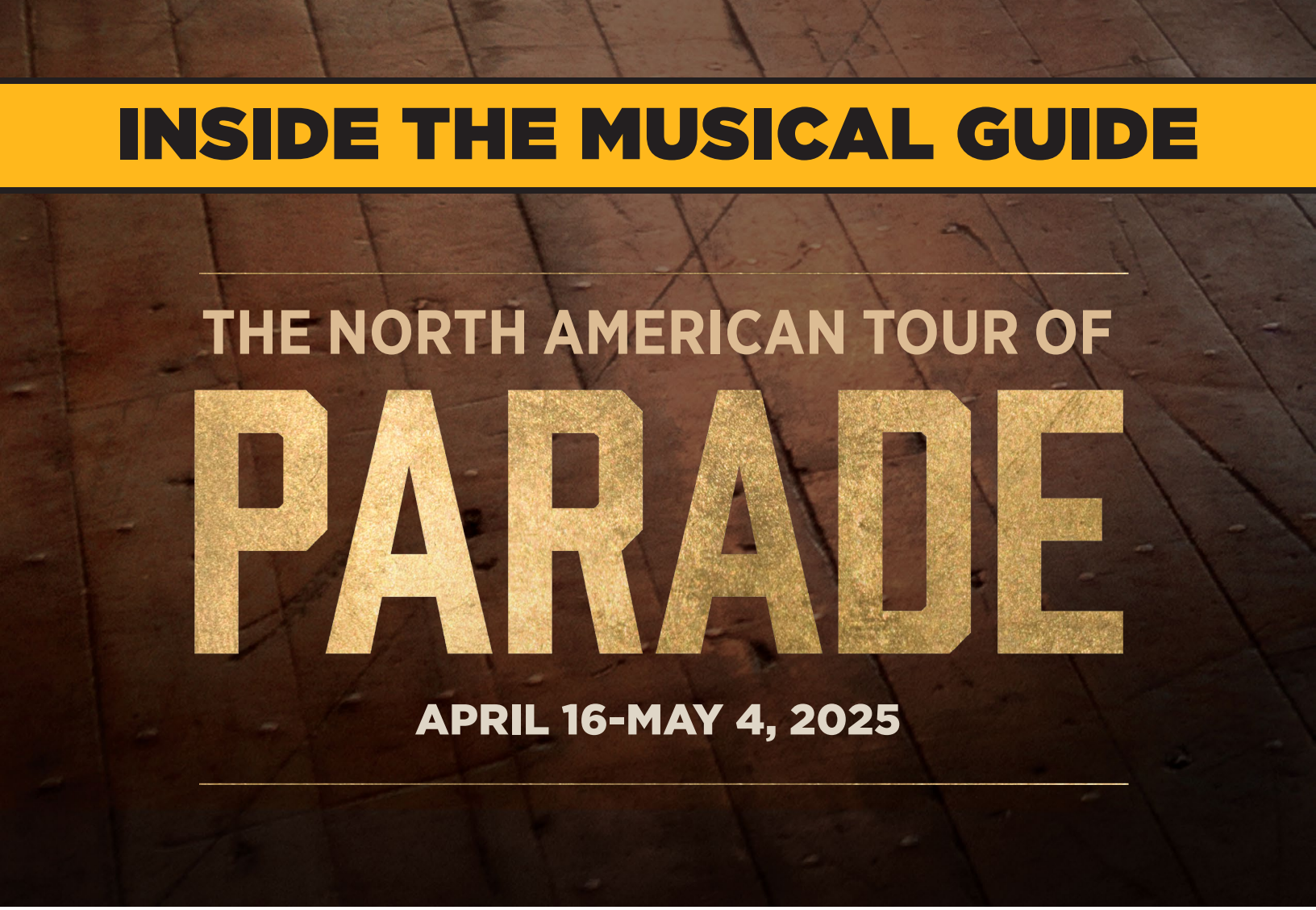
INSIDE THE MUSICAL GUIDE



Book by Alfred Uhry
Music and Lyrics by Jason Robert Brown
Co-concieved and originally directed by Harold Prince

Direction by Tony Award® winner Michael Arden

This "Inside the Musical" Guide offers supplementary curriculum containing educational content, interactive activities, opportunities for reflection, and resources based on the themes of the show *Parade*. This guide can be utilized before or after experiencing the show. Questions? Reach out to educationprograms@5thavenue.org

Graphic Design: Christa Fleming

The 5th's "Inside the Musical" Guides are curated and developed by the Education and Engagement team:
Amberlee Joers — Director of Education and Engagement
Aviona Rodriguez Brown — Associate Director of Engagement
Jessica Ellison — Senior Manager of Education and Engagement Programs
Miranda Quintanilla — Education and Engagement Coordinator
Beth Pollack — Dramaturg & Curriculum Specialist

TABLE OF CONTENTS

ABOUT THE SHOW

ARTICLES

ACTIVITIES

RESOURCES

ABOUT THE CONTRIBUTORS

SYNOPSIS

Parade, which originally premiered in 1998, is a musical dramatization of the 1913 trial of Leo Frank. Leo and Lucille Frank are a newlywed Jewish couple struggling to make a life in Georgia. Leo, a factory manager originally from Brooklyn, is accused and convicted of the rape and murder of his thirteen-year-old employee, Mary Phagan. This pushes the couple into an unimaginable test of faith, humanity, justice, and devotion. We learn that there is no legitimate evidence and much media hysteria about the case. Because Leo Frank's trial was filled with faulty testimony, misinformation, bias, and lacked any clear evidence of his guilt, Georgia's governor commuted his sentence from death to life imprisonment. Leo is transferred to a prison in Milledgeville, Georgia, where, two years later, a hateful mob of vigilantes kidnaps and lynches him in Mary Phagan's hometown of Marietta, Georgia.

