of citizens." They fought and continue to fight discriminatory practices in job hiring, schooling and housing.

The Anti-Defamation League also seeks to expose groups whose mission statements include philosophies based in hatred. They monitor the media and the Internet in an attempt to expose the actions of such groups as the Nazis, the KKK, neo-Nazis, and white power skinheads.

With its headquarters in New York City, the Anti-Defamation League has 29 offices in the United States and several offices abroad in such cities as Jerusalem, Vienna and Moscow.

Connections

Comprehension | Connections | Creativity

This section provides ways to explore connections between the ideas presented in the play, your students' lives and the world we live in. Structured thematically, each section contains questions and exercises that may be used for reflection, discussion, and/or writing prompts both before and after the performance.

HOME

Parade is based on a true story that takes place in a very specific time and place: the post-Civil War South. The South, its history, culture and traditions, is always present in this play.

LISTEN

Play the opening song “The Old Red Hills of Home” for your class. Discuss the physical characteristics of Georgia. What spiritual attributes does the physical land of Georgia represent to the young soldier going off to fight the Civil War?

DISCUSS

How do you define home? Is it the specific place you live or the larger neighborhood? Does it have more to do with a feeling or physical place?”

What is unique to the place where you are from? What is a visual equivalent of the “Old Red Hills” for your home?

How does where you come from shape who you are?

WRITING

Have your class write down the following:

3 things you see in your home/neighborhood

3 things you hear

3 things you smell

3 things you taste

3 things you feel (with your sense of touch or with your emotions)

Ask for volunteers to share some of their sensory impressions.

Next, read the interview with Christopher Oram in the Discovery Guide. Look at the design sketches and set model.

Using the 5 senses writing as a starting place, have each student decide what visual elements they would need to design a play about their home/neighborhood. What details will they incorporate to help the audience know more about the time and place of their play?

Have each student create costume sketches or a set model for their play.

STORIES OF HOME

“Alfred Uhry combines the storytelling tradition of the South with the ever-questioning Jewish point of view. Uhry says that the difference between Jewish and Southern stories is that the former always have a punch line while southern stories are very long and never quite get to the end.”

—Sande Brawarsky “Telling Stories That Haven’t Been Told Before”

DISCUSS

What is a story that has been passed down or is frequently told in your family?

How is it told—with humor, with passion, with anger? Is it told in a rambling style or is it direct and to the point? Does the story grow or change each time you hear it?

What is a story that needs to be told from your family, neighborhood, home? Why does this story need to be told? What style best suits this story?

If you were to tell this story as a musical - what type of music would you add?

If you were going to bring this story to life as a play, who would you want to be in your audience?

CHANGING TRADITIONS

Often our home is associated with traditions. The changing way of Southern life and the loss of traditions is a catalyst for much of the emotions and actions that occur in *Parade*.

DISCUSS

What are some of traditions in your family or home?

Are there traditions in your family, culture or neighborhood that are changing? How do you feel about this change?

Part of becoming a young adult is deciding which of those traditions you carry forward into your own life and which traditions you will change. Have you noticed this in your own life? Is there any opposition from older generations in your family?

Is there a tradition you would fight, metaphorically or literally, to preserve? What is it? Why is it worth fighting for?

Discuss with your students any traditions in our country today that are on the verge of change or are viewed as being threatened by change.

How did a changing way of life in the post-Civil War South contribute to the tragedy of the Leo Frank case?

Why does the prospect of change often produce great emotion and fear?

EXTENDED INTRODUCTIONS

OBJECTIVES

To learn more about other members of the class.

To share details of their lives and backgrounds.

To examine how more information can help dispel the urge to make someone the “other.”

QUESTIONS

What is your full name? Where did it come from?

What is your heritage?

Where/what do you consider home?

How has your home shaped who you are?

What makes you proud?

EXERCISE

Divide participants into pairs. Each participant will have five minutes to share their answers to the above questions with their partner. Let them know that they are in charge of what they share and what they decide not to share.

