

DOMMAR®

PARADE

A NEW MUSICAL

Book by Alfred Uhry
Music and Lyrics by Jason Robert Brown
Co-conceived by Harold Prince

Study Guide

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Cast and Creative Team

Alfred Uhry, Book

Alfred Uhry has won the Triple Crown: Pulitzer Prize, Academy Award and Tony Award. His books include: A musical version of Eudora Welty's *The Robber Bridegroom* (Tony Award nomination), *Parade* (Tony Award), *Lovemusik*, a musical about Kurt Weill and Lotte Lenya directed on Broadway by Harold Prince. Plays include: *Driving Miss Daisy* (Pulitzer Prize), *The Last Night of the Ballyhoo* (1997 Tony Award for Best Play), *Without Walls* starring Laurence Fishburne, opened Mark Taper Forum, Los Angeles, 2006. Screenplays include: *Driving Miss Daisy*, *Mystic Pizza* and *Rich in Love*.

Jason Robert Brown, Music and Lyrics

As composer and lyricist, recent work includes: *The Last Five Years* (Time Magazine's 10 Best of 2001, Drama Desk awards for Best Music and Best Lyrics), *Parade* (Tony Award for Best Score, Drama Desk, NY Critics' Circle awards for Best Musical), *Songs for a New World* (over 200 international productions). Recordings: *Songs of Jason Robert Brown* (in collaboration with Lauren Kennedy), *Wearing Someone Else's Clothes*.

Harold Prince, Co-conceiver

Directing credits include: *Cabaret*, the original *Sweeney Todd*, *A Little Night Music*, *The Phantom of the Opera*, *She Loves Me*, *Company*, *Follies*, *Candide*, *Pacific Overtures*, *Evita*, *Parade* and *Lovemusik*. His opera productions have been seen at Lyric Opera, Chicago, the Metropolitan Opera, San Francisco Opera, Houston Grand Opera, Dallas Opera, Vienna Staatsoper and the Theater Colon, Buenos Aires. He is the recipient of a National Medal of Arts and 21 Tony Awards.

Cast (in order of speaking)

Stuart Matthew Price	Young Soldier , a newly enlisted Confederate Soldier. Off to fight in the American Civil War he leaves behind his sweetheart, Lila.
	Frankie Epps , a cocky 16-year-old with a crush on Mary. He vows to find her killer and avenge her death.
	Guard , working at the Fulton Tower, a prison.
Steven Page	Old Soldier , the Young Soldier from before, now fifty-one years older. He lost a leg in the war.
	Judge Roan , an elderly and rather unwell Southern gentleman, he presides at Leo's trial.
Lara Pulver	Guard , working at the Fulton Tower.
	Lucille Frank , Leo's wife. Mid-20s, daughter of a wealthy Jewish family from Atlanta. She is the quintessential Southern wife, deferential and well-mannered. She campaigns vigorously to free her husband.

Bertie Carvel

Leo Frank, Lucille's husband. A few years older than his wife, he is reserved and a bit stiff. A New York-born Jewish man raised in Brooklyn, he now works as superintendent of the National Pencil Factory in Atlanta. Leo feels alone and isolated in the South.

Gary Milner

Governor Slaton, Governor of Georgia, a popular man at the start of the show, he later struggles to reconcile his political ambitions with his own conscience in reviewing Leo's case.

Britt Craig, reporter for the Atlanta Georgian, a small town hack whose career is revived by exploiting Leo's case.

Mr Peavy, a guard working at the State Prison Farm, Milledgeville.

Jayne Wisener

Lila, the Young Soldier's sweetheart.

Mary Phagan, 13-years-old. Originally from Marietta, she moved to Atlanta to find work in the National Pencil Factory. Her murder provokes public outcry and is the start of the story.



Norman Bowman

Officer Starnes, Chief of Police at the Atlanta Police Department, he is one of Leo's arresting officers.

Tom Watson, Editor-in-Chief of the Jeffersonian, a right-wing newspaper. His preaching stirs public hatred of the Yankees, Jews and Leo in particular.

Malinda Parris

Minnie McKnight, a maid working in Leo and Lucille's household for the past three years. Her testimony at Leo's trial is perhaps the greatest betrayal of trust.

Angela, a maid working in Governor Slaton's household.

Stephen Webb

Officer Ivey, from the Atlanta Police Department, Starnes' colleague and Leo's other arresting officer.

Luther Rosser, Leo's lawyer and main counsel in his defence.

Guard, working at the Fulton Tower.

Shaun Escoffery

Newt Lee, night watchman at the National Pencil Factory. A dignified black man in his 50s, at first he is the chief suspect in Mary's murder.

Jim Conley, janitor at the factory. An ex-con, having served several jail sentences, he is the prosecution's star witness. His testimony at Leo's trial proves crucial.

Riley, a servant working in Governor Slaton's household.

Helen Anker

Mrs Phagan, Mary's mother. A poor woman from the country who came to Atlanta, following the death of her husband, in search of a better life for her and her daughter.

Sally Slaton, Governor Slaton's wife. She loyally supports him through the difficult decisions he has to make.

Mark Bonnar

Hugh Dorsey, District Attorney and prosecutor at Leo's trial. An ambitious man, he desperately needs to win this case in order to increase his low conviction rate and thereby win public approval.

Joanna Kirkland

Iola Stover, Mary's best friend working at the factory.

Zoe Rainey

Monteen, one of the factory girls.

Celia Mei Rubin

Essie, another factory girl.

Creative Team

Rob Ashford, Director and Choreographer

Recent work includes, for the Donmar: *Guys and Dolls* (Piccadilly, Olivier Award nomination); other theatre, on Broadway: *Curtains* (Tony Award nomination for Best Choreography), *The Wedding Singer* (Tony Award nomination for Best Choreography), *Thoroughly Modern Millie* (2002 Tony Award for Best Choreography); in the West End: *Evita* (Olivier Award nomination), *Thoroughly Modern Millie* (Olivier Award nomination); *A Funny Thing Happened on the Way to the Forum* and *Once in a Lifetime* (NT).

Christopher Oram, Designer

Recent work includes, for the Donmar: *Don Juan in Soho*, *Frost/Nixon* (West End and Broadway), *Guys and Dolls* (Piccadilly), *Grand Hotel – The Musical*, *Henry IV*, *World Music* and *Caligula* (2003 Evening Standard Award for Best Design); other theatre: *Evita* (Adelphi), *Macbeth*, *The Jew of Malta* and *The Embalmer* (Almeida), *Oleanna* (Gielgud), *Loyal Women* and *Fucking Games* (Royal Court), *Stuff Happens*, *Marriage Play/Finding the Sun*, *Summerfolk* and *Power* (NT, 2004 Olivier Award for Best Costume Design).

Neil Austin, Lighting Designer

Theatre includes, for the Donmar: *John Gabriel Borkman*, *Don Juan in Soho*, *The Cryptogram*, *Frost/Nixon* (West End and Broadway, 2007 Outer Circle Critics' Award nomination for Outstanding Lighting Design on Broadway), *The Wild Duck*, *The Cosmonaut's Last Message to the Woman He Once Loved in The Former Soviet Union*, *Henry IV*, *World Music*, *After Miss Julie* and *Caligula*; for the RSC: *Much Ado About Nothing*, *Romeo and Juliet*, *Julius Caesar*, *King John* and *The Two Gentlemen of Verona*; for the NT: *Philistines*, *Man of Mode*, *Therese Raquin* (2007 Olivier Award nomination for Best Lighting Design), *The Seafarer*, *Henry IV Parts I and II*, *A Prayer for Owen Meany*, *Further than the Furthest Thing*, *The Night Season* and *The Walls*.

Thomas Murray, Musical Director

Theatre includes, for the Donmar: *Pacific Overtures* (2003 Olivier Award); other theatre: *The Last Five Years* (New York world premiere and London), *The Glorious Ones* (Ahrens/Flaherty world premiere), *Loving Repeating* (Stephen Flaherty world premiere). He is the recipient of four Joseph Jefferson Awards (Chicago) and Barrymore Award (Philadelphia) for music direction.

Terry Jardine, Sound Designer

Theatre includes, for the Donmar: *Grand Hotel*, *Guys and Dolls* (Piccadilly, Olivier Award nomination), co-designed *Guys and Dolls* with Chris Full (UK tour). He was appointed Group Managing Director of Autograph in 2000. Autograph's productions include: *Les Misérables*, *Cats*, *The Lion King*, *Mamma Mia!*, *We Will Rock You*, *Avenue Q*, *Mary Poppins*, *Spamalot*, *The Sound of Music*, *Wicked* and *Dirty Dancing*.

Nick Lidster, Sound Designer

Theatre includes, for the Donmar: *Pacific Overtures* (2004 Olivier Award nomination) and *Divas at the Donmar*. He joined Autograph Sound Recording in 1991. Other theatre includes: *Follies*, *Merrily We Roll Along*, *Tommy*, *Blood Brothers* (Library and Forum Theatres, Manchester) and *Hey, Mr Producer!* (Lyceum, Cameron Mackintosh's 30th Anniversary Royal Gala).

An introduction to PARADE

The original production

The American musical PARADE is based on the true story of Leo M Frank, a New York-born Jewish man living in Georgia who, in 1913, was accused of murdering Mary Phagan, a young girl who worked in the factory he managed. Rare among musicals for its serious subject matter, the show offers an uncompromising account of a disturbing episode from America's recent past, recalling the press frenzy and public hatred surrounding Leo's trial and his wife Lucille's campaign for justice.

The show was first produced on Broadway nine years ago. It opened at the Vivian Beaumont Theater at the Lincoln Center on 17 December 1998 and closed after a short run on 28 February 1999, winning two Tony Awards for Book and Score and the Drama Desk and New York Critics' Circle awards for Best Musical. David Patrick Stearns of *USA Today* called it 'the number one theatrical high of the year', commenting, 'it boldly fulfils every promise implied by *West Side Story*, *Company* and other ambitious musicals.' Clive Barnes in the *New York Post* wrote 'Parade is a defining moment in Broadway musical theater.'¹

The show was subsequently performed at the Southside Theatre as part of the Edinburgh Fringe Festival in 2005.

A close reading of the text

PARADE at the Donmar Warehouse marks the first professional production in the UK. It has been extensively revised for its London premiere with the addition of new dialogue and songs and the following is a scene-by-scene analysis of the text exploring some of its prevailing ideas and themes.

(Please note the text was correct at the time of writing but may have changed further during rehearsals.)

ACT ONE

Scene One

The show opens with a musical prologue dated 1862, establishing a narrative frame to the main action which takes place fifty-one years later. The scene is set one year after the outbreak of the American Civil War (1861-1865), the fight between the Yankees in the North and the Confederates in the South over the latter's attempt to breakaway from the union and resist the abolition of slavery.

A newly enlisted Confederate soldier sings the first song of the show, ***The Old Red Hills of Home***, a reference to the hills of Marietta, a small town in Georgia twenty miles from Atlanta, which surround him. It is also a farewell to his sweetheart, Lila.

The rehearsal draft for the Donmar's production omits most of the original stage directions which include a reference to 'a large, full oak tree', describing it as 'significant',² the Young Soldier having carved his and Lila's names into the trunk. References to trees recur throughout the text. Later, in Act Two, Scene Seven, in a

song called *All the Wasted Time*, Leo and Lucille sing of their lasting love, likening it to an old tree, 'Leaves too high to touch / Roots too strong to fall.'

In *The Old Red Hills of Home* nature – 'The tall pines and the red clay' – is strongly linked to the virtues of the Southland: 'Of a way of life that's pure / Of the truth that must endure / ...In the land where honor lives and breathes.'

Moving forward to 1913 the song marks the passage of time. It is 26 April and the townspeople of Atlanta, the heart of industrial Georgia, gather for the annual parade to mark Confederate Memorial Day. The soldier, now much older, laments the changing way of life: 'Not much survives of the old hills of Georgia / ...All the treasures we held dear.' His body bears the scars of war, having lost a leg in the fighting. The proud citizens sing for 'the men of Marietta... the brothers of Cobb County... the fathers of Atlanta,' a rallying cry for the patriarchs who 'gave everything for Georgia' but were ultimately defeated.