The musical delves into issues of antisemitism and racism, while exploring post-Reconstruction and early 20th Century life and intercultural relationships in the South. The "parade" in the show's title refers to the annual parade held on Confederate Memorial Day. It was on that day in 1913 that the rape and murder of Mary Phagan took place. The parade (which is seen at the start, middle and end of the musical to mark the passing of years) was a rallying point for Southerners still affected by their defeat in the Civil War.

CONTENT ADVISORY:

This production is based on historical events and contains theatrical haze, flashing lights, and sudden loud noises. It includes scenes of graphic violence, references to inappropriate conduct with minors, statements and acts which depict racism, anti-Semitism, and white supremacy. While these elements are displayed to allow the story to unfold, The 5th Avenue Theatre and PARADE do not condone or support such behavior.

CHARACTER BREAKDOWN

LEO FRANK
a Jewish factory manager

LUCILLE FRANK
a Southern Jewish woman; Leo's wife

MARY PHAGAN
a young factory worker

JIM CONLEY
a janitor at the factory

NEWT LEE
the factory night watchman

FRANKIE EPPS
a local youth; Mary's friend

MONTEEN, IOLA, ESSIE
workers at the factory; friends of Mary Phagan

HUGH DORSEY
the prosecutor in Leo Frank's trial

LUTHER ROSSER
Leo Frank's lawyer

JUDGE ROAN
the judge in Leo Frank's trial

TOM WATSON
a journalist covering Leo Frank's trial

BRITT CRAIG
a journalist covering Leo Frank's case

OFFICER IVEY
a police officer investigating Mary Phagan's murder

DETECTIVE STARNES
a police detective investigating Mary Phagan's murder

GOVERNOR JOHN SLATON
the Governor of Georgia from 1913-1915

SALLY SLATON
Governor John Slaton's wife

MINNIE MCKNIGHT
the Frank's cook and maid

MRS. PHAGAN
Mary Phagan's mother

Sounds of the Show

By Kimberly Rosenberg

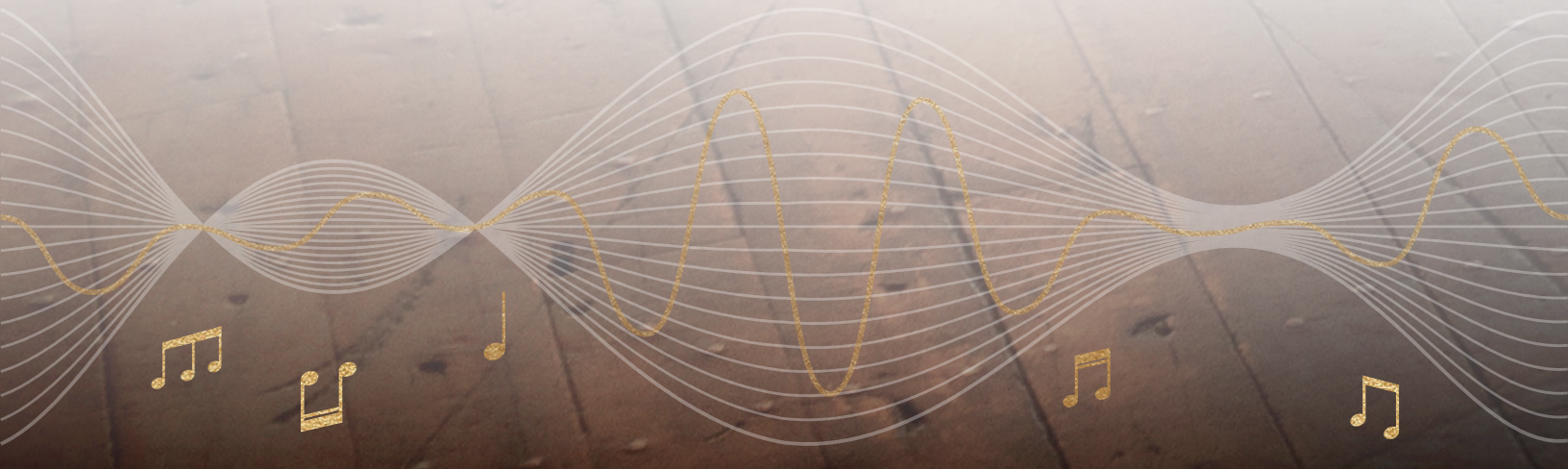
***Parade*, by Jason Robert Brown, tells the true story of Leo Frank, a Jewish factory manager in 1913 Georgia who is wrongfully accused of murder. Alongside him stands his wife Lucille, as the two face a hostile legal system, public hysteria, and the growing tension in their marriage. Through a sweeping and emotionally complex score, Brown guides us through themes of injustice, identity, and resilience.**

The show opens with "The Old Red Hills of Home," steeped in Southern pride and nostalgia. It sets the tone for a community clinging to an idealized past—a dream that recurs throughout the show in a motif known as the "Dream of Atlanta." This theme shifts as the story progresses, moving from patriotic to ominous, showing how collective pride can transform into exclusion and fear. The townspeople act as a musical and moral chorus, their voices unified through fiddle, brass, and church organ, embodying the power and danger of groupthink.

Leo's music feels angular and isolated, reflecting his discomfort and outsider status. Songs like "How Can I Call This Home?" use tight piano rhythms and uneasy harmonies to highlight his disconnection from the world around him. In contrast, Lucille's musical arc evolves from polite restraint to fierce vulnerability. In "You Don't Know This Man," her voice rises with strength and clarity, underscored by swelling strings. Their emotional reconciliation in "All the Wasted Time" brings their distinct musical voices into harmony, revealing a bond forged under pressure.