The facilitator is the time keeper and will announce when to switch so the other partner can take their turn to share their answers.

When both have had a turn, everyone comes back to the circle to share their answers with the group. Let them know that it is okay to elaborate on their answers when sharing with the group.

Have the time keeper raise their hand when the person has 30 seconds left so they can wrap up.

REFLECTION

What is one thing you learned about a classmate today that surprised you? Did you learn anything that changed your impression about a fellow classmate? What was difficult to share with your partner or the class? Why? What is the one answer you are most happy to have shared with your partner or the class? Why?

THE “OTHER”

“All the people like us are We, and everyone else is They” —Rudyard Kipling

The idea of the “other” is central to *Parade*. Director Rob Ashford says, “It’s a story that’s based in prejudice. In my mind it’s blind prejudice, which means hating anything that’s not you and not understanding or making any effort to understand.”

DISCUSS

What makes human beings treat other individuals or groups as the “other”? In order to create a “we” do we also need to create a “they”?

Can knowing someone’s story change the way you respond to that individual or group?

Who is the “other” in your community? How are they treated or regarded? How do you treat them? Do you think you could be mistaken in your impressions about them?

When have you felt like the “other”? Have you ever experienced discrimination - feeling like your physical attributes, situation or cultural background/ethnicity singled you out as different? How were you treated? How did you feel? What, if anything, did you do?

What do you think the world sees when it looks at you? Does it match how you feel inside?

CROSSING THE LINE

OBJECTIVE: *To explore being the “other,” feeling like your physical attributes, situation or cultural background or ethnicity single you out as different*

EXERCISE

Divide the room in half. The participants need to be able to walk from one side of the room to the other. Designate one side of the room as a place that the participant can move to if s/he identifies with the statement read. The other side of the room becomes the place for those who do not identify. Have everyone start on the side that is for “do not identify”.

The teacher or designated facilitator reads the statements below, one at a time. Once the participants have moved to their chosen side, the facilitator reads the next item on the list.

Facilitator: “Have you ever felt like people treated you differently because of your....”

Age

Gender

Skin color

Religion or belief system

Where you’re from

Cultural traditions or customs

Economic status

DISCUSS

How did it feel moving to the “identifies” side of the room?

If most of the class was on the other side from you, how did it feel? What were the thoughts that ran through your head?

Were you ever the only one on a side of the room? If you weren’t alone, did you still feel alone or did you feel less alone? Did you move towards that person or want to move away?

If you witnessed someone being the only one or in the minority on one of the sides, how did you feel being in the majority? What were the thoughts that ran through your head?

VARIATION

CHARACTER CROSSING THE LINE

Have students select a character from *Parade* and repeat the above activity as that character. Compare doing the activity as their character to doing the activity as themselves.

LISTEN

Play Leo's song "It's Hard to Speak my Heart."

WRITING

Ask students to create a monologue or journal entry as their character. How did it feel for the character to identify with the different categories? How do you think those different categories contributed to the course of events in the play? If the character you are portraying could "speak their heart" to the other characters in the play what would they say? What would they want the world to know?

JUSTICE

In *Parade*, there is great pressure on Governor Slaton and the District Attorney to find someone guilty of Mary's murder in order to satisfy the people's need for justice.

DISCUSS

What is justice?

What is the human need for justice? What satisfies this need? What does it mean to have "justice be served"?

What different types of justice exist? What types of justice or injustice did they see in the musical *Parade*?

How do race, class, and gender play a role in the system of justice in the United States?

How did prejudice and/or political ambition impact the course of justice during *Parade*?

Is there anything currently going on in our culture that could be compared to lynching? Have people been lynched within our lifetimes?"

Is there ever a time when it is appropriate to take the law into your own hands. Why? Why not?

WRITING

Have you ever been accused of something you didn't do?

Describe what happened. How did it feel? (Or if this has not happened to you, imagine what it would feel like.) What, if anything, did you do or say to try to exonerate yourself? Imagine being able to "speak your heart," like Leo in *Parade*. What would you say? Who would you want to hear what you have to say? Write as a journal entry, poem, letter, or song.