Scene Two

The action moves to an interior, the bedroom of Leo and Lucille's house.

In the original stage directions Lucille is described as 'the quintessential Southern wife, deferential and well-mannered' while Leo is 'reserved, a bit stiff.'³ Justifying his long working hours he explains, 'I work hard because I am trying to build up enough of a nest egg so we can... well, you know what I mean.' In contrast, Lucille is excitable and flirtatious, teasing him: 'Procreate. It's not a dirty word, Leo. It's all over the Bible. So we can procreate... Are you blushing? I swear, I think you are!'



He rejects Lucille's suggestion that they commemorate Memorial Day, labelling it 'asinine' and dismissing his wife's history and culture: 'Why would anyone want to celebrate losing a war?' She expresses the main opposition within the show, the North-South divide, by responding, 'I guess that's what I get for marryin' a Yankee.' The second comes soon after when Leo refers to Lucille as a 'meshuggeneh':

Lucille Why do you use words like that?

Leo Because they're Jewish words and I'm Jewish.

Lucille Well, I am too, but it doesn't mean I have to speak a foreign language!

Leo For the life of me, I can't understand how God created you people Jewish and Southern at the same time!

This opposition between Southerners and Jews and the theme of anti-Semitism recurs throughout the show, ultimately having tragic consequences.

Scene Three

The action returns to the streets of Atlanta as Leo makes his way to work through the crowds celebrating Memorial Day. As the townspeople taking part in the parade sing ***The Dream of Atlanta***, an anthem extolling their city's virtues – pride, freedom – a tense Leo describes his life in Atlanta, likening it to a bad dream, in the song ***How Can I Call This Home?***: 'It's like a foreign land / I didn't understand / That being Southern's not just being in the South.'

In contrast to the qualities outlined above, Leo lists cussing and drawling as being among Southern characteristics, condemning its inhabitants: 'These men belong in zoos / It's like they never joined / Civilization.' While the townspeople proclaim Georgia 'The land o' cotton', Leo describes it as 'The land that time forgot!' After four years living there his situation shows no signs of improving: 'I'm trapped inside this life / And trapped beside a wife / Who would prefer that I'd say / "Howdy!", not "Shalom!" ' Leo remains isolated, unable to talk even to his wife and feeling ultimately homeless.



As Leo goes, a young boy and girl in their teens enter: Frankie (the actor in the Donmar production doubling as the Young Soldier) and the younger, ill-fated Mary (doubling as Lila). They engage one another in what the original stage directions call 'healthy flirting, teenage style' ⁴ accompanied by the song ***The Picture Show*** which illustrates early twentieth-century youth culture - the cinema is referred to as 'the pictures' with films shown in instalments like a TV drama today.

Rejecting Frankie's advances Mary suggests he invite her friend instead - 'Why not ask Lola Stover? / Her mama lets her do whatever she wants' - and we realise that these pubescent youngsters are on the cusp of adulthood.

Scene Four

The focus returns to Leo and Lucille's relationship in a duet highlighting the differences in their characters, ***Leo at Work / What Am I Waiting For?*** This is underscored by the continuing celebrations of the townspeople in the streets.

In a parallel scene Leo is in his office at the National Pencil Factory, of which he is the manager, busy doing the accounts. We observe how meticulous he is in keeping the books: 'Twenty-eight minus nine / And then thirty-one girls on the line... / Times six, one eighty-six... / Divide... Seven sixty...' Meanwhile Lucille sits at home describing her husband and the first time they met: 'Suit and a tie... / Terribly quiet... / Straight from New York, Lucille! / Isn't he smart, Lucille?' We note how New York and the North are equated with all things stylish.

Lucille subscribes to the old-fashioned notion of marrying well, describing the attributes which indicate position within society: 'House and a maid / Two sets of china... / New winter coat / Real ermine collar.' In contrast to her description of Leo - 'Brilliant and filled with humility? / Loyal and stable as any tree?' - Lucille regards herself as 'plain' and 'prim' revealing her doubts about the future - 'Don't I wish I could be sure like him?' - and a growing dissatisfaction - 'Why do I wait for more? / What am I waiting for?' - indicating the hidden depths of her character.

The scene ends with Mary coming to Leo's office to collect her wages. We note the pay and conditions of juvenile employees in the early twentieth century: 'Thirty-one girls on the line... / Four cents a girl for the week... / At ten cents an hour'. A startled Leo looks nervous, struggling to find her surname on file: 'Ah. Not Fagin as in Dickens. Phagan as in phalanx.' Mary looks blank as Leo, revealing his college education, 'chuckles at his little joke.' ⁵ Taking her wages she lingers a moment, 'Mr Frank?' she asks. 'What is it?' he replies. The lights stay on them for a moment before going to blackout.

In the original text Mary continues to wish Leo 'Happy Memorial Day' but this line has been cut from the new version, adding to the intrigue of what happens next.

Scene Five

The action jumps forward again, this time by only a matter of hours. It's significant that Mary's fate isn't actually depicted on stage as, apart from being rather lurid, this would require the show to make a judgement on who was ultimately responsible.

In the darkness of early morning 'the shrill sound of an insistently loud doorbell' punctuates the action, immediately setting alarm bells ringing. Chief of Police Starnes and Officer Ivey from the Atlanta Police Department are at the door of Leo and Lucille's house which is answered by a newly created character, Minnie, the maid referred to in the previous scene.

The two quietly insistent policemen tell Leo to get dressed. He anxiously pulls on his shirt and trousers. Seeing Starnes and Ivey watching him silently 'his hands tremble with the shirt buttons.' ⁶ Leo's first concern is that something has happened to the factory: 'Has there been a fire? Tell me, just tell me! It is a fire, isn't it?' When they reveal a 'tragedy has occurred', Leo panics: 'What? Is somebody dead? Is somebody dead?' The two policemen ominously exchange glances.

Scene Six

The action moves between the local police station where the factory's night watchman Newt Lee, 'a dignified black man of 50 or so,' ⁷ is being interrogated – '*I am trying to remember...*' (**Interrogation**) - and the basement of the factory where Starnes and Ivey show Leo Mary's dead body, reduced to a 'pile of rags.'

Leo is overcome with emotion, trembling and retching in the corner. Again his priority is the factory, apparently more concerned about the effect on business than the cost of human life: 'Will this be in the newspapers? ...How does it look for the company to have a child killed in our basement?' This arouses Starnes' curiosity. 'Was she killed in the basement, Mr Frank?'

Leo asks who they think is responsible, 'You don't think it was my night watchman?', while Newt continues to make his statement:

So I ran to the phone
And I called Mr Frank,
But the phone kep' ringin',
So I called y'all to help me –
Mr Frank, he didn't answer...

The failure to answer the telephone suddenly becomes a questionable action, bringing with it the implication of guilt. Leo realises that the suspicion has turned on him: 'Oh my God! You think – you think – that's absurd! It's preposterous. I was at home all night!' He starts taking off his clothes, tearing at them. 'Look! Look! No marks on me! Where are the scratches? Where are the bruises? Look! Nothing!'

As Starnes and Ivey take Leo into custody Mary's mother approaches a policeman standing guard outside to tell him her daughter is missing. He quickly escorts her away.

Scene Seven

The action moves to the Atlanta Municipal Building where Hugh Dorsey, the District Attorney – 'a man on the way up' ⁸ - reads a statement to the assembled press informing them that the police are 'holding two men for further questioning' regarding Mary's murder: Newt, referred to as a 'Negro', and Leo, described as 'Caucasian, formerly of Brooklyn, New York.'

We get our first insight into the religious beliefs of the Southern people, which feature prominently later in the text, with Dorsey's closing remark: 'I am on my way to church now, to pray for her soul.'

Amongst the press is Britt Craig, reporter for the Atlanta Georgian. In the original text he and his song *Big News* were introduced before Dorsey's statement but in the new version the song is relocated to several scenes later allowing the narrative to move faster, with Leo being named a suspect immediately after the discovery of Mary's body. This scene is much shorter than in the original which provides more background to Craig's character, a small town hack waiting for the unlikely big scoop.



Scene Eight

Leo is being held in a prison cell at Fulton Tower. He anxiously awaits news from his lawyer, exacerbating his precarious situation by being uncooperative with the guards. Leo takes one look at the food brought to him and comments fussily: 'You expect me to eat this? ...For your information, I am under a physician's care. I have an extremely delicate stomach. I am required to eat regular meals at regular times and I do not eat grease.' When a visiting Lucille observes this and suggests he shouldn't 'act so ugly' Leo responds with, 'Ridiculous.' A word he repeats several times throughout the text to summarise the absurdity of his situation.

He gives little thought to how events are affecting Lucille. When she enquires about his welfare he snaps, 'How do you think?' He rejects her pragmatic attempts to make him feel more comfortable, such as bringing a change of clothes, refusing to accept the full implication of his situation by insisting, 'I'll be out of here by tonight.' Leo continues to distance himself from Lucille, asking her, 'Do you have any idea of what spending the night here would be like?' He breaks down and, rather than allowing himself to be comforted by his wife, calls the guard, telling him to let Lucille out. 'Go on,' he says. 'I'll be home by supper time.'

Scene Nine

The action returns to Marietta, the location of the first scene, where Mary's funeral is coming to an end.

The stage is once again filled with people, the celebrating townspeople of earlier replaced by devastated mourners, including Frankie and several factory girls who gather round the small white coffin. Craig hovers in the background covering the event for his newspaper: 'Recent heavy rains made the North Georgia red clay soil glow with the burnished brilliance of a spring camp fire, as Mary Phagan, two months shy of fourteen, was laid to her final rest.' (On the first day of rehearsals for the Donmar production director Rob Ashford described the red clay of Mary's grave as 'a wound in the soil'.)



While the mourners sing in heavily religious tones of 'A fountain filled with blood / Drawn from Immanuel's veins' (***There Is a Fountain***) Mary's peers, led by Frankie, give a more personal account of their friend in the song ***It Don't Make Sense***. Her smile is likened to 'a glass of lemonade' and we're told 'she wore pretty dresses' and 'liked cotton candy.' In this way the romanticising of Mary as a true Southern belle - the mourners' 'Dear dying lamb' - begins. Mary's mother cherishes the memory of her lost innocent: 'She loved when I tied ribbons in her hair.'

Frankie's repeated 'God forgive me what I think' could suggest a guilty conscience, his words beginning to chime with those of the other mourners as he speculates on the fate of Mary's murderer, subscribing to the notion of damnation in the process: 'I won't rest until I know / He's burning in the ragin' fires of hell forevermore!'

Scene Ten

Returning to Atlanta the action shifts to the mansion of John Slaton, Governor of Georgia (the actor in the Donmar production doubling as Craig), who is in conference with Dorsey. We note the tension between the two when the latter addresses the governor as Jack and receives a 'sharp look' ⁹ in return, correcting his error with 'I mean Governor Slaton.'

Discussing the Mary Phagan case in the light of growing unrest among the people, Slaton stresses the need for quick results: 'Good people of Georgia been raisin' hell about children bein' forced to work in factories... Two hundred caps an hour, ten hours a day, six days a week.' We see how precarious is the position of those in public office who are accountable to the electorate and therefore have to protect themselves.

'We gotta get to the bottom of this one fast,' warns Slaton. When Dorsey informs him that two suspects are being held in custody Slaton's instructions are clear: 'Convict one of 'em.' Someone needs to be found guilty of Mary's murder and pay the price in order to satisfy the people's need for justice - and to save Slaton and

Dorsey's careers in the process. A line added to the new version highlights their linked fate: 'This mess will be the ruin of us both,' says Slaton.

They are interrupted by the arrival of his wife Sally (doubling in the Donmar production as Mrs Phagan) and we sense a more personal tension between the two men when Dorsey comments, 'I swear, Miss Sally, you could pass for eighteen years old.' He tells her to reassure her husband: 'I'll get him what he wants.'