A standout moment comes with "A Rumblin' and a Rolling'," sung by characters Riley and Angela. They comment on the national outrage over Leo's case, while reminding the audience that injustice against Black Americans is often ignored. Their lyrics are quietly devastating, revealing the double standards in who is seen as worthy of sympathy. While Leo's story receives national attention, countless Black men and women face violence and injustice without recognition. This theme is further emphasized through the characters of Newt Lee, the night watchman who is initially arrested without cause, and Jim Conley, whose coerced testimony becomes central to the case. Both men are manipulated by the legal system and used as tools within a deeply racist framework. The musical style of "A Rumblin' and a Rollin'"—a steady gospel groove with rich harmonies—feels grounded in African American tradition and gives the characters dignity, clarity, and strength. Though brief, the number reframes the narrative, expanding it beyond one man's trial to question who gets to be mourned, and who remains invisible. It's a subtle but essential moment of reckoning.

Though rooted in a specific time and place, *Parade* speaks to enduring issues of prejudice, power, and humanity. With a score that draws on pop, American folk, R&B, gospel, and rich harmonic textures, Jason Robert Brown captures the complexities of love, fear, and the deep longing to be understood.



THANK YOU TO OUR PARTNERS

This "Inside the Musical" Guide was created in collaboration with many of our community and theatrical partners.

Thank you to **New York City Center** for contributing material from their "Behind the Curtain Study Guide!" You can view their materials on pages 7 through 22.

Thank you to the **Anti-Defamation League** for providing their "Parade: A Reflection and Discussion Guide." Scan the QR code below to read through their curated guide.

GLOSSARY

MESHUGGENEH

Yiddish word for a crazy fool
Leo to Lucille: "Don't be such a meshuggeneh!"

YANKEE

an inhabitant of New England or one of the northern States
Leo about himself: "A Yankee with a college education..."

ARMAGEDDON

the site or time of a final and conclusive battle between the forces of good and evil
Watson: "Justice is nigh. Soon Armageddon comes."

INDICTED

formally accuse of or charge with a serious crime
Leo to his lawyer, Rosser: "Indicted? Does that mean there's going to be a trial?"

PROSECUTOR

a lawyer who conducts the case against a defendant in a criminal court
Craig, reporting on the events of the trial: "Prosecutor Dorsey has the villain in his sights."

OBJECTION

the action of challenging or disagreeing with something
Rosser in response to a statement made by the prosecution: "Objection!"

VERDICT

a decision on a disputed issue in a civil or criminal case
Judge Roan at the conclusion of the trial: "Gentlemen of the Jury, have you reached a verdict?"

RABBI

a Jewish religious leader
Leo: "My Rabbi's eulogy can wait..."

GALLOWS

a structure for the hanging of criminals
Leo: "It means the gallows still are vacant..."

CORONER

an official who investigates violent, sudden, or suspicious deaths
Slaton to Jim Conley: "Coroner's report raises questions about your story, would you say?"

Sh'ma Yisrael, Adonai eloheinu, adonai ehchad. Baruch sheym k'vod malchuso l'olam va-ed

a Jewish prayer said in Hebrew, which translates to "Hear, O Israel, the Lord our God, The Lord is One. Blessed be His glorious Name Whose kingdom is forever and ever.
This is Leo's final line in the show.

Memorial Day is mentioned through the musical.
The Memorial Day referenced is **Confederate Memorial Day** which, during the events of the play, was celebrated in April.
This is not the same holiday as Memorial Day,
which we celebrate nationally, in May.

RESOURCES

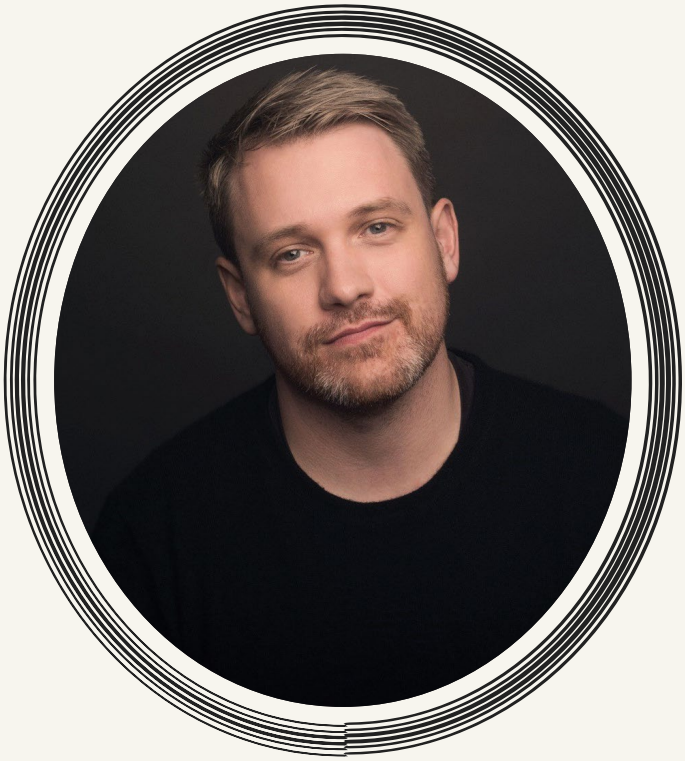
Because *Parade* is adapted from history, here are some resources that help contextualize post-Civil War America and the events surrounding Leo Frank's trial and subsequent lynching.

guides.loc.gov/chronicling-america-leo-frank

archives.gov/education/lessons/frank-petition.html

history.com/topics/american-civil-war/reconstruction

britannica.com/summary/The-Progressive-Era-Timeline



Tony-nominated director Michael Arden makes his New York City Center debut with this production of *Parade*. We spoke with Mr. Arden about his career, his approach to adapting the events of a historical tragedy for the musical stage, and how he hopes the audience will find the light amidst the darkness of this story.