JOURNALISM

What role did journalism play in the Leo Frank case?

Where do you get your news and information? How do you know it is true?

OBJECTIVES

To examine the role the media played in Leo Franks's case and in our lives today.

To explore how information can be changed and distorted.

Before the celebrity trials of Michael Jackson and O.J. Simpson, there was Leo Frank's case. His trial was perhaps the first celebrity courtroom drama in America. Before discussing the role journalism played in Leo Frank's trial, share the following questions:

What is Journalism?

Have you ever heard an Italian person shout "Buon Giorno", a Latino person say "Buenos Dias" or a French person proclaim "Bon Jour"? All three mean "Good Day!"

"Giorno," "dias" and "jour" come from the Latin root words "dies" which means "day" and "diurnus" or "diurnalis" which means "of the day" or "daily." In English, we now use the modern word "diurnal" to mean "daily."

What word related to mass media sounds like "diurnalis"?

If you guessed "journalist" you are correct. The word "journalist" comes from these Latin root words above and has come to mean a person who tells the news on a daily basis. Before we had television cameras and voice recorders, reporters used journals to keep a diary of the day's events to share later with as many people as possible.

How does journalism work?

With two student volunteers, hand each one a Styrofoam cup connected by a long string. Ask one student to talk into one end of the cup and the other to listen with the cup against his/her ear. The student speaking can share one thing they did over the weekend. The other student listens.

Ask the class to define who/what represents the following: Message, Messenger, Medium and Receiver.

This activity demonstrates the basic function of journalism: Someone has a message. They need to find a way to share their message. Someone receives the message. In *Parade*:

Message: Leo Frank case information
Messengers: Reporter Britt Craig and Publisher Tom Watson
Medium: Newspapers
Receiver: The townsfolk

A reporter's job is to give fair and accurate accounts of the "diurnal" or "daily" events. Journalists are the eyes and ears of the people. Here in America, it's a basic liberty, protected by the First Amendment. A reporter's job is to find information and share it accurately. Seems easy. But is it?

Telephone. Form a circle. A volunteer whispers a message into the ear of the student to their left. They'll whisper it to the student to their left, until it gets all the way back to original student, or messenger. See if the exact same message makes it back.

DISCUSS

What happened? Where did it happen? What was easy about this game? What was difficult?
Why did the message change? Did anyone do it intentionally just for fun, to get a laugh or to play a trick?

Where does this happen in *Parade*?

ANATOMY OF A NEWSPAPER

While reporters are supposed to give accurate accounts of daily events, are people who work in news allowed to share their opinions or poke fun at what's happening in the world?

Divide the class into small groups. Each group should get its own Section A of a major daily newspaper. Remind the class that it's important to learn how to recognize the difference between fact and opinion in the news we consume.

As a group, review the entire Section A of the newspaper.

1. With a red pen, identify and circle an example of an opinion story. Underline words in red that demonstrate someone is telling how they feel or describing what they believe.
2. With a green pen, identify and circle a factual story. Underline words in green that demonstrate fact-based information.
3. In blue, identify and circle an example of artwork or a story that pokes fun at current events.

Discuss the difference between an editorial, a political cartoon and a news story.

THE NEWS OF LEO FRANK'S CASE

On the day Mary Phagan's murder was reported, there were more than forty extra editions published. Looking back on the treatment of Frank's case, one could say the media was lopsided in their coverage, often painting Leo Frank in a guilty light. Leo was tried in the very powerful court of the media and public opinion. There were splashy headlines, false witness accounts, and enticing reward money.

Discuss the different approaches newspapers took in covering the Leo Frank case.

The *Atlanta Constitution* was quick to criticize the police. They believed the investigation was being conducted too slowly. The *Constitution* fed on the outrage of the public who wanted someone to blame and punish for the murder of Mary Phagan. Once Leo's trial commenced, prosecutor Hugh Dorsey used The *Constitution* as his personal pulpit, oftentimes instructing reporters on how to frame a story so as to cast more guilt on Leo.