Scene Eleven

Following orders Dorsey begins the task of finding the culprit, starting by questioning Newt at the Fulton County Jail. The original stage directions describe Dorsey as 'gentle, fair-minded' but suggest 'the following interrogation is ominous nonetheless.'¹⁰

While Ivey looks on Dorsey assumes the role of 'good cop', attempting to befriend Newt by offering him his coffee. He suggests that Mary's death was an accident - flirting that went too far, that the young girl herself was to blame: 'It was really her fault. She looked right at you and she smiled. You were standin' so close and she smelled so sweet. You are a man, Newt, after all... You had to touch her, didn't you. You had to smell that skin. I know. I understand. You could tell how much she wanted it. You can tell me, Newt!'

In the face of this onslaught, and in an effort to maintain his dignity, Newt begins to intone the Lord's Prayer, repeating it over and over again. Seeing that his efforts are futile a frustrated Dorsey gives up, his comment revealing much about black people's position in Southern society at the time: 'Ah, let him go. Hangin' another nigra ain't enough this time. We gotta do better.' Meaning they have to find a new scapegoat.

Elsewhere Tom Watson (doubling in the Donmar production as Starnes), Editor-in-Chief of the Jeffersonian, a right-wing newspaper, sings a **Lullaby** to Mary which recalls the march to war at the beginning of the show and echoes the hell and damnation of the mourners' song in Scene Nine: 'Sleep, sleep, little angel, / Fear not the sound of drums / ...Justice is nigh! / Soon Armageddon comes.'

Dorsey's focus now shifts to the only other suspect - Leo. In the song **Somethin' Ain't Right** he is convinced he has found the culprit, or at the very least his scapegoat. Leo's college education - 'That big fancy talk!' - and nervous disposition condemn him:

'It's in his hands:
See how he rubs 'em together
Like he's tryin' to get 'em clean?
It's in his eyes:
Wonder why he stares at the floor
And won't look you straight in the face?
Somethin' ain't right.'

Ivey remains unconvinced, arguing the need for an eyewitness. 'So get the hell outta here and go find one!' replies Dorsey.

Scene Twelve

The scene opens at the offices of the Atlanta Georgian where Craig, sat at his typewriter, celebrates the revival of his career - heralding Leo as his 'savior' - in the song ***Real Big News***:

Take this superstitious city, add one little Jew from Brooklyn
Plus a college education and a mousy little wife,
And big news! Real big news!
That poor sucker saved my life!

The theme of corrupt journalism recurs throughout the text – the real life trial was characterised by media frenzy - as Craig knowingly and deliberately incites the public against Leo: 'Give 'im fangs, give 'im horns, / Give 'im scaly, hairy palms! / ...Check them bug-out, creepy eyes! / Sure, that fella's here to rape the whole damned south!'

The action then shifts to the Fulton Tower where Leo sits alone in his cell. 'A lot of the wind seems to have gone out of his sails,' read the original stage directions. 'He seems much more vulnerable without the three-piece suit.'¹¹

The following scene between Leo and his lawyer Luther Z Rosser (the actor in the Donmar production doubling as Ivey) has been substantially rewritten in the new version, reconceiving their relationship entirely. In the original Rosser is a late replacement for Leo's usual lawyer and is poorly received by the factory manager, who eventually fires him. The new version tones down Leo's attitude, making him more conciliatory towards Rosser. 'I'm sorry I snapped at you,' says Leo. 'I just want this ridiculous nightmare to be over.'

This softening of his character helps to endear him more to the audience and, Rosser hopes, ultimately to the jury. 'You need to come down off your high horse,' he warns, 'and you need to do it right now.'

The case against Leo is growing with various 'witnesses' coming forward to give statements to the press, all characterising him as a sex fiend. From his bookkeeper who, on the day of Mary's murder, alleges he saw Leo come out of his office 'sweatin' like a pig with shirt tails all hangin' out,' to a teenage girl who claims Leo approached her in a park and asked her for a drink.

The allegations get worse, one woman even suggesting he's a paedophile. 'Know a Mrs Nina Formby?' asks Rosser. 'Runs a cat house on Decatur Street. Says you're a regular customer... Says you come by at least twice a week and you like 'em young and straight off the farm... She also says you asked her once if she could introduce you to some young boys.' Leo refutes the claims: 'How could she say that? I don't know this woman.'

Rosser then informs Leo he has been indicted for Mary's murder and warns him that Dorsey, prosecuting, will 'run a regular showboat' at the trial. Protesting his innocence, Leo is comforted by a reassuring Rosser: 'Dorsey's got nothin' but circumstantial evidence no matter how big a show he puts on... You're going to walk out of there a free man.'

The focus returns to Craig's investigations as he asks 'anyone with any information on the suspect, Leo Frank' to contact him care of his newspaper. More witnesses come forward, circling an increasingly excited Craig. Starting with further allegations of paedophilia – 'He likes 'em young and small' – their stories become evermore fantastical: 'Right there, / Where you just / Sat / I saw him eat a / Cat!' All the while Craig continues to write, setting aside any concern about the truth of



what they say: 'You might never be sure if your motives are pure, but your profits are clear!'

The action shifts once again, this time to Dorsey's office. He is questioning the factory's janitor Jim Conley (doubling in this production as Newt), asking him if he ever noticed 'anything unusual' about Leo. When the janitor fails to provide the necessary answers Dorsey refers to the time Jim spent on a chain gang, intimidating his witness in order to build a case against Leo: 'Says here you were out with the road gang and you just up and disappeared... You know what that makes you, don't you?... An escaped convict. Now, what should we do about that?' Recognising his predicament, Jim agrees to corroborate Dorsey's version of events.

As news of Leo's indictment is made public, including Dorsey's promise of 'surprise witnesses and a quick finish', the press gather round in a frenzy - 'whirling and spinning' ¹² - desperate to speak to an as yet silent Lucille: 'What's the word from Mrs Frank? Mrs Frank! Mrs Frank!'



Scene Thirteen

Outside the Fulton Tower reporters pursue Lucille who is 'revealed in the center of the craziness,'¹³ the hamper she was carrying knocked to the ground, its contents spilled before her. Craig ushers the others away and remains behind in an attempt to befriend Lucille, commenting upon the food she has lovingly prepared for Leo - the model of a good wife: 'I can only imagine how difficult it must be for you, Miz Frank. All these stories about your husband comin' out ev'ry day.'

Lucille responds by singing movingly of Leo's virtues, his decency and honour, in the song ***You Don't Know This Man***: 'A man writes his mother every Sunday, / Pays his bills before they're due, / Works so hard to feed his family.' Contrasting him with Craig she accuses the reporter of creating 'horrible stories... contemptible conceits,' of 'spitting words that you know aren't true.'

She refuses to speak to him further:
'You don't know... / And you never will.

/ Not from me, not from anyone who knows him - / Not a morsel, not a crumb, not a clue.' But her refusal to talk to the press jeopardises Leo's case, as there is no one to put the counter argument.

'You're sayin' he's decent, you're sayin' he's honest,' comments Craig, 'but Ma'am you're not sayin' he's innocent.'

Scene Fourteen

Once more the focus returns to the relationship at the heart of the show, Leo and Lucille's. In the visitors' room at Fulton Jail the factory manager is keen to ensure he still fulfils all his obligations, asking his wife, 'Did you pay the bill to Jacob's Drugs Store this month?' And similarly, 'Did the life insurance bill come? It should've by now... Pay it the second it comes. I'm sure they're just looking for a chance to drop us.'

With the trial fast approaching Lucille's nerve begins to falter and she tells Leo she is thinking of visiting her aunt in nearby Savannah for a couple of weeks: 'The trial. I - I don't think I can stand it... I don't want everybody staring at me when they say all those awful things about you in the courtroom.'

Again thinking only of the effect upon himself Leo comments, 'They'll be staring at me, not you' and is adamant she attend. 'How will it look if you run out of town?' For the first time we wonder whether Lucille is beginning to question her husband's innocence? As she leaves Leo calls after her, 'You have to be there!'

Scene Fifteen

The trial scene. The longest scene of the show (fifteen pages in total) with many witnesses called to the stand.

Outside the Fulton County Courthouse the crowds gather, the steps 'full of people, jabbering and straining to look into the Courthouse windows.'¹⁴ The media frenzy attracted the masses, photos of the actual trial showing the many people who stood outside the courthouse shouting abuse at Leo and threatening the jury to convict him.

Among the crowd is Watson, emerging from their midst to sing ***Hammer of Justice*** (specially written for the Donmar production) which returns to the religious overtones of the mourners' song in Scene Nine with its references to 'smilin' devils' and 'angel's honor'. He asks who will defend the people of Georgia and preserve its old ways of life – 'Who'll keep the past from gettin' sold?' – and we note his influence within the political arena as he searches for a 'savior': 'Where's the man to take a stand, / And raise his hand?'

Inside Leo is brought into the courtroom which is 'packed to the gills with onlookers,'¹⁵ including Mrs Phagan, Ivey and Craig. 'One gets the feeling that every single person in the state of Georgia is at this courthouse.'¹⁶ Lucille arrives a little late and quickly takes her seat. Outside Watson's song continues, raising such issues as immigration and adopting an increasingly virulent and anti-Semitic tone: 'Who's gonna stop the Jew from killin'?' Opening the proceedings we see that Judge Roan (the actor in the Donmar production doubling as the Old Soldier) is 'an unwell and elderly Southern gentleman'¹⁷ and have serious doubts about the impartiality of Leo's trial.



Dorsey begins his statement in the song ***Twenty Miles from Marietta***, painting the picture of a poor rural scene with its farmhouses 'kinda battered and forlorn' and elaborating upon the image of Mary as a true Southern belle: 'She would dance in fields of cotton, / She had a tree where she could play.' Her move to the city with her mother in search of work was a fateful one, argues Dorsey, as he returns to the topical theme of child labour and exploitation, linking it to the virtues of the South: 'People of Atlanta fought for freedom to their graves, / And now their city is a fact'ry and their children are its slaves.' At this point he turns accusingly to Leo and we see the crowd's response as those inside and out jeer, forcing Roan to call for order. Dorsey's statement is having its desired effect.

Next to the stand is Frankie whose testimony (***Frankie's Testimony***) recalls his meeting with Mary on the morning of Memorial Day. His account of events is a fanciful one, fantasising about his relationship with the dead girl: 'She wanted to go to the picture show real bad and I promised I'd take her after the parade.' There then follows the first of several flashbacks featuring Mary in which she expresses her anxiety about Leo, suggesting his hidden lustful thoughts:

'He calls my name,
I turn my head,
He got no words to say.
His eyes get big,
My face gets red,
And I want to run away.'



Overcome with emotion Frankie shouts at Leo, 'I wish I had come over there and broke your damn face!' There is yet more reaction within the courtroom and outside Watson increases the tension by continuing to incite the crowd: 'Who's gonna save the people of Georgia? / Who's gonna swing the hammer of justice?' In the original text Leo implores a seemingly oblivious Rosser to do something, the lawyer reassuring him, 'I got us a strategy.'¹⁸ In the new version, however, Leo remains silent and impassive.

The testimonies continue with Mary's friends, ***The Factory Girls*** Lola, Essie and Monteen, adding to the portrayal of Leo as a predatory male lying in wait for young female workers: 'I'll feel his breath / Back of my neck / ...It seems like he's always there.'

There then follows a complete flight of fancy with the song ***Come Up to My Office*** as Leo begins to dance around the three friends, acting 'exactly the suave and slithery philanderer the girls are describing.'¹⁹ It provides much contrast and relief to the overall mood of the scene and is a great opportunity for the actor playing Leo. He attempts to bribe the girls with various offers – food, drink, gifts: 'Why don'tcha come up to my office, / Where it's nice and cool when the blinds are dropped?' Trying to seduce them with the glamour of the North, he whispers in their ears, 'I know this new dance that they're doin' in Manhattan. / I'll get you dancin' like you never done before!'



As Leo continues dancing the girls, in fear, 'stare straight forward, avoiding his glance'²⁰ and the song builds in pitch and intensity: 'Why don'tcha come up and come on and come up to my... / Why don'tcha come up and come on and come up? / Come on and come up? / Come on and come up?' He collapses into a chair exhausted and the girls run away. Back in the reality of the courtroom Leo protests his innocence: 'Somebody told them to say all that! They were coached. They were coached!'