Interview with *Parade* Director, Michael Arden

Michael Arden; photo by Luke Fontana
Archival courtroom image

> "I believe that love is the inverse of fear. And in *Parade*, we get an opportunity to grapple with both."

How did you become a director? Well, I always was bossy as a child, so it makes complete sense. When I was young I used to have the neighborhood kids put on plays in the backyard that I would put together. It was always about trying to create a new world with my friends and our imaginations. But in terms of something real, I was living in Los Angeles acting on a television series called *Anger Management*. We shot 100 episodes of the show and during that time, I was really missing theater and I knew that a lot of my friends were as well. So, I sort of sat myself down and wrote an adaptation of Schnitzler's play *La Ronde* for my friends in LA who missed theater. I raised money on Kickstarter and put together the production. It was site-specific and immersive, and people came to see it! I could only have 10 people in the audience each night, that's how small it was, but those people were incredibly supportive. After that, Deaf West reached out to me and asked if I would ever want to direct something for them, and my husband suggested that I direct *Spring Awakening*. I proposed that idea and again raised money on Kickstarter. I used my own furniture and clothes—some of which I still haven't gotten back—and the rest is history!

I had assisted and shadowed quite a bit. I assisted Warren Carlyle on *A Tale of Two Cities* on Broadway, I shadowed the producers on Newsies, and I interned as a lighting designer. I have always wanted to look at theater from as many angles as possible. The more I know about someone else's work, the more I can understand my own. I really credit all of those things and having a lot of supporters on the way who really believed in me, and gave me opportunities to shadow them.

What is your favorite part about your job? I think my favorite part of being a director is being able to create environments where performers, designers, and technicians can achieve their best work while feeling uninhibited to stretch beyond what they've done prior. Every so often I am lucky enough to take on an acting job so that I remember what it's like to be on the other side of the proscenium. It's extremely hard and often emotionally stressful. I have such respect for actors and never want to lose sight of that perspective in my work as a director.

Almost a quarter of a century later, *Parade*'s battle cry to reexamine the bitter roots of American bigotry couldn't be timelier. What drew you to the piece initially and did you feel a sense of obligation to present the material in a new way given the world today? I first fell in love with *Parade* as a high schooler in Midland, Texas. From the moment I first heard the opening number on the cast album, I was a fan. Like so many musical theater lovers who grew up outside New York in the time before the Internet, Best Buy was my Shubert Alley. I was fascinated with the story of *Parade*. The murder of Mary Phagan and subsequent lynching of Leo Frank certainly wasn't something I had been taught in History class in West Texas. As I tried to piece the story together from the compact disc liner notes, I remember being amazed that a musical

could tackle such subject matter and dramatically humanize it. I found Jason's score both terrifying and heartbreaking, and Alfred's characters honest, complex, and surprising. It quickly became one of my favorite musicals—a score I was obsessed with, and a story that both frightened and fascinated me.

Soon after, I moved to New York to attend The Juilliard School and spent as much time as legally possible inside the Lincoln Center Performing Arts Library, where I was able to watch the archival recording of the Lincoln Center production of *Parade*. My mind was blown. Hal Prince's beautiful staging and the brilliant company led by Carolee Carmello and the late great Brent Carver added even more fuel to the fire of my interest in the show. *Parade* opened a world of possibility in my mind in which musicals were able to tackle dark and real stories that could pull at the strings of our hidden prejudices, traumas, and still-reverberating shame.

I feel that in approaching *Parade* now at City Center, I don't need to reinvent the piece. My task is to starkly and clearly present a dramatically exciting and honest exploration of this sensational story to audiences so that might become active participants in the proceedings. What I love about this *Parade*, and why I think I most wanted to direct it, is that it's not as concerned with attributing guilt or innocence as it is examining how America's cyclical traumatic history has so often distorted and weaponized the ideals of justice to which we pledge allegiance.

When adapting a musical derived from a historical event, what is your process? As a director, I want to know as much about the history surrounding a play as possible. I want to know about the time period, what the people wore, what the locations looked like, what the living conditions were, and what the political and social landscape was at the time. So, I start by doing as much research as I can and then try to put myself in the shoes of all the characters and imagine what they're going through without judgement.

It's the same thing an actor does when they're approaching a role—only in a way, it's my job to play all the roles, and the audience, all at once. It's my job to imagine not only how to most clearly represent the reality of a time and place, but to do it in a way that serves the story. Ultimately, I'm not here to educate the audience; I'm here to take them on an emotional ride and let them make their own decisions. But I can only do that if I build the world honestly and keep all elements of the production in service of the story as much as possible, so the audience feels that safety net and takes the leap.