The *Georgian* hired Jim Conley an attorney. This could be viewed as a conflict of interest seeing as Conley gave The *Georgian* "exclusive" jailhouse interviews. Conley basked in his celebrity, offering all kinds of contradictory testimony. As the case went on, the *Georgian* switched gears. With pressure from the Jewish community, The *Georgian* slowly aligned itself with Leo's innocence.

Tom Watson's Catholic newspaper, the *Jeffersonian*, was right in the thick of the media frenzy, convicting Leo before his jury of peers did. The headlines, accusations and media testimonies influenced the public, whipping up an emotionally charged whirlwind of sensationalism.

Were the journalists in *Parade* unethical or were they just doing their job? What would you have done?

INTERVIEW

Students form pairs. They take turns interviewing one another, asking the following questions:

1. Who was the last person you got into an argument with?
2. What happened?
3. Whose fault was it and why?

Time limit: 3 minutes per interview. Each pair then shares their partner's answers with the class.

DISCUSS

After all the pairs have shared, take a poll of the class. Who felt their partner reported their story correctly? Who did not? Did this exercise change your opinion about the journalists in *Parade*?

LOVE

What would you do for someone you love?

Director Rob Ashford refers to *Parade* as a “love story in reverse. Only in their darkest hour do these two people find themselves.”²

As Lucille finds her own strength and power, she is able to help her husband. She persuades Governor Slaton to re-examine Leo’s case. Leo grows to respect and love the woman he took for granted.

REFLECTION

Have you ever been in a situation similar to Lucille’s where you had to fight for someone you love? How did you feel or imagine it would feel? What did you do or say to support your loved one?

Have you ever been in a position similar to Leo’s where someone who loved you fought on your behalf? How did you feel or imagine it would feel? What did they do or say to support you?

Have you ever taken a friend or a family member for granted? What happened that made you appreciate them again? Have you ever been taken for granted? Did the situation change? How?

STORIES OF SUPPORT

Have each student think of a time when someone they loved supported them. Have students share their story with a partner. The student who is listening should look for a simple gesture that is used while telling the story (Example: pressing your hand to your heart). Show the storyteller the gesture. Have both partners share their stories and discover a gesture.

Circle up. Have each student share their gesture of support. Have the rest of the class repeat the gesture.

While watching *Parade* notice gestures that Lucille or Leo make that show their love or support for each other.

Creativity

Comprehension | Connections | Creativity

This section provides opportunities for your students to use theatre to explore and express. Theatre activities are included that examine both specific artistic aspects of the production, as well as delve deeper into the ideas and questions raised by *Parade*. The activities and information in this section can be used both before and after the performance.

Cultural Mapping

OBJECTIVES

Students will gain knowledge of similarities and differences in their classmates.

Students will be introduced to Parade and begin to reflect on the play.

EXERCISE

Describe the room as a map of the world. Identify Los Angeles in the space. Have students who were born in Los Angeles gather in that place. Have the other students group themselves according to their birthplace (north, east, south or west of Los Angeles). Each group must determine two additional things that they have in common. Report back to the whole class. (Example: The “north” group all likes pizza and are the oldest in their families.)

Repeat activity using other divisions:

Oldest, middle, youngest, only child

Speak one language, two languages etc.

Have traveled or lived in the South

Quotes from *Parade*: Ask each student to stand by the quote that most intrigues them. Discuss in the group why they chose that quote. What intrigues them about it?

I didn't understand that being Southern is not just being from the South.

Change isn't bad, but change should go slow...

Hangin' another nigra ain't enough this time. We gotta do better.

Who's gonna stop our borders leakin'? Who's gonna keep the refuse out?

I will speak for you. The things I see in you!

TABLEAU/FROZEN PICTURE

OBJECTIVES:

Students will practice using their bodies to communicate an idea or theme.