In another departure from the original text Newt Lee's testimony is replaced by Minnie's, (***Minola McKnight's Testimony***) who makes further allegations against Leo. This is possibly the greatest betrayal of all as Minnie, having worked as a maid in Leo and Lucille's house for the past three years, is no anonymous stranger. Both object, Lucille calling out, 'That's not true, Minnie!' and Leo condemning her as she leaves the stand: 'Shame on you, Minnie!' Still Watson works the crowd outside, adding yet another slur to Leo's name: 'The sodomite is laughin' in your face.'

Next to the stand is Mrs Phagan. 'Gently handling her'²¹ Dorsey asks Mary's mother to describe the outfit her daughter was wearing on the day she disappeared. Again we are offered the image of an innocent, heightened by the fact it is her mother giving the account: 'It was her Easter Sunday outfit – the little

lavender cotton pongee dress I made her and a straw hat with a parasol to match, and white stockings and her party shoes.’ In a real piece of showmanship Dorsey reveals the clothes, and the courtroom erupts at so visible a reminder of Mary’s violent death. In the song that follows, ***My Child Will Forgive Me***, Mrs Phagan acknowledges that in reality Mary was no longer a little girl - ‘My child will forgive me / For closin’ my eyes / To the dangers of growing too fast’ – and claims to forgive Leo.

As the trial nears its dramatic conclusion Dorsey presents his star witness, Jim Conley. In the original text the crowd reacts strongly to a black man being called and it is a mark of their intense dislike of both a Yankee and Jew that they are prepared to accept his testimony. In his song ***That’s What He Said***, Jim claims Leo made him an unwilling accomplice in his seduction of the factory girls, instructing him to ‘watch the door’ of his office once or twice a month while he entertained them inside.

Jim continues that on the day in question he was standing guard as usual when ‘next thing, Mr Frank is yellin’.’ On entering the office he saw Mary’s body ‘kinda crumpled in the corner’ and Leo - ‘his eyes... wild and his face... red’ - telling him it was an accident, a game that went too far. He gave Jim a bribe in return for hiding the body, all the while protesting his innocence:

‘He said, “No!”

“No!”

“There ain’t no reason I should hang –

You got money in your pocket and there’s plenty more o’ that –

I got wealthy friends an’ fam’ly, and a wife who’s dumb and fat –

I got rich folks out in Brooklyn if I need somewheres to go

And these stupid rednecks never gonna

Know!” ‘

At this the crowd both in and outside the courtroom erupt calling for the death penalty: ‘Hang the Jew! / ...Make ‘im pay!’ Similar lines from the original text – ‘Make him / Pay! / Bastard! / ...Take ‘im / Down! / Kill ‘im!’²² - have been cut, making the people seem a little less barbaric.

When asked if he wishes to make a statement a frightened Leo takes to the stand. ‘For the first time, we see... all his pretensions and affectations stripped away,’ read the original stage directions.²³ In his song ***It’s Hard to Speak My Heart***, Leo reveals himself as a shy, rather repressed man who likes order: ‘I’m not a man who bares his soul. / ...I stay where I am in control. / I hide behind my work.’ He acknowledges the public perception of him - ‘I know I must seem hard, / I know I must seem cold’ – and finally coming down off his high horse, Leo speaks his heart:

‘You see me as I am – You can’t believe I’d lie –

You can’t believe I’d do these deeds –

A little man who’s scared and blind,

Too lost to find the words he needs...

I stand before you now...

Incredibly afraid.

I pray you understand.’

In the silence that follows Leo and Lucille simply look at one another. 'She knows he is innocent.'²⁴

Summing up, Dorsey completes Mary's transformation to an 'angel' underscored by the crowd outside who sing a reprise of the show's opening song, *The Old Red Hills of Home*, thereby signalling the end of Act One (**Closing Statement and Verdict**). The jury then deliver their verdict - guilty.

As 'the noon bell starts to chime in sync with the repeated word'²⁵ the crowds outside the courthouse go wild and begin a celebratory cakewalk. In their midst Leo and Lucille, terrified, embrace one another as Roan declares, 'On the twenty eighth day of May, in the year of our Lord nineteen hundred and fourteen, Leo Max Frank shall be hanged by the neck until he is dead.'

Act Two

Scene One

The Donmar production opens the second half with a new scene set in Slaton's mansion. Though the action has moved forward by a year feelings surrounding Leo's case are still running high. Growing outside interest, particularly from the North, troubles the governor. 'Seems like the whole world wants to stick their nose in our business,' he comments over breakfast to his wife, anticipating the sentiments of the following song ***A Rumblin' and a Rollin'***.

Clearing away the dishes afterwards two black servants, Riley (doubling in the Donmar production as Newt and Jim) and Angela (doubling as Minnie), discuss the current mood: 'You hear a rumblin' and a rollin'? / It's comin' down from the North.' But this is a very different type of march to the parade at the beginning of the show - 'Here comes the Yankee Brigade!'

Reflecting on racial stereotypes and discrimination, Riley offers his perspective on events:

'The local hotels wouldn't be so packed
If a little black girl had gotten attacked...
They comin', they comin' now, yessirree!
'Cause a white man gonna get hung, you see,
There's a black man swingin' in ev'ry tree.'

The action shifts to Leo's cell where he's busy reading law books, preparing an appeal, when Lucille arrives. She has had to force her way through crowded streets, explaining 'It's Memorial Day again', giving us a clear indication of the passage of time. 'Just think!' she declares. 'A whole year!'

She reveals she has been talking to Craig, adding rather naively that he 'turns out to have a very sympathetic ear.' When Leo reminds her that they'd agreed not to talk to the press, Lucille responds, 'You decided it, Leo. I didn't.' We realise they are still failing to work together as a team and the addition of a new line highlights the severity of their situation. 'All the appeals you and the lawyers filed have been denied,' says Lucille, adding bluntly, 'They're gonna hang you in six weeks unless we do everything that's in our powers to do.'

Her offers of help having been rejected, Lucille reflects on the selfishness of Leo's position, excluding her completely, in the song ***Do It Alone***: 'Do it all by yourself. / You're the only one who matters after all. / ...No one knows the pain you're going through - / No one else is suffering but you.' She considers the position of women in society:

'I could be a quiet little girl
And cook your little meal,
And swallow all I feel,
And bow to your command;
Or I could start to scream
Across the whole damned South
And never shut my mouth
Until they understand.'

We see her growing, previously hidden, potential as she tells Leo, 'I can be more...'



Scene Two

The ballroom in Slaton's mansion, a tea dance in full swing (***Pretty Music***). 'Party hacks, campaign contributors, etc., mingle and dance with their wives.' ²⁶ A line of women begins to form, all hoping to dance with the governor who, with his wife Sally, is very much the centre of attention.

Among the guests is Watson, 'severe and intense,' ²⁷ who corners Dorsey, praising him on his handling of Leo's case: 'Hugh Dorsey was not fooled by the slippery Jew's oily demeanour. He took one look at Leo Frank's bulging satyr eyes and protruding sensual lips and nailed him for the pervert sodomite he is.' We note Dorsey's discomfort at the inflamed rhetoric and Watson's attempts to position him against Slaton, offering him his newspaper's support: 'You are the saviour of the Southland. The Jeffersonian and I are gonna make you Governor of Georgia.'

Slaton taunts Dorsey about the encounter and expresses his concern about the unrest following Leo's trial: 'Lotta mail comin' in about the Frank case. People aren't so happy.' He lists aldermen, mayors, the governors of Maine, Illinois and Oregon and even Thomas Edison and Henry Ford. Dorsey dismisses them as either 'Jews lettin' off steam' or 'Yankees. Jewish money in back of 'em.'

Returning to the dance, Slaton is joined by Lucille who he does not immediately recognise. When she reveals her identity the governor offers her his sympathy - 'I surely do wish it lay within my power to relieve some of your anguish' - and Lucille reminds him

that, as governor, it does. He tries to distract her with a one-step but when Lucille persists he turns his attention to the other guests.

'You have to reopen the case!' she insists, appealing to his reason and experience as a lawyer. 'Don't you have at least one small question about the way my husband's trial was conducted?' When Slaton replies he was satisfied by the jury's verdict Lucille challenges him in front of his guests: 'Then you are either a fool or a coward.'

Scene Three

Another new scene, and song, specially written for the Donmar production. Roan is fishing on his estate where Dorsey joins him and we note the informality of their relationship raising further concerns about the impartiality of Leo's trial.

'Jack Slaton's been callin'. Got a bug up his ass about Leo Frank,' says Roan. 'If he opens all this up again...' The implication being that it could be bad for both of them, particularly a younger Dorsey with his political ambitions.

In his song **The Glory** Roan reveals he's had time to reflect on the case in retirement, 'World movin' slow, so you know what you think.' He returns to the theme of a changing way of life – 'The old ways we all know. / The old rules, the old days, / The glory.' – and we realise that Roan and the Old Soldier (played by the same actor) belong to the same generation and share similar values.

He argues that the people of the South are looking for someone to guide them through 'the turnin' of the tide,' to 'defend them, protect them, / Restore their respect and pride!' He likens the challenge ahead to the one facing the soldier leaving for war: 'The old fight, the old score, / A new chance to fight for / The glory! The glory!'

Scene Four

In the darkness of night a telephone rings at the Fulton Tower. It is Lucille with a coded message for Leo. 'You know who (Slaton) is going to re-examine you know what (his case),' relays a guard. Leo looks as if he's 'been struck by a thunderbolt.'²⁸ Overjoyed, he asks the puzzled man if he realises the significance of the news?

'It means cancel all your parties. / Forget your big parade,' he sings in the opening lines of **This Is Not Over Yet**, still regarding himself as essentially in conflict with the people of Georgia and their way of life: 'Hail the resurrection of / The South's least fav'rite son!' He recognises Lucille's crucial role in Slaton granting him a reprieve and we see how the crisis has brought them closer together:

'It means I've got the greatest partner

Any man can get!

It means I'll never ever ever

Underestimate that woman.

'Cause this is not over yet!'

Leo also appears to have gained a greater understanding of himself, acknowledging that his attitude hasn't always helped his case: 'Somehow I haven't, with my scheming, / Screwed things up beyond redeeming.'

The scene ends with Leo instructing Lucille what to do next – 'Talk to those factory girls' – and, united at last, they work together warning all those against them, 'You shouldn't underestimate / Lucille and Leo Frank!'



Scene Five

At the National Pencil Factory Slaton, in the presence of Lucille, begins his re-examination of the witnesses (*Investigations*), starting with the factory girls lola, Monteen and Essie. As they sing a reprise of their testimony – ‘He’d call my name, / I’d turn my head’ – the governor interrupts, clarifying their exact meaning: ‘Let me get this straight. You’re sayin’ Mr Frank made you feel uncomfortable.’

After a series of flashbacks, in which we see what actually happened, and further questioning from the governor the witnesses’ accounts collapse under proper cross-examination. Eventually the girls reveal the truth:

Monteen And Mr Dorsey said it didn’t matter anyway, long as we...

Slaton As long as you what?

lola All told the same thing.

The action quickly shifts back to the Fulton Tower where Leo praises Lucille but warns her time is of the essence - ‘The Gov’nor will not be in office / Forever...’ - reminding us of Slaton’s own precarious position.

Next to be cross-examined is Newt who repeats his earlier assertion, ‘Like I said on that stand, Mr Frank looked at those ladies funny.’ But then he adds: ‘But Mr Dorsey wouldn’t let me finish. I was gonna say Mr Frank looked at everybody funny. He’s a funny lookin’ man.’

Again we shift back to the Fulton Tower as the pace increases towards the end of the show and Leo’s recognition of his wife’s abilities is complete: ‘God, I was such a stupid fool / To think I’d do it all without you.’