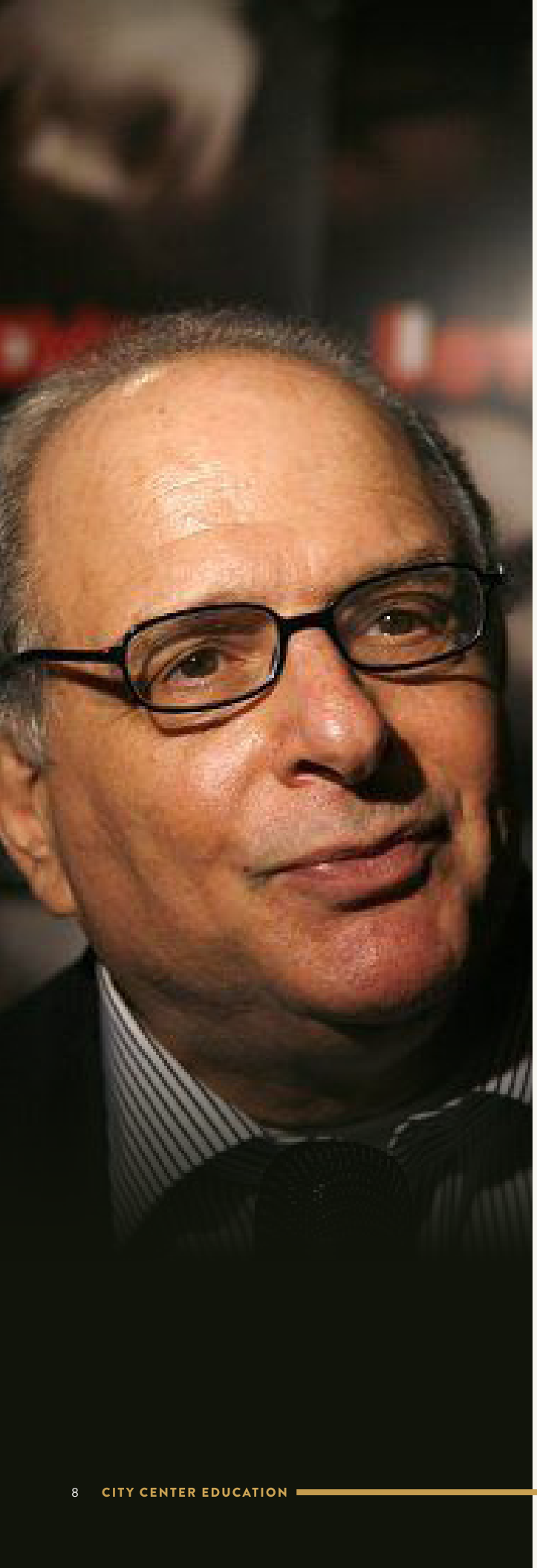
With *Parade*, I really want to remind the audience that the story they're becoming invested in—and the characters that they are witnessing go through incredible difficulties, hardships, and loss (though dramatized)—were real people. They were like us. They lived; they breathed; they have descendants who are still alive and feel the pain of the past; and their actions, in small ways, have shaped our country's story. I really want to try to present the human truth in our history, the stark reminder that real-life events can cause a chain reaction that has led to where we are today, as well as an emotional story that the audience might lose themselves in. We will never be able to know every detail of what happened in this story, the full truth from each character's perspective, and therefore I have to acknowledge this is both a piece of fiction and nonfiction. For me, what matters is the interrogation, not the verdict.

What do you hope audiences come away with after seeing your production of *Parade*? I hope audiences come away reflecting not only upon the tragic events that occurred more than 100 years ago in Georgia, but on how both our present personal and collective actions are so often reactions to the echoes of the collective trauma of America's past. It's indeed an endless parade. I hope people take away the idea that there are deeply complex social issues at play under the sensational headlines and verdicts, and that real lives have been lost and continue to be lost because of them. In a way, this story is the reverberation of an unfinished Civil War. I want to show that we are still very much grappling with an incredibly complicated past that is capable of manifesting itself in both wonderful and horrific ways. Without really knowing and trying to understand our history, we are doomed to repeat it again and again.

If there is one thing you could share with our student audience before seeing the show, what would you want them to know? I want them to know that the story they're about to see is based on incredibly real events, but that we can never fully know what's going on in someone else's life. I think we have to approach any situation, with any individual besides ourselves, with a great deal of empathy and a great deal of care, and completely open eyes, ears, and minds. We can try to understand someone else by imagining what it's like to see the world through their perspective. You can never completely know everything about someone, so you have to lead with grace when approaching another human being, and try to use empathy as an outreach. It's difficult enough to understand ourselves, much less someone else.

As the director of this production, how will you help your audiences to find the light in such a dark moment in the history of this country? Well, we see horrific things presented here: the murder of an innocent child occurs in this play. But surrounding all that sadness, grief, and horror, we do see people trying to do good; we see people creating empathy both within and outside of themselves; we see people helping each other; and ultimately in this play, we see love. That's the hope in this piece: that love can exist, and empathy can exist, even in the darkest of times. Those moments of love against all odds—that's how we climb out of despair. In *Parade*, love is manifested in different ways: the love of justice, the love of country, the love of our fellow citizens. I firmly believe that love is the inverse of fear. And luckily for us, in *Parade*, we get an opportunity to grapple and grow with both.

Photo by Benjamin Miller



Interview with *Parade* Librettist, Alfred Uhry

Playwright, screenwriter, lyricist and librettist Alfred Uhry's work has graced stages and screens across the country. We spoke to Mr. Uhry about the joys and challenges of being a writer, the development process, and his personal connection to *Parade*.

When and how did you know that you wanted to become a writer?

As soon as I could read, I wanted to write about it because it was so much more exciting than life itself. I just wanted to be in that imaginary world. In grammar school, I used to write plays. I don't remember them ever being put on, but I had this wonderful teacher and I remember her encouraging me to do it. They were my versions of fairy tales or old stories like *Hans Brinker or the Silver Skates*, *The Adventures of Tom Sawyer* or *Adventures of Huckleberry Finn*. I was a big reader, so I just wanted to translate Dickens' *A Christmas Carol* and write these childish plays about it, and she encouraged me to do it. It was always the path for me.

What part of your job gives you the most joy? What part of your job is the most challenging?

The most challenging part is getting it on the page. When you're alone with yourself and the material, sometimes it's hard to get up the nerve to keep going or you look at what you've written and think "I don't like this" and put it down. I believe that Hemingway said that when you're writing it's very good to stop at a place where you feel excited about it, as opposed to when you're stuck because then you can't wait to get back to it the next day. What's hard about it is you have only yourself to blame. When it's not working and your mind is stuck, it's not somebody else's fault, it's yours, and that's hard.