Students will reflect on the varied interpretations of the theme.

Students will explore Parade through a physical exploration of its themes.

Divide students into pairs. Student A is the artist. Student B is the sculpture.
Have student A create a statue of B on the theme of the “future.”

(Flying cars, world peace, destroying the environment, graduating from college. Statues can be realistic or symbolic, personal or global.)

Have each student title their statue and present to the class.
Repeat exercise with B becoming the artist and A being the sculpture.

Discuss the power and uncertainty of the future for Leo and Lucille Frank. How did a vision of their future together sustain them during his imprisonment? How did fear of a changing future contribute to the tragedy that took place in *Parade*?

Repeat with the idea(s) of Home, Other, Justice and/or Love. Have each student sculpt an image that represents one of these ideas.

Discuss what these ideas mean to your students and what these ideas meant to the characters in *Parade*. Are they similar or very different?

“I Come from Poem”

Using the poem template on the next page, have each student fill in the poem with a physical place, a description of their family, a tradition, a food, a color, a sound and a change.

“I Come from Poem” character variation

After the play have the students choose a character from *Parade* and fill in the poem as that character. Share the character poems.

Example for Leo Frank:

I come from Brooklyn,

I come from an educated family,

I come from not working on the Sabbath,

I come from coffee and apples,

**I come from a grey city landscape, filled with
people and energy,**

I come from the sound of Shalom,

I am going towards the unknown.



“I Come from Poem”

I come from _____
(a physical place)

I come from _____
(a description of your family)

I come from _____
(a tradition)

I come from _____
(a food)

I come from _____
(a color)

I come from _____
(a sound)

I am going towards _____
(a change)

Double and Triple Casting in *Parade*

Discuss with your class:

In *Parade*, nine out of 21 actors will portray two or three different roles, six will portray only one, and six are ensemble members. How does this impact the presentation of the story?

Examples of double and triple casting in *Parade*:

Governor Slaton, Britt Craig, Mr. Peavy

This actor goes from playing the governor of the state of Georgia, to being a newspaper reporter, to being a guard/jailor. How might an actor physically portray these characters differently? How might a governor's posture differ from that of a reporter or guard?

Mrs. Phagan/Sally Slaton

This actress transforms from working class mother living on the brink of poverty to the first lady of the state of Georgia. These characters exist in opposite worlds. What might the actress do to communicate these differences?

Old Soldier/Judge Roan/Guard

This actor plays the Old Soldier (who is a member of the lynch mob), Judge Roan and a prison guard. All of these characters involve different aspects of justice. Was that the intention of the creative team, or merely creative coincidence?

Newt Lee, Jim Conley, Riley

All of the African-American male characters are portrayed by one actor in this play. How might this symbolize the marginalization of blacks in the South during that period?

ARTISTIC CHOICE VS. ECONOMIC CHOICE

A production of *Parade* without double/triple casting would contain 35 performers. When double/triple cast, it has 21 performers. Was this choice made for artistic or economic reasons? Perhaps both?

Look at another play or book that the class is reading. Discuss characters that could be double or triple cast and why you would make those decisions.

CREATING CHARACTERS

OBJECTIVES

*Students will learn some of the techniques actors use to create characters.
Students will explore how to physically transform from one character to the next.
Students will gain insight into an artistic choice made in Parade.*

Discuss with your class some of the techniques actors use in creating characters:

Physicality: Posture, gesture, movement

Vocal Quality: Texture/pitch of voice, volume, accent, grammar, articulation

Words vs. Actions: Compare what the character SAYS versus what they DO

What do others (playwright, other characters) say about their character in the script ?

Objective: What does the character want that takes them through the entire span of the play?

LEADING CENTERS

Students move through the space. The facilitator calls out different body parts. (Example: Follow your nose, follow your belly, follow your forehead.) Students move through the space using each different body part as their “center.” Stress that students should exaggerate each different “center” and notice what type of character they feel like.

Example: Following your nose might feel like a “nosy” busybody.