From off stage can be heard approaching voices, a call-and-response male chorus singing ***Blues: Feel The Rain Fall***, a song exemplifying the blues’ Southern roots. Conley and a chain gang appear walking along a hot Georgia roadside. Having refused to take Lucille with him Slaton attempts to interrogate Dorsey’s star witness, questioning his account in the light of the Coroner’s Report. But the cool Conley has little left to gain from helping him - ‘I’m already doin’ a year as an accessory’ – and asks, ‘You ever been on the chain gang, Guv’nor?’ Appearing to acknowledge that he too will have to serve time for the miscarriage of justice against Leo, Slaton simply replies, ‘Not yet.’



Scene Six

Back home with his wife, having reviewed all the evidence against Leo, a resigned Slaton realises he can no longer reconcile his political ambitions with his own conscience: 'All those fine plans. Senator and Mrs Slaton. Maybe President and Mrs Slaton. Looks like I'm fixin' to lose us all that.'

Standing before the people of Georgia the Governor addresses the crowd, announcing his decision to commute Leo's sentence from the death penalty to imprisonment for life. Appealing to the 'patriotic Georgians' for calm, Slaton explains: 'Should I have failed to commute Frank I would have been guilty, as I see it, of murder.'

Meanwhile, once again inciting the crowd, Watson asks the people ***Where Will You Stand When the Flood Comes?*** Among them is Dorsey who is cornered first by Craig – 'Care to comment, Mr Dorsey?' – then by Watson, as the crowd demand: 'Where will you stand? / Where will you stand?' He takes the easy option, declaring his allegiance to the far right and getting his reward: 'God bless the next Governor of Georgia!' cries Watson.

The original stage directions describe 'the ensuing chaos' as both Dorsey and Watson 'lead the furious crowd.'²⁹ There is near anarchy as the mob rises up. As Watson praises 'Mary, Mary, the angel child,' we anticipate violence as the crowd vow: 'Someone's gonna pay! / Georgia, Home of the Strong and Sure, / Fight like Hell for the Land of the Pure!'

Scene Seven

In complete contrast to the previous scene the action moves to the relative calm of the State Prison Farm at Milledgeville where Leo has been relocated. Dressed in farm work clothes 'he looks comfortable in his own skin for the first time.'³⁰

Lucille is visiting and together they flirt like a courting couple, 'suddenly shy with one another.'³¹ She has brought a hamper of food and Leo wonders how his wife has been able to arrange such a special visit. Revealing her cunning she tells him she got the warden's daughter a job in Atlanta and then bribes the guard with a bottle of whiskey.

Finally alone with Leo, Lucille lays out a blanket and spreads the food across it, declaring the feast, 'A little picnic out in the country... Isn't this the softest patch of grass you ever saw?' Leo joins her in the fantasy. The original stage directions read, 'The jail has disappeared. They are in the country on a perfect August afternoon,'³² and we are reminded of the opening scene of the show with its large, full oak tree and the hills of Marietta beyond.

The presence of Leo and Lucille's wedding china and her description as 'radiant – almost like a bride'³³ prefaces the symbolic consummation of their marriage as together they sing ***All the Wasted Time***. They declare their lasting love for one another, Leo finally fully acknowledging his true feelings for Lucille - 'How could I not be in love with you? / What kind of fool could have taken you / For granted for so long?' – before they fall into each other's arms.

But their hope of Leo being pardoned and returning home is soon to be dashed as the last two scenes of the play lead to tragic consequences.



Historical context

By Sophie Watkiss

Key dates

26 April 1913	Mary Phagan is murdered
28 July 1913	Leo M. Frank's trial begins
25 August 1913	Leo is found guilty
21 June 1915	Governor John M. Slaton commutes Leo's sentence from death by hanging to life imprisonment.

Key people

Leo

'A small, wiry man, wearing eyeglasses of high lens power. He is nervous and apparently highly-strung. He smokes incessantly and stuffed a pocket with cigars upon leaving for police headquarters... His dress is neat, and he is a fluent talker, polite and suave.'

A description of Leo which appeared in *The Atlanta Constitution*, 30 April 1913

Lucille

'I am a Georgia girl, born and reared in this state and educated in her schools. I am a Jewess: some will throw that in my face, I know, but I do not apologise for that either. I sat besides Gentiles in school, they were my playmates, and I loved them; many of my most intimate girlhood friends are Christians. My brother-in-law is a Christian and his loyalty and fidelity in this terrible ordeal has been as staunch as that of any one of my own religion. Before Leo and I were married, I worked for Christians – for I also was a "working girl".'

Letter from Lucille to the journalist Thoa Loyless of *The Augusta Chronicle*, 28 September 1915

'In Mr Frank I found the embodiment of those ideals to which I had looked forward from early womanhood. Besides exhibiting all that courtesy, virility and chivalry would bespeak, he was equipped in mind and character with those more rugged virtues with which the man who succeeds must be endowed. He was generous too, practical... Our married life has been exceedingly happy, and has never been marred by the slightest cloud. He was regarded and loved by my parents as a son; and was always courteous, gentle and most respectful in his relations with them.'

Letter from Lucille to Mr Nutting, 1 November 1915

Mary

'The little factory girl who held to her innocence... a daughter of the people, of the common clay, of the blouse and the overall, of those who eat bread in the sweat of the face, and who, in so many instances are the chattel slaves of a sordid Commercialism that has no milk of human kindness in its heart of stone!'

Tom Watson's editorial in *The Jeffersonian*, 9 April 1914

Dorsey

'The police desperately needed a conviction; the public demanded that Mary Phagan's assailant be found. The Solicitor-General of Atlanta's circuit, Hugh M. Dorsey, who directed and coordinated the state's case, also needed a conviction. He had recently prosecuted two important accused murderers and had failed each time to convict them. The Savannah Morning News would later observe, "Another defeat, and in a case where the feeling was so intense, would have been, in all likelihood, the ending of Mr Dorsey as solicitor." On the other hand, if he successfully prosecuted Mary Phagan's killer, future political success would doubtless be assured. Therefore he was concerned with putting together a case which would hold up in court.'

***The Leo Frank Case*, Leonard Dinnerstein, p.19**

Rosser

'The most persuasive and the most domineering lawyer in Atlanta in the art of examining witnesses.'

The Atlanta Constitution, 27 July 1913

Background information

The South and the American Civil War

The American Civil War (1861–1865) was a major war between the United States (the 'Union') and eleven Southern slave states – including Georgia - which declared that they had a right to self-government, forming the Confederate States of America. They were led by President Jefferson Davis, whom Watson named his newspaper after. The Union included Free States and Border States and was led by President Abraham Lincoln and the Republican Public.

The desire for self-government in the South was motivated by attitudes towards slavery, the slave-owning South finding itself in opposition to an increasingly anti-slavery North. The war resulted in the restoration and strengthening of the Union, mainly by permanently ending the issue of 'secession' - i.e. the South's separation from the North and the end of slavery in the United States. About four million black slaves were freed in 1865.



Confederate Memorial Day, the day on which PARADE begins, remains the official holiday in parts of the South to honour those who died fighting for the Confederate States of America during the American Civil War.

The South and justice

Southerners believed in taking personal responsibility for the enforcement of the law. It was part of the Southern heritage, which went back to the days of slavery when the master had almost total control over the dispensation of justice to his slaves.

When the Southern plantation owner had a dispute with an equal, he would most likely resort to a duel than seek recourse through the law. The poorer white population emulated this behaviour of the upper classes. The tradition of individual law enforcement continued well into the twentieth century.

The South and women

Defending the honour of women was also part of the Southern heritage. The culture decreed swift punishment to anyone who violated a kinswoman. In the microcosm of closed Southern communities, where fourth and fifth cousins were regarded as blood relations, whole communities felt responsible for their women.

'In the South we generally punish by lynching for one offense – assaulting a white woman.'

John M. Slaton, Editorial, *The New York World*, 4 July 1951

The social and cultural impact of events

'The murder of a thirteen-year old girl in Atlanta, Georgia, on Confederate Memorial Day, 1913, served as a catalyst for one of the most lurid displays of intolerance in the Progressive era. The girl's disfigured body had been found in a condition which provided grist for the sensation-seeking press of the city. The newspapers then exploited the crime for commercial purposes, thereby rousing a taut and horrified populace.'

'When the police apprehended, as one of the prime suspects, the superintendent and part owner of the factory where the girl had been employed and her body discovered, the authorities could barely contain community hysteria. Resentment toward the new industrial society had already become intense in Atlanta, and the arrest of the industrialist provided a focus for the people's rage. Because the superintendent was Jewish, his arraignment complicated the emotional reaction and eventually led to one of the causes celebres of the century.'

'Although the newspapers devoted a great deal of space to the murder they did not sufficiently explain why the police and the populace could so easily accept the indictment against Frank. To understand this more fully, an examination of the social milieu in which the case unfolded is necessary.'

'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... Tom Watson, the former Populist, would eventually emphasize "the indescribable outrage committed upon 'the factory girl' in the factory", thus indicating that at this particular time and in this particular place resentment against a symbol of alien industrialism took precedence over the usual Negro prejudice.'

The Leo Frank Case, Leonard Dinnerstein, pp.32-33

'My feelings, upon the arrest of the old negro night watchman, were to the effect that this one old negro would be poor atonement for the life of this innocent girl. But, when on the next day, the police arrested a Jew, and a Yankee Jew at that, all of the inborn prejudice against Jews rose up in a feeling of satisfaction, that here would be a victim worthy to pay for the crime.'

The pastor of the Baptist church attended by Mary's family

'I have carefully read the newspaper reports of the case from the first news of Mary Phagan's murder down through the trial and to the present time, my attention being first attracted by the coarse and brutal murder of an innocent young girl and later by the frenzied popular demand for Frank's conviction.'

To one, a total stranger to all persons and proceedings and interests in the case, save the common interest in humanity and justice, it seemed as though the mind of the public was so shocked at the crime that it soon was a raging torrent of flame demanding a victim. A mere roustabout, drunken, brutal, criminal negro would not satisfy this all absorbing, soul stirring demand. It would be too plain, too simple, too commonplace, lacking in mystery and sensation. Too much like things that had happened before to be the solution of a “great mystery” and satisfaction to the public. The officers working under such clamor were wholly incapacitated for the deliberate and impartial investigation and weighing the facts at their disposal; but moved on the surface of the torrent of flame to shape all matters for Frank’s conviction.’

Letter from H. T. Williams to Governor John M. Slaton, 28 April 1915

The trial

‘Leo Frank was tried before he ever appeared in court.’

Leonard Dinnerstein

‘The public has not yet become convinced – and may never become convinced – that Leo Frank is innocent of the crime for which he has been indicted.’

A reporter from *The Georgian*, commenting on the opening of the trial

‘The temper of the crowd surrounding the courthouse was so ugly that twenty officers guarded the courtroom, and someone suggested, as a further precaution, that spectators be searched for dangerous weapons before entering the building.’

Reported in *The Atlanta Georgian*, 27 July 1913

*‘When Conley finally reached the witness stand, an obvious transformation had taken place in his appearance. Habitually he wore dirty clothes and presented a rather shabby if not downright filthy appearance. In the courtroom, though, his face was scrubbed, his hair cut and combed, his clothes clean and new. Solicitor Dorsey led Conley through his paces and the negro responded with alacrity. In the courtroom, Conley both added to, and elaborated upon, his earlier affidavits. The *Journal* commented afterwards that the sweeper’s glibness had a rehearsed air.’*

***The Leo Frank Case*, Leonard Dinnerstein, p.40**

‘Every spectator in the crowded courtroom hung on his words.’

Conley’s testimony reported in *The Atlanta Georgian*, 4 August 1913

In their cross-examination of Conley, Leo's lawyers allowed him to discuss previous occasions when he had watched Leo while he entertained women in his office. They subsequently asked for the allegations to be removed from the Court records:

'The presiding Judge, Leonard S. Roan, allowed Conley's remarks to remain as recorded. The Judge observed that while the words "may be extracted from the record... it is an impossibility to withdraw it from the jury's mind." Roan's ruling electrified the spectators who "broke out in a wild uproar like a bloodthirsty mob at a bull fight." The Judge immediately pounded the gavel for order and announced that he would tolerate no further demonstration; but courtroom decorum was restored "with some difficulty." The Constitution reported the scene in a banner headline: "SPONTANEOUS APPLAUSE GREET'S DORSEY'S VICTORY." Reuben Arnold, Frank's attorney, sprang to his feet after the outburst subsided and announced: "If that happens again I shall move for a mistrial." '

The Leo Frank Case, Leonard Dinnerstein, pp.46-47

'Frank was far and away the very best witness the defense has put forward.'