And the most fun part of theater is rehearsal: when it's going well, and you've got a committed director and actors working on it. It's sort of like getting an athletic team ready to go out on a field. Everyone is committed to the same thing. That's why I like doing musicals because there are more people to collaborate with. I'm not a musician. I can sort of carry a tune, but I have no sense of time. All that is not available to me inside my head. But with a collaborator like Jason Robert Brown who listens to how I feel about something—particularly this material, which was so close to me—and uses his talent to break that out, it's a very happy experience.

Does your writing process differ when working on a libretto vs. a play?

If you're doing a libretto for a musical, or the book, you have to realize that the composer/lyricist is going to take your best stuff and use it and it won't be by you, it'll be by him or her. It's not like writing a play, it's more collaborative. Because in a play, it's you and then a director and then the cast. But from the get-go with a musical, it's you and the composer and lyricist, which in this case was Jason. Once I knew that the Leo Frank story was going to be a musical, I understood that was going to happen and I was happy to be a part of this process.

Hal Prince was the one who said it should be a musical. I had written a play called *The Last Night of Ballyhoo*, which is about Jews who aren't so happy being Jews in the South. Hal and I were friends and he said "How could all that happen in Atlanta? Why is it so endemic to a place like that?" And I said "Well, I guess it's because of the Leo Frank case." And he said, "I know a little bit about it but tell me what it was." So I told him the basic tenets of the story. He put his glasses on the top of his head and said, "That's a musical." That really happened. I think I had always known that the story had dramatic possibilities. I'd always felt that as soon as I knew what the story was. I was frightened about it, but I knew it was the right thing to do because it was going places where musical theater doesn't usually go.

How did historical research factor into *Parade*'s original development process?

It was a story that had been with me my whole life. My grandmother, who lived with us when I was growing up, had been a social friend of Leo and Lucille Frank. I knew enough about the story

that whenever the name Leo Frank would come up in conversation, not just with my family but with family friends, generations older than me, certain people would get up and walk out of the room and say, "I don't want to talk about that." When I got old enough, I guess that's around 11 or 12, I was able to get on the bus and go to the library and look it up in the files and read about it. There was a book that came out about the case, which I read as a teenager, and it kind of just became a part of what I knew about. Time went by, but it was always something in the back of my mind that I cared about.

The more I worked with Jason and Hal, the more I realized that this case was like a ripple in a pond, it got bigger and bigger. Nobody won anything except for the people who exploited it. Sadly, nowadays we still have that. We have people stirring up people who feel aggrieved and will act on it. That's more the case right now than when we wrote the show in the first place.

Why do you think it's important to revive *Parade* in this moment?

Just because of that, it speaks to the moment. It says you can stir up a lot of trouble by exploiting a tragic situation. It was undeniably tragic that a young girl was murdered. She was working for 10 cents an hour in a factory, not going to school because she had to support her family.

The other part of it that I really didn't understand when I was a boy in Atlanta was that these were people who believed in their cause, lost the war, and believed they lived in an occupied country for most of their lives.

When we worked on it, Jason had maybe flown over the South to go to Miami, but he had certainly never lived there and been a part of it. We talked for months, and I told him how it felt to be Southern and what I'd grown up with people feeling, and the amazing thing about Jason was that he really listened. The other amazing thing is how talented he is and how he's able to translate that into this music. It was months before he wrote anything for me to hear. He finally called me and said, "I've got something." I remember it was snowing and I went over to his apartment. He played me that first number and I was in tears. I'm not a person who cries easily. He got it. It's not always the case that people I collaborate with get it. It's sort of like a romance, either it works or it doesn't. This partnership worked and it still does. Also, the fact that Michael Arden is Southern means a lot to me. Most people don't completely understand how Southerners felt; they just tend to look at anybody from the South, even now, as right-wing loons.

If there is one thing you could share with our student audience before seeing the production, what would you want them to know?

I want them to know that this really happened and that there is something to learn and hopefully gain from it. To never see it happen this way again. It's a story in which you care about the people involved, who were swept up by this thing. The way it's told, you don't exactly know whether Leo Frank did it or not, but you pretty much know that he didn't. But it's never really said, so it leaves a lot of things unexplained. You don't exactly know who murdered the little girl. All that is floating around in the story, which is powerful. And the music makes it even more powerful.

It boils down to good, strong entertainment—which doesn't mean that it all has to be sunshine. We're telling a very human story. And there have been musicals that came before and after it, like *West Side Story*, *Carousel*, or *Hamilton*, that are similar in the sense that powerful material doesn't necessarily have to end happily.

ACTIVITY

ACTIVITY 1

Most of us will experience something during our lifetimes that will alter how we look at the world around us. Those events could be very personal, like moving to a new city or losing a loved one; or they could happen on a much larger scale, like the release of a new Beyoncé album or a global pandemic.

Artists have used history as an influence for the creation of their work since the beginning of time. American musical theater has often looked to historical events to inspire some of its most well-known shows (which you can read about in the next article).

Can you think of a historical event that you'd like to see brought to life on stage? What makes a real event worthy of dramatization?

Use the prompts below to guide you through the basic building blocks of adapting a true story into a musical. Let's get started!

In the following activity, you will

STEP 1 Choose the event

STEP 2 Do your research

STEP 3 Identify the key elements

STEP 1 Choose the event

Decide on a historical or current event that will be the focus of your story. If you're in need of inspiration, do some research online and use the space below to list a few ideas based on what you find. Once you have several options, cross out the ideas that can be saved for another day, until you have your chosen subject.

STEP 2 Do your research

Time to put on your dramaturg hat. Find and list three (3) sources that discuss your chosen event. Sources can be newspaper articles, interviews, videos—anything that helps you get a clear image of what happened and how people are/were talking about it.