Have students choose two different characters to create: using a historical figure, characters in a book or characters from a play.

Ask your students to answer the following about their characters in writing:

List three adjectives for each character.

If these characters were animals, what would they be?

Similes:

“This character is as _____ as a _____.”

Have the students begin to create the characters physically.

Students walk around the room, first as themselves, then as character #1, and finally as character #2.

Have them move back and forth between the characters as they walk. Direct them to walk with a variety of tempos, leading centers, motivations and adjectives.

Move around the room using the animal characteristics they selected, continue going back and forth between the two roles.

Place these characters in different environments (bus stop, elevator, park bench, etc.) and have students improvise the different characters' behavior.

Have the characters interact with everyday objects, as they move back and forth between the two characters.

Students share a gesture for each of their characters.

DISCUSS

In addition to the physical transformation needed to play more than one character in *Parade*, actors must also embody the emotional transformation or journey that their character goes through. As you watch *Parade*, notice what characters change the most during the play. How does the actor embody these transformations? What do/did you see?

Music

Why tell this story as a musical?

Parade deals with a serious subject matter that is not traditionally associated with musical theatre. Why do you think the creators decided to tell this true story as a musical? How would your experience as an audience member have been different if *Parade* had been told as a non-musical play?

The score contains ragtime, hymns, parlor songs and blues. Jason Robert Brown shifts the focus from one style of music to another throughout the play. Much of the music is closely associated with the culture and/or experiences of the three groups we meet in the play: African-Americans, Jewish-Americans and White Southern Americans.

“That’s What He Said”: This song is sung with a “call-and-response” choral pattern. In this style, reminiscent of church services in the southern Black Christian tradition, a leader calls one phrase and the congregation or chorus responds back. Jim Conley positions himself as a minister, and after a short time, the jury and the court catch the rhythm and position themselves as Jim’s congregation. Jim calls out “No!” and the jury responds “No!”

“Feel the Rain Fall”: This song is sung/performed in the style of a chain gang chant. Chain gangs were groups of imprisoned men who were forced to labor under extreme and deadly conditions. Songs were used, as in slavery, to make the laborers work to a particular, predictable rhythm.

“You Don’t Know This Man” and “This is Not Over Yet” both feature some of the common elements of European-influenced musical forms.

An operatic style of singing/pronunciation that consists of several features: A vocal sound that wavers very slightly between a pitch and the pitches just below and above it-- a feature known as *vibrato*-- produced naturally by well-supported breathing [3]; sustained *legato* (long and connected) musical phrases; well-controlled vocal resonance; crisp pronunciation. Some characters sing like this all the time. Other characters sing like this when they want to appear refined and composed.

Extensive use of harmonies: Harmonies are created when different pitches are produced at the same time to make what are called chords [4]. Harmony makes different voices complement each other, creating a sense of unity of purpose and feeling. Because this play is about an outsider, the townspeople have most of the harmonies and Leo Frank is left out vocally until he and Lucille harmonize in “This Is Not Over Yet” and “All the Wasted Time.” Harmony takes a sinister turn in “There Is A Fountain/ It Don’t Make Sense” and “Where Will You Stand When the Flood Comes?” when the mob sings in harmony to signify their unified determination to find the killer of Mary Phagan.

³ <http://en.wikipedia.org/wiki/Singing#Vibrato>

⁴ David Wiloughby. (1999). *The World of Music* (4th Ed.). NY: McGraw-Hill College, p. 362.

The Sh'ma prayer is the only moment in which we hear Hebrew sung in the musical. It is Leo's final utterance before he is killed. It's a prayer. It's a capella. It uses a completely different tonal scale than any of the other music.

Certain musical forms create emotional shorthand for the audience. What do reporter Britt Craig's frenzied call-and-response "Go-On-Go-On-Go-On" phrases suggest about his character? What other impressions did you form about characters based on their musical style?

What style of music most resonated with you as you watched *Parade*? Why?

What song(s) do you remember the most?

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Leadership: Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.

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