The Georgian Times

'Leo Frank's words carried the ring of truth in every sentence.'

The Atlanta Constitution

'Altogether the defense introduced more than two hundred witnesses, including over one hundred who testified to Frank's good character, and at least a score who insisted that they would never believe Jim Conley under oath or otherwise because of his notorious reputation for lying.

When Solicitor Dorsey cross-examined these witnesses he asked them if they had heard of Frank's lascivious behaviour? ...It mattered not how the witnesses responded. Conley had already said enough to damage Frank's reputation, and the reiteration of the subject refreshed the jurors' memories.

At one point Solicitor Dorsey's questions resulted in the unexpected outburst from the defendant's mother, Mrs Rae Frank. Dorsey asked a witness if he had ever heard of "Frank taking a little girl to Druid Hills Park, setting her on his lap and playing with her?" Before the witness could answer Mrs Frank jumped up and shouted at the prosecutor, "No, nor you either – you dog!" '

The Leo Frank Case, Leonard Dinnerstein, p.51

'Frank is nothing but an old Jew and they ought to take him out and hang him anyhow... he is guilty as a snake.'

Remarks purported to have been made by trolley car conductor George Kendley, subsequently called as a witness for the prosecution

'In his summary argument, one of Solicitor Dorsey's assistants suggested that Frank was a Dr. Jekyll and Mr Hyde, presenting one facet of his personality to friends and relatives and another to the girls working in the pencil factory. Arnold and Rosser accused the prosecutors as well as the city detectives of misrepresentation and duplicity. Arnold suggested that "if Frank hadn't been a Jew there would never have been any prosecution against him" and that the entire case was the "greatest frame-up in the history of the state." '

The Leo Frank Case, Leonard Dinnerstein, p.52

'The Jews rise to heights sublime, but they also sink to the lowest depths of degradation.'

Comments from Solicitor Hugh Dorsey's summary for the prosecution

'One of the most wonderful efforts ever made at the Georgia bar.'

The Georgian Constitution on Hugh Dorsey's concluding statement for the prosecution

'Dramatic incidents in the courtroom punctuated the Solicitor's final talk. On the first day he spoke, Mary Phagan's mother became hysterical and let out several piercing screams... She was overcome with emotion just at the moment that Dorsey pointed his finger at Frank and declared that the child gave her life to defend her honor. Dorsey's impassioned reference to the slain girl... had many in the courtroom in tears. Dorsey's performance obviously pleased the crowd. As he left the courtroom each day the admiring throng greeted him with thunderous ovations...

As Hugh Dorsey entered the courtroom to conclude his argument, the assembled throng welcomed him with a noisy, enthusiastic demonstration. The apprehensive judge demanded that the sheriff quell the demonstration and threatened to clear the courtroom if his order was not obeyed... Roan then held a hurried conference with defense council and suggested that neither they nor their client be present to hear the jury's verdict. Rosser and Arnold agreed. They neither asked for, nor received, Frank's consent for this action.

The solicitor then proceeded to speak. After three hours, he finally ended the most remarkable speech which has ever been delivered in the Fulton County Courthouse with the words, "Guilty, guilty, guilty!" The chimes of a nearby catholic church tolled the hour of noon as Dorsey finished his oration. The punctuation of the bell before each of the concluding words cut like a chill to the hearts of many who shivered involuntarily. Judge Roan then charged the jurors, and they retired to make their decision.

The Jurors – a representative cross-section of Atlanta's residents – needed less than four hours to decide the case. When the men returned to their chairs, the courtroom was empty except for a few officials, newspapermen, and the friends

of the defendant. It took no student of human nature to read the verdict... On the face of each juror was the drawn look of men who had been compelled through duty to do an awful thing – to consign a fellow creature to the gallows. There was no mistaking that look. The strongest of the men shook as if some strange ailment had stricken them.

The foreman pronounced the judgement: Guilty! But as Judge Roan attempted to poll the individual members, their responses were drowned by the din which had erupted from the outside as soon as a reporter had thrust his head out of the window and shouted the verdict. Roan requested that the windows be shut. Again he took his poll; each juror responded “guilty”. Prudence, Roan decided, required the sentencing at some other time. He therefore adjourned the court.’

The Leo Frank Case, Leonard Dinnerstein, pp.54-55

‘The cry of guilty took winged flight from lip to lip. It travelled like the rattle of musketry. Then came a combined shout that rose to the sky. Hats went into the air. Women wept and shouted by their turns. As solicitor Dorsey appeared in the doorway of the courthouse while the crowd yelled its reception of the Frank verdict, there came a mighty roar...The solicitor reached no further than the sidewalk. While mounted men rode like Cossacks through the human swarm, three muscular men slung Mr Dorsey on their shoulders and passed him over the heads of the crowd across the street to his office. With his hat raised and tears coursing down his cheeks, the victor in Georgia’s most noted criminal battle was tumbled over a shrieking throng that wildly proclaimed its admiration. Few will live to see such demonstration.’

The Atlanta Constitution, 26 August 1913

‘Every experienced judge and every experienced lawyer knows that it is almost impossible to secure a verdict which runs counter to the settled convictions of the community.’

Edmund M. Morgan

‘There was, indeed, no need for thinking when everyone thought alike, or, rather, when to think differently meant to be ostracized.’

Virginian novelist Ellen Glasgow on the people of the South

Ignorance, prejudice and the media

'Tom Watson thrived upon the ignorance and prejudices of rural Georgians. His weekly newspaper, The Jeffersonian, and his monthly, Watson's Magazine, circulated throughout the state and provided many Georgians their only contact with the outside world.

Popular among illiterates, who listened to others read what Watson had written, and "crackers", Watson inspired an almost fanatical following, many who accepted without question anything he told them. In 1891, a national periodical had described these Georgia "crackers" as people "borned in the country" who seldom, if ever, visited a neighbouring town. They were frequently suspicious of strangers, and one Southerner had written that they imagined every stranger a "Yankee."

It was primarily these people that Tom Watson stirred with his diatribes against the financial manipulators of the North, whom he believed had been keeping the South in economic bondage. To cater to his followers' need for vicarious excitement, and perhaps to provide himself with a satisfactory answer for why the world was "plunging hellward", Watson broadened his attack to include Catholics, the Pope, and finally Leo Frank, who turned into the greatest sales bonanza in The Jeffersonian's history.'

The Leo Frank Case, Leonard Dinnerstein, p.96

'Watson always stressed simple themes so that his readers would quickly see right from wrong. "We cannot have... one law for the Jew, and another for the Gentile," he commented. On another occasion he concluded, "It is a bad state of affairs when the idea gets abroad that the law is too weak to punish a man who has plenty of money." With magnificent simplicity he summed up the crux of his argument, "Leo Frank is guilty of the foulest crime ever committed on a Georgia girl, and he should not be allowed to escape." '

The Leo Frank Case, Leonard Dinnerstein, pp.90-91

Before Watson began his campaign against Leo, who he termed the 'Jew pervert', *The Jeffersonian* had a circulation of approximately 25,000. By September 1915 it was 87,000.

When the issue of commuting Leo's sentence to life imprisonment was raised, Watson wrote:

'RISE PEOPLE OF GEORGIA... Let the Governor and the Prison Commission hear from the people... Are you going to allow a clamorous minority to make a mockery of Justice, a farce of jury trial, a bye-word of our laws? ...Are you going to provide encouragement and justification for future lynchings by allowing Big Money to annul the well-weighed findings of unimpeachable jurors, whose verdict rests on unimpeachable testimony, and bears the approval of the highest court in the world?'

Extract from Tom Watson's editorial in *The Jeffersonian*, 3 June 1915

Watson's first editorial after the reduction of the sentence to life imprisonment read:

'Our grand old Empire State HAS BEEN RAPED! ...When John M. Slaton tosses on a sleepless bed, in the years to come, he will see a vivid picture of that little Georgia girl, decoyed to the metal room by this satyr-faced New York Jew; he will see her little hands put out, to keep off the lustful beast; he will hear her cry of sudden terror; he will see her face purpling as the cruel cord chokes her to death – and John M. Slaton will walk the floor, a wretched, conscience-smitten man, AND HE WILL SWEAT BLOOD!'

Extract from Tom Watson's editorial in *The Jeffersonian*, 24 June 1915

After the sentence was commuted, the strong feelings and mass hysteria expressed by the public at the trial - based on ignorance and prejudice - re-emerged:

'Two thousand years ago another Governor washed his hands of a case and turned over a Jew to the mob. For two thousand years that Governor's name has been accursed. If today another Jew were lying in his grave because I had failed to do my duty I would all through life find his blood on my hands and would consider myself an assassin through cowardice.'

Governor John M. Slaton on his decision to commute Frank's sentence to life imprisonment

'In response to Watson's advice, protest rallies were held throughout the state... One gathering, held on June 5, 1915, on the grounds of the state capital, attracted thousands. The Augusta Chronicle characterized the group as a "mob". "We say it was 'hideous' and we call it a 'mob' because there was the bloodthirsty spirit of the mob in it..."

Crowds cheered the mentioning of Tom Watson and Hugh Dorsey. Leo Frank's name, on the other hand, evoked cries of "Hang him, hang him, let him hang!" The meeting ended with a hymn, and the group passed a resolution upholding the verdicts of the Georgia courts and demanding that equal justice be meted out to rich and poor alike.'

***The Leo Frank Case*, Leonard Dinnerstein, pp.120-121**

NB. Estimates for the gathering ranged from 2,000 to 8,000 people



PARADE in performance

Practical and written exercises based on an extract from Act Two, Scene Six

The following extract is taken from Act Two, Scene Six. Having reviewed all the evidence in the case against Leo, Governor Slaton finally acknowledges the serious miscarriages of justice surrounding the investigation into Mary's murder and the subsequent trial, as a result of which he now deems the original conviction unsound.

He prepares to make a statement to the people of Georgia, informing them of his decision to commute Leo's sentence from the death penalty to life imprisonment. Among the crowd are the reporter Britt Craig, covering the story for his newspaper the Atlanta Georgian, a surprised Hugh Dorsey, the winning prosecutor at the trial, and Tom Watson, Editor-in-Chief of the Jeffersonian who was virulent in his condemnation of Leo. The latter moves among the angry people, encouraging them to oppose Slaton's decision by rising up and taking direct action.



Practical Exercises

- Working as a group read through the extract and explore the staging of this scene. You may find it useful to refer to Section 5, 'Inside the rehearsal room' - in particular Rob Ashford's notes to his actors - when working on this section.
- As a director what atmosphere do you want to create? Given the necessity for the tight synchronisation between Slaton and Dorsey's overlapping lines of dialogue / lyrics how would you direct the two actors in order to establish their relationship within the scene? Remember Rob's note to the actor playing Watson, suggesting he start by listening to Slaton's speech, which in turn gives him the impetus to speak. What do you think he meant by some characters not being in the same reality as others and therefore being 'unseen'? Experiment with the idea of two separate events being presented simultaneously on stage. You will need to consider the positioning of the actors playing Slaton and Watson, their relationship to one another, very carefully.
- A crucial element in this scene, as with so many others, is the role of the crowd (the ensemble) to which you should pay particular attention. On the first day of rehearsals both Rob and designer Christopher Oram were keen to stress the importance of the townspeople - the 'citizens' - to the storytelling. They may vary in size from over thirty in the original Broadway production to half that at the Donmar but their impact upon the lives of the main characters - Leo and Lucille, but also Slaton and Dorsey - is of great importance. Their support or condemnation can mean the difference, quite literally, between life and death. Be mindful of Rob's warning not to judge them and their actions from a present-day perspective - 'Don't become an angry mob.' Instead consider the world in which they lived and the belief-system they shared (see Section 3, 'Historical context').
- You should also take into account the other elements of production. For example, what should the lighting be like? Is any specific sound required?
- Once you have seen the Donmar's production of PARADE consider how their staging of this scene compares with your own.