As you research, keep in mind that **at least one of your sources** must present a different perspective than the others, maybe in the form of a conflicting viewpoint, or a different political perspective. How are people telling the story differently, and what effect does that have on how you want to tell your theatrical version?

Tip: Check out chroniclingamerica.loc.gov *from the Library of Congress to access some historic American newspapers from 1777 to 1963.*

ACTIVITY

ACTIVITY

STEP 3 Identify the key elements

Who are the central characters? What is the setting of the story? Use the questions below to flesh out some of the important details that will shape your new musical.

The Setting: *Where will this story take place?*

The Characters: *Who is telling the story? Who are the supporting characters? Is there a villain?*

The Plot: *What happens in the story? For this activity, you can simply outline the Beginning (Exposition), Middle (Conflict/Climax) and End (Resolution).*

Exposition:

Conflict/Climax:

Resolution:

The Takeaway: *Is there a lesson that you want to teach? What do you want your audience to take with them after they see your musical?*

ACTIVITY 2

Now that you have gathered the elements of your musical adaptation, it's time to bring it to life. Choose one of the following activities below to make your new show a reality.

Write an elevator pitch for your musical.

Ever heard of an **elevator pitch**? An elevator pitch is a quick (think 30 seconds!) way of introducing yourself, getting across an important point or two, and making a connection with someone. Write an elevator pitch for your amazing new musical adaptation.
***Bonus Points**: Present your pitch to one of your classmates! Imagine that they are a producer (a person in charge of all aspects of a theatrical production) considering giving you money to support the musical's development.*

ACTIVITY

ACTIVITY

Dramatize a moment from the event.

How would you **theatricalize** (to present something in a dramatic manner) this moment? Which characters are involved? This can be written just like a story, including as many details as you can imagine. Think big!

Design a costume or a set piece.

Lean into the visual elements of the story: What would one of the character's costumes look like? How can you design a set that will put your audience in the world of the story? Use the space below to sketch your costume or set piece.

Write a scene or a monologue.

Use what you've learned from your research to write a scene between two or more characters in your show. Or maybe you'd prefer to write a **monologue** (a speech for just one character). Keep in mind the time period and geographical location of your character(s); this may influence how they speak and interact with each other.

Write lyrics to a song for one of your characters.

In musicals, characters often sing when emotions bubble over because simply speaking is no longer enough. Write a **verse** (sets up the theme/shares story details) and a **chorus** (the central message; this will usually repeat more than once) for a song that one of your characters would sing during an important or emotional moment in your story.

CONTINUING THE CONVERSATION

After you experience the show, reflect on the following questions. These questions were curated by New York City Center and reprinted with permission from "Parade: A Reflection and Discussion Guide". (New York: Anti-Defamation League, [2025]), www.adl.org. All rights reserved.

- The title of this musical, *Parade*, can sometimes feel in conflict with the heavy subject matter that is explored. Why do you think this musical may have been named *Parade*?
- What are some characters who spread misinformation? What are some examples of characters who spread disinformation? What about gossip versus rumors? What is the impact of these examples on the plot and ending of the play?
- What are some examples of spreading disinformation and misinformation in your own life or in your communities?
- In what ways have you experienced or engaged misinformation and disinformation? What thoughts do you have about how to challenge and reduce it?
- *Parade* shows characters demonstrating biased attitudes and acts of bias in seemingly small ways; for example, Lucille Frank drops a hairpin and leaves it for Minnie, the Black housekeeper to pick up. What do you think is the purpose of including examples of bias, like this, in the play?
- How did you feel while watching the play? Were there any parts that were particularly evocative and if so, why? Did you have different feelings as you watched?

Community Resource List

Curated by Aviona Rodriguez Brown

We recognize that the themes and experiences of the characters in *Parade* are relevant to the challenges and hardships existing throughout time in society. The list below is curated to contain both local and national resources for individual and community wellness.

KEY

- **Local WA Organization**
- **National Organization**
- **Youth Focused**
- **LGBTQIA+ Focused**
- **Culturally Focused**
- **Community Partner Organization**

King County information hotline for any or all of the below listings, CALL 2-1-1

BULLYING

AACAP
Committee for Children
No Bullying
Stop Bullying
Stop Hate In Schools
TeenLink

HOUSING INSECURITIES

Cascade Housing Foundation
Chief Seattle Club
Compassion Housing Alliance
Cocoon Housing
Communities of Belonging
Jubilee Women's Center
Lavender Rights Project
POCAAN
Northwest Justice
MLKHousing

IMMIGRATION SUPPORT SERVICES

Asian Counseling and Referral Service
El Centro De La Raza
International Families Justice Coalition (IFJC)
Jewish Family Services
Kids in Need of Defense–KIND
King Country Bar
Know Your Rights
Literacy Source
Office of Immigrant and Refugee Affairs
Washington Immigrant Defence Network
Washington Immigrant Solidarity Network
Welcoming Center

LEGAL SUPPORT SERVICES

King County Bar
Lavender Rights Project
QLAW Foundation of Washington
TeamChild

MENTAL HEALTH ASSISTANCE

Asian Counseling and Referral Service
Crisis Connections — County Based Hotline
Fairfax Behavioral Health
National Alliance of Mental Health Illness (NAMI)
TeenLink
Lambert House
Wa Therapy Fund

PHYSICAL & PERSONAL SAFTEY

Children's Hospital
Coalition ending Gender-Based Violence
Domestic Shelters
Futures Without Violence
Global Network of Women's Shelters
Northwest Family Life
Sexual Assault Hotline Call 1-800-656-HOPE (4673)

SELF-DEFENSE CLASSES

Velocity Taekwondo Center
Lotus Club Jiu Jitsu Seattle

SCHOOL AND SYSTEMS NAVIGATION FOR PARENTS

Asian Counseling and Referral Service

SOCIAL NAVIGATION

Help Me See Myself
Lambert House
Youth Eastside Services (Y.E.S.)