(Please note this extract has been prepared from the original libretto / vocal book, published by Music Theatre International, 1999, and the revised rehearsal draft for the Donmar's production, 2007.)

PARADE

Book by Alfred Uhry, Music and Lyrics by Jason Robert Brown,

Co-conceived by Harold Prince

An extract from Act Two, Scene Six

Slaton *addresses the crowd.*

Slaton I have an announcement to make: Leo Frank is no longer a prisoner in the Fulton Tower. At five o'clock this morning, he was removed to another prison location, which will not be disclosed at this time.

Watson WILL YOU WALK WITH YOUR HEAD HELD HIGH?

Slaton Two thousand years ago, another governor washed his hands and turned a Jew over to a mob. Ever since then, that governor's name has been a curse.

Watson OR MOVE ASIDE WHEN THEY'RE PASSIN' YOU BY?

Slaton 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.

Watson WILL YOU RUN WHEN THE FIRES ARE FANNED?

Slaton I have reviewed all the evidence in the case of the State of Georgia against Leo Frank, and I have decided to commute his sentence from the death penalty to imprisonment for life.

Watson AND WHERE WILL YOU STAND WHEN THE FLOOD COMES?

Slaton *continues speaking as Watson sings.*

Watson WILL YOU RIDE BY THE SIDE OF GOD
OR WILL YOU HIDE IN THE SOIL AND THE SOD?
WILL YOU FIGHT FOR THE SOUL OF YOUR LAND?
WELL, WHERE WILL YOU STAND WHEN THE FLOOD
COMES?

Slaton *(simultaneously)* All I wish now is that the people of Georgia withhold judgment until they have given calm and careful consideration to the statement I have prepared on the case. I am sure that my action has been the right one, the just one and the one all patriotic Georgians will agree with. Of course I care for the public approbation, but should I have failed to commute Frank I would have been guilty, as I see it, of murder. I can plow and hoe and live in obscurity if necessary, but I could not afford not to commute him. It was a plain case of duty as I saw it, and I believe the people will realize that this was my only course.

Dorsey enters, heading straight for **Slaton**. **Craig** runs after him.

Craig Care to comment, Mr Dorsey?

Dorsey I was not a part of the Governor's decision, Mr Watson. I'm as surprised as you are.

*A small group has gathered around **Watson** now and they join him singing.*

Watson & Ensemble

WILL YOU BEG FOR THE JEW'S REWARD
OR WALK WITH US AT THE SIDE OF THE LORD?
PUT YOUR SOUL IN THE DEVIL'S HAND?
WELL, WHERE WILL YOU STAND
WHEN THE FLOOD COMES?

Watson directly addresses **Dorsey**.

Watson WHERE WILL YOU STAND?
WHERE WILL YOU STAND?

Watson & Ensemble

WHERE WILL YOU STAND?

Dorsey stands, staring at **Slaton**. Then turns, with fire in his eyes, to face **Watson**.

Dorsey With you, Mr Watson. I'll be proud to stand with you.

Watson God bless the next Governor of Georgia!

Dorsey YES, I SEE THROUGH THE FOG AND DUST,
SO LET THE MOB DO WHATEVER THEY MUST.
SLATON JUMPS AT THE JEW'S COMMAND –

Dorsey & Watson

WELL, WHERE WILL YOU STAND
WHEN THE FLOOD COMES?
WHERE WILL YOU STAND?

*And now the whole company has gathered on stage, among them **Mrs Phagan, Frankie**.*

All Where will you stand?

Upstage, a torchlight parade passes.

All SEE THEM LAUGH WHEN AN ANGEL DIES!
SEE THEM TELL ALL THEIR JEW-LOVING LIES!
BUT THEY'LL RUN ON THE JUDGMENT DAY!
SOMEONE'S GONNA PAY WHEN THE FLOOD COMES!

Questions on the production and further practical work

You may wish to work individually on completing these questions.



Practical Exercises

- When you go to see the Donmar's production of PARADE consider the following:
- With regard to the scene above, how do the actors create individual characters for each of the townspeople? Describe the characterisation of one of the townspeople whose performance you were drawn to during the scene.
- What is the level of energy created by the ensemble during this sequence?
- Elsewhere, what transformations take place within the main characters through the journey of the play? How do the actors embody these changes?
- How does the design establish the world of the show, in terms of its location and atmosphere?
- Once you have seen the production, improvise new scenes exploring the background to the play, taking the material within this Study Guide as a starting point. The scenes could include Leo's first day at the National Pencil Factory, or his introduction to Lucille. What discoveries do you make? How do such improvisations inform your ideas about the play and characters?

PARADE at the Donmar Warehouse

Inside the rehearsal room

In this section we consider how the creative team reconstructed PARADE for its production at the Donmar Warehouse and take a brief look inside the rehearsal room to see how the different elements of a musical – singing, dancing and acting – come together.

On the first day of the six weeks of rehearsals, at the 'meet and greet' for the cast, creative team and other members of the Donmar staff, director Rob Ashford explains that his team are 'reinventing' the show specifically for this theatre. Instead of the cast of thirty-six used in the Broadway production, they will have fifteen actors and the orchestra will be reduced to just nine musicians.

Reflecting on the scale of the production, musical director Thomas Murray comments, 'The Broadway show was never better than when it was in the rehearsal room where it was intimate and visceral. Although there's a lot of characters it's essentially a small story – a young girl is killed and a man's life changed forever.'



Unveiling the set model box, Rob outlines the rationale behind Christopher Oram's design:

'At the beginning we want to present the idea of the romantic Southern past. We will see Lila, in the traditional hooped skirt, and the Young Soldier – a symbol of the noble cause of the war. This image will reappear during the show saying, "The South will rise again." I am from the South and this idea really is still prevalent there!

'We want to present the idea of an industrialised city. The buildings grew faster than the streets so wooden sideboards were placed above the muddy surfaces. There will be a mural behind, reminiscent of Walker Evans photographs, with the Confederate flag and women in hooped skirts. These will be faded images.'

'There will be split levels on the set,' Christopher adds. 'It is a standing environment for the storytelling. It will be very broken down and built into the architecture of the Donmar building.'

'The costumes will be a pale, soft colour palate,' continues Rob. 'Blue for the characters from the North, grey for the South. The canvas of the citizens will be the same and Leo different. An appealing blank canvas is the intention, not individual types. The "citizen" look is central to the storytelling.

'We don't want anything to undermine the seriousness of the piece. The ramifications of this story still run through our society today, in terms of racism and bigotry.'

Several weeks later and the whole company are rehearsing a large ensemble scene - Act Two, Scene Six - in which Slaton makes the announcement that Leo's sentence has been reduced from the death penalty to life imprisonment. Watson moves amongst the angry crowd, encouraging them to take action: 'Where will you stand when the flood comes?'

The afternoon begins with a vocal warm up led by musical director Thomas Murray as the company sing through *Where Will You Stand When The Flood Comes?* Thomas is strict on articulation and diction, ensuring the actors get the words out, and Rob compliments the cast on the tightness of the lines.

There is a mock up of the set inside the rehearsal room so the actors can get used to the different heights and levels of Christopher's design. Some of the cast also wear items of costume, such as the hooped skirts, to practice moving in them.

In this scene Slaton and his wife Sally are positioned on a raised walkway upstage looking down on Watson and the townspeople below. Rob plays with the beginning, exploring different ideas, including not having the whole company on stage until called forward by Watson.

It's a difficult scene to rehearse, requiring tight synchronisation between Slaton and Dorsey's overlapping lines of dialogue and lyrics. Rob suggests that some characters are not in 'the same reality', that two separate events are being presented simultaneously on stage. Therefore some characters are 'unseen' by others. He tells the actor playing Watson to start by listening to Slaton's speech, which in turn gives him the impetus to speak, thereby linking the two.

Slaton I have an announcement to make: Leo Frank is no longer a prisoner in the Fulton Tower. At five o'clock this morning, he was removed to another prison location, which will not be disclosed at this time.

Watson WILL YOU WALK WITH YOUR HEAD HELD HIGH?

Slaton Two thousand years ago, another governor washed his hands and turned a Jew over to a mob. Ever since then, that governor's name has been a curse.

Watson OR MOVE ASIDE WHEN THEY'RE PASSIN' YOU BY?

(For a longer extract from this scene see Section 4, 'PARADE in performance'.)

Rob comments upon the catchphrases Watson uses, likening them to contemporary Evangelical sayings - 'Are you ready to meet your maker?' - which are repeated over and over again 'with a million different meanings' and this appears to root the actor more in reality.

Watson's song is a rallying cry to the people of Georgia, which grows in intensity over several verses. Thomas advises the cast to build slowly to the end and warns against pre-empting it. Rob refers to this as 'ratcheting it up.' The song has to develop with each verse rather than 'stop and start over' every time.

In addition to the singing the company also have to concentrate on the choreography. As the townspeople are swept up by the religious fervour of Watson's song they begin to move about the space, stamping their feet - all in time to the beat - clasp their hands to heaven as they pray for divine retribution. Rob calls out to them, telling them not to focus on this at the expense of the other elements: 'Don't allow the step to take all the character out.' After a while the company appear to be truly possessed. Watching all this is an anxious Dorsey who has to decide where his allegiances lie - with Slaton or Watson? Rob wonders at what point he gets influenced by the spirit, asking, 'When does he buy in?'

In giving direction Rob often starts his sentences with the phrase, 'I wish we could...' which appears to invite the actors into the collaborative process, rather than simply telling them what to do. He's very careful with his choice of words, correcting himself at one point when he uses the word 'urgency' in relation to the characters' movements: 'You're moving with a plan (an objective) rather than urgency, otherwise you'll get to the spot too early.'

At the end of the song crude hoods made from old sacks are handed out to each of the townspeople, recalling those worn by members of the Ku Klux Klan. 'Taking a hood is a call to arms,' says Rob, 'like taking a weapon.' Due to its association with the KKK he warns the actors against judging their characters: 'Accepting a hood shouldn't take you to an evil place, it's still part of the spirituality. You have to connect the two. You're proud of your faith in the Lord, don't become an angry mob.'

His initial idea is for the cast to get into a tableau for the last line of the song - 'Someone's gotta pay when the flood comes!' - while pulling on their hoods. They try it and everyone watching agrees that pulling the hood on too quickly, then freezing looks a little comic - hardly the right tone for this part of the show. There is a good feeling among the company as they laugh about it and it's clear how close they've become over the past four weeks of rehearsal.

The problem appears to be one of time. The actors don't have enough to get into position before the song ends. Rob asks composer Jason Robert Brown if he can help and, obliging, Jason refers to the original production in which additional music covered the exit. He turns to Thomas and the rehearsal pianist and asks them to add two extra bars of snare drums. 'It's in three / four,' he says with regard to the time signature. The cast try it again, making sure to count the beats as timing is essential.

By the end of the afternoon the company look tired but exhilarated having worked on the scene non-stop for over an hour. Rob talks to the cast before Thomas gives singing notes to individual actors.

A week later and the company do their first full run through of the show. Among the small invited audience is the Donmar's Artistic Director Michael Grandage, there to lend his support to Rob and his team. Other members of the Donmar staff, who are busy with preparations for the production's transfer to the theatre the following week, join him.

The company give a brilliant performance, at the end of which Michael congratulates them: 'I don't really know what I expected but the show's in remarkable shape.' Commenting upon the audience's muted response during the run through, not clapping after each song as is common with musicals, he suggests it's not that sort of show. 'We were too busy watching the drama.' He praises the work done by the creative team with the cast, 'You've clearly been led on a very collaborative journey.'

An interview with Rob Ashford, the director and choreographer of PARADE

Q **Apparently you've a long association with this show. Can you tell me a little about it?**

RA I was the assistant choreographer on the original workshop production of PARADE that we did in Toronto. Then, for the Lincoln Center production, I was the assistant choreographer, the dance captain and the swing (understudy).