SUICIDAL THOUGHTS AND ACTIONS

Crisis Text Line — Text 741-741
TeenLink
National Suicide Prevention Hotline — Call 9-8-8
Now Matters Now
Suicide Lifeline — Call 1-800-273-8255

SUBSTANCE ABUSE SUPPORT

23rd & Cherry Fellowship
Fairfax Behavioral Health
Narcotics Anonymous
POCAAN
TeenLink
Washington Recovery Helpline — Call 1-866-789-1511 or Dial 7-1-1

TRANSPORTATION SUPPORT

Crisis Connections — Ride United
King County Metro Services

Local Seattle History

Seattle's Black and Jewish communities both have a rich history in the city. Take a look at some of the resources from Museum of History and Industry (MOHAI) and other local organizations that explore these histories.

1. A History Cafe recording of Seattle's Sephardic Jews in the 20th Century (courtesy of MOHAI). **WATCH HERE**
2. A history of segregation in Seattle (courtesy of University of Washington's The Seattle Civil Rights & Labor History Project). **VIEW HERE**
3. Access the Black Washington app, the first app and educational platform dedicated to exploring the remarkable statewide stories and rich cultural legacy of Washington State's Black community. **ACCESS HERE**
4. The HistoryLink tour of the Central District, providing highlights of Black history in Seattle. **VIEW HERE**

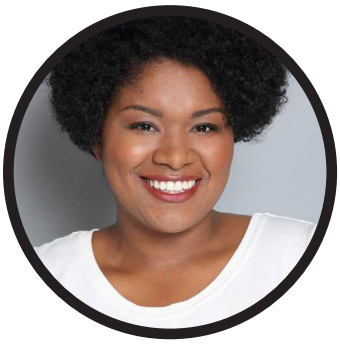
ABOUT THE CONTRIBUTORS

Jessica Ellison (they/them) is the Senior Manager of Education & Engagement Programs at The 5th Avenue Theatre, as well as a freelance dramaturg and writer. Jess received their Bachelor of Arts in Anthropology from the College of William and Mary and their Master of Arts in Theatre Studies from the University of Houston. Their artistic practice seeks to uplift stories written by and for black queer communities, while also bringing anthropological theory into conversation with theatre studies. Their research focuses on black queer theater, and they had the pleasure of teaching Theater History and African American Theater at University of Houston-Downtown. Jess serves as the Vice President of Institutions for Literary Managers and Dramaturgs of the Americas and as a Board Member for Washington Thespians. You can learn more about Jess' work at **jeedramaturgy.com**.

Christa Fleming is a graphic designer whose experience spans over 25 years. She has worked with a number of Seattle area organizations, including: The 5th Avenue Theatre, ACT Theatre, Town Hall Seattle, Pratt Fine Arts Center, The Arboretum Foundation, Associated Recreation Council, Pasado's Safe Haven, Cornish, Book-It Repertory Theatre, Northwest Girlchoir, Navos, many independent schools, and more. She also crochets. A lot. You can check out her design work at **christafleming.com**.

Beth Pollack (she/her) is a Seattle-based performer, dramaturg, and teaching artist. She is the Dramaturg and Curriculum Specialist at The 5th Avenue Theatre. As a dramaturg, Beth has additionally worked with Seattle Shakespeare Company, Noveltease Theatre, and Dacha Theatre, where she is the Associate Producer of Literary Management. As an educator, Beth has worked with Seattle's Young Shakespeare Workshop, Seattle Children's Theatre, Seattle Shakespeare Company, Jet City Improv, Book-It Repertory, ACT Theatre, and Seattle Rep's Public Works Program. As an actor, you may have seen or heard her work with Seattle Children's Theatre, Village Theatre, Seattle Shakespeare Company, Book-It, Strawberry Theatre Workshop, or Dacha Theatre. Beth graduated magna cum laude from NYU's Gallatin School of Individualized Study with a degree in Theatre Studies and the Historicization of Dramatic Literature, and would be happy to explain what that means. More at **beth-pollack.com**.

ABOUT THE CONTRIBUTORS



Aviona "Creatrix" Rodriguez Brown is a multidisciplinary artist, educator, and consultant dedicated to transforming the systems she has personally navigated. As Associate Director of Engagement at The 5th Avenue Theatre, she advocates for equity in the arts while leading workshops through ARB Consulting Arts that center storytelling, mindfulness, and community empowerment. With a background in theater, education, and organizing, she builds inclusive, intergenerational spaces for self-awareness and healing. Her one-woman show, *REVEAL*, has toured nationally, and she serves as Vice President of Pierians, Inc. – Seattle/Tacoma Chapter, Policy Committee Chair of Evergreen Land Trust, and a board member of Movimiento Afrolatino Seattle, using art to drive policy and social change. Collaborate with her: **https://linktr.ee/avionacreatrix_official**

Kimberly Rosenberg is a violinist and violist from the Seattle area with a passion for theatre and chamber music. She received her Bachelor of Music with Honours from The Royal Academy of Music, London, UK in 2011 and was a member of Southbank Sinfonia's 10th anniversary year. mWhilst in London, she performed as part of an on-stage string quartet, alongside actor Alex Jennings, in the West End production of, "Hymn" by Alan Bennett and was invited to be the sole violist in London Sinfonietta Academy's debut year. Kimberly currently lives in Seattle as Interim Music Services Senior Manager at the 5th Avenue Theatre. She also performs regularly as a freelance musician and can often be found playing with The 5th Avenue Theatre, Village Theatre, Paramount Theatre, and Fever's Candlelight Concerts.