Q **So how did you come to direct the London premiere?**

RA Michael Grandage and I were here doing *Evita* about a year ago and he asked me,

'When are you going to start directing? It seems to be time. You choreograph like a director and if you were to direct something at the Donmar, a musical, what would that be?'

And I said PARADE because I'd fallen in love with the show and thought it never had the opportunity it should have had. The show was a brand new musical with no out-of-town try out. We did a workshop in Toronto but that was only for us, it wasn't for the public. Any new musical always needs some kind of developmental period and we didn't have that. We never played a regional theatre out of town, we just opened cold in New York City and there are always things that you want to change and work on. I know that both Jason (Robert Brown, composer and lyricist) and Alfred (Uhry, writer) had a lot of stuff they wished we could have another shot at.

Q **Did Michael know the piece or did you have to pitch it to him?**

RA Michael didn't know it but he got a CD, listened to it, read the script and thought it was great. He was on board immediately. There wasn't much selling after that.

Q What did you learn from Michael about directing, having previously choreographed two of his shows?

RA He's a great director. You really only learn in this business by doing it. I guess you can go to college and study to be a director but I think on the spot learning is so valuable. And to be there with him as he directed both *Guys and Dolls* and *Evita*, I just learnt so much. Primarily that every moment of the show, from when the audience walks into the theatre until they leave the building, is part of the vision. And how important it is not to have edges where the directing stops and the choreography begins. So it doesn't seem like that moment's a scenic moment and that moment's a musical moment and that moment's a dance moment, but making sure they all come together so it's seamless. There's a lot of different departments in a musical: the music, the singing, the dancing.

Q And you have to make sure all those elements come together on time.

RA Yeah. It's like a big meal. It's getting your big Thanksgiving dinner on and making sure the turkey isn't done too early and the gravy's not too late, all those things. That's part of the challenge.



Q What do you think Michael meant by saying you choreograph like a director?

RA He means that it's not about the steps. He means that when I put a dance together every step has a very specific meaning. It's not like, 'Oh, let's do kicks because we haven't done kicks' or 'Let's do knee slides because we haven't done any of those yet.' I really don't know how to make up dances other than through the story and characters. That's the only way I know to build a dance.

Jerome Robbins (American choreographer, 1918-1998) is my idol because he was so economical in his use of dance to tell a story. Sometimes I feel like choreographers go on and on along the same motif when you could do it in a much simpler way. Audiences today are very smart and I think you can do a little Charleston and they'll say, 'OK, it's prohibition in the twenties.' Audiences are onto that, but then you have to start telling the story. So I don't think dance in a show is for atmosphere. I think it's to move the plot further along and that's what I try to do when I choreograph.

Q The London premiere is going to be very different to the Broadway production. In what ways are you changing the show for the Donmar?

RA Obviously the space itself dictates a great deal and the size of the cast. We had a thirty-five member cast in New York and we have fifteen here. The simplicity of the Donmar in the staging, as far as the set goes, means you can't have a lot of things coming in and out. All dictate to the show.

Alfred and Jason write cinematically, though, and it's lovely to be able to put it forward in that way because all the scenes in the show overlap. One scene doesn't finish and another begin, they all overlap and that keeps your mind moving and the story going at all times. It's about a murder and a trial so you don't want to let a lot of air get in there. You want to keep everyone sitting forward in their seats.

Q Has the text itself changed much?

RA Yes, the text has changed. There's some new music. Jason's written three new songs at this point. So new text and a lot of clarification of the characters.

One thing about presenting the show here, which I discussed with Jason and Alfred, is the need to be very specific about the Southern aspect of it, because the story begins at the outbreak of the Civil War and British audiences won't be as aware of the significance of that. For example, when you say 'Dixie', that means something very specific to an American audience.

I guess it's like when I saw *Billy Elliot* with all the stuff about Margaret Thatcher (British Prime Minister from 1979 to 1990). It was so well done I got the sense of what that was supposed to be but didn't fully understand it. And had they not tried to teach me, in a very abridged way, what the Thatcher thing was I wouldn't have had a clue. The same with *PARADE*. We have to show the Southernness very clearly, and that's something we didn't do in New York but we're trying to do here.

Q What's it like bringing a new musical to London's West End? Is it particularly risky?

RA There's always an amount of risk, of course, with anything that's new. I've been very fortunate in my career in that I've worked on a lot of new musicals. Here I've only really done *Guys and Dolls* and *Evita* [both revivals], in New York all the shows I've worked on have been new musicals.

There's always dangers but it's also thrilling to present something new for the first time. You have more of a say over how the show goes, not in an egotistical way but in a making sense way. And that's why I love working on them. I love the challenge and collaboration of them because it's a very specific kind of collaboration when you have all these people working on something new that could, potentially, be anything.

Q That kind of collaboration must require everyone in the creative team to set aside any egos and there certainly seems to be a very good feeling among this company.

RA It's been a lovely feel, the company and creative team, because everyone's at the top of their game. Everyone's thrilled to be doing this, everyone thinks they're working on something that's beautiful and unique and needs to be seen, so the egos feel very small.

Q What do you think is the relevance of the show for contemporary audiences? What might a young person take from PARADE?

RA 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. It also has the overlay of the power of the press and how that turned up the heat on this situation. The equal element to that is the power of the religious right. About people using an opportunity, using someone's life, to forward their cause. And that's certainly very prevalent back home right now with President Bush and the religious right. Just look at all the power they've gained since he came to office.

Also, the background to this story is about two people who fall in love. I don't know whether I'd call it a 'relationship musical' but it's about hanging in there and manoeuvring through the stages of sharing a life with someone. I don't know that's necessarily what the big message would be but that certainly is an element of it. Two people that start out at one level and end up at another. So maybe it's hopeful in that way, if you're looking at it as being about the relationship between Leo and Lucille.

I think most people would see it as the horror and injustice of prejudice. I think what's important for me as a Southerner, and for Alfred who's also a Southerner, is for the show not to be black and white. Nothing is really black or white - in terms of the Southerners being horrible villains, evil people who are prejudiced, and this man, Leo Frank, being a complete innocent martyred for a cause. That's black and white and this story simply isn't. No one to this day really knows if he was guilty or not. There's speculation still on both sides.

Q Do you think the show reaches a conclusion either way?

RA No, because there is no real decision. But certainly in the theatrical event of the show we need to lead in a certain direction rather than leave it as a giant cliffhanger.

Interviews with Alfred Uhry, writer, and Jason Robert Brown, composer and lyricist of **PARADE**

Q Alfred, you've described yourself as being 'haunted' by Leo Frank's story. How long has it been with you?

AU My whole life. My mother's uncle owned the pencil factory where the murder of Mary Phagan took place. That was long before I was born but it was always in the family.

Q So you grew up with the story?

AU Yes, and not knowing much about it because most of the people in my family wouldn't talk about it. But I was a nosy little boy so as soon as I was old enough to travel on my own, I got on the bus and went to the library and started looking things up. And then I'd come home and ask my grandmother, who was a contemporary of Lucille. She was an old lady friend of my grandmother's, but your grandmother's old lady friends are just other old ladies so I don't really remember her. I remember somebody named Miss Lucille but I can't differentiate her from any of the others.

Q Was it just curiosity that led you as a young boy to gather all this information?

AU It started out as curiosity but I was probably always in my head a dramatist, I just didn't know it then. But in the research I came across the trial and it said that when the verdict was announced the judge asked the clerk to poll the jury individually and as they said their 'guilties' the noon clock was chiming and I thought, 'Well, that's a first act curtain.' It presented itself dramatically.

Q Why did you conceive it as a musical? Why not a straight play or screenplay?

AU I didn't. Unfortunately before I ever got to it there was a four-hour mini series on television about the Leo Frank case in the eighties and it kinda got it wrong. So I thought, 'Well, that's that.'

But I was telling Hal Prince (Harold Prince, co-conceiver of **PARADE** and director of the original production) about something when we got to talking about the Leo Frank case and he said he didn't remember exactly what it was. So I told him and he put his glasses on top of his head, stood up and said, 'That's a musical.' And I saw it right away, what he meant. I had never thought of that. It was Hal that thought of it, he suggested it. So without Hal there's no **PARADE**.

Q At that stage did either you or Mr Prince have a specific composer in mind?

AU The first idea was Stephen Sondheim who was fascinated by it but said, 'Well, I've just done a very serious musical and I'd like to do something a little lighter.' So Hal's daughter Daisy had worked with Jason and suggested him and Jason came on board on trial. After he wrote the opening number I said, 'That's it! He's wonderful.'



JRB What I realise as I've gotten older is that everybody's busy all the time. Everybody is over committed, everybody's working, so everybody good is not around. And to be honest I think it was just because I was so young and so sort of eager to do anything that Hal said, 'Well, that kid's good. Let's see if he can do it.'

And that's how I think I got on board. I know that's a modest appraisal of it but I don't think it's inaccurate. If you want to add that Hal thought I was a genius, fine! But it also happens to be true that I was available and that mattered a lot.

Q You were in your early twenties at the time, it must have been quite daunting to find yourself working with such an established writer and director?

AU Jason's not shy and he knows how talented he is. He's very talented and we both could see that. I think in the theatre we don't think that much about age. I'm far and away the oldest person here but I don't think it or feel it. I'm not treated any differently. There's an equality in the theatre. It's all about what you bring into the room.

Q Jason, what did you know about the Leo Frank story before coming to work on the show?

JRB I hadn't heard of the case. It wasn't something growing up that was ever part of my history. When Hal called me and asked if I would be interested in talking to him about the project he gave me all the testimonies from the trial. So that was the first I had heard about it.

Q What was it about the material that particularly interested you?

JRB Look, let's be completely honest and say that when I was twenty-four years old, if Harold Prince had asked me to do a musical about a bunch of chickens walking down the street and being hit by a bus I would have said yes!

As it happens this was a show that interested me. There's an Alfred Hitchcock movie called *The Wrong Man*, which is about a guy who's arrested and tried for a crime he had nothing to do with, and before PARADE I'd been working on an adaptation of that. When Hal came along with this idea it was interesting because it dovetailed so well with many of the ideas I was already thinking of. And there's something about the two ideas that resonated with me: the sense of justice. Not in the political sense of the word - I left all the politics to Hal and Alfred - but justice in the sense of an emotional justice, a justice between people. Their understanding of each other and their inability to perceive each other accurately, or at least the way that they would like to be perceived.

And then faith was always very big for me. The degree to which Leo Frank was persecuted because of his Judaism but even more so because of his otherness. It was not long after the fire bombings in Waco, Texas, which was again about faith. Those people would do anything because they believed it was justified by their faith in God, or whatever they perceived God to be, and I found that fascinating. There's certainly a lot of that in the piece.

Q So how does the relationship between you as composer/lyricist and Alfred as writer work? Did Alfred start originally by writing the book then you added the music?

JRB No. It's very, very collaborative. Alfred and I would get together and work out the shape of the show. What's the structure of the show? What are the basic elements? And then Hal sort of weighed in on that.

Alfred and I would take each bit, scene by scene, and ask: What happens in this scene? Where's the song? How do we build into it? What gets said in the song? What happens when it's over? All of that.

Then Alfred would generally write a draft first. He'd write a monologue. I always asked him to do that because he was so much closer to these characters than I was. I'd never even been to the South. So I would ask Alfred to write a monologue and he would. Alfred was a lyricist for many years and so when he sent me these they were always very helpfully and cleverly structured. He sort of disguised it so I didn't feel threatened by it, but they were very well structured and sometimes I'd use them and sometimes I wouldn't. But regardless I got a sense of what he thought the song wanted to be about and then I could go from there.

Q So you'd agree on how the song should move the story and characters forward?

AU We never really talked about it like that. We didn't have to talk about moving the story in such-and-such a way. We didn't say, 'We want to go from here to there.'

JRB We tended to do broad strokes and then he would send me a draft and I would nudge it, he would nudge it, I would nudge it, he would nudge it... And that's sort of how everything moved forward.

Q Did the monologues that Alfred wrote ever become the words to the songs?

AU No, never.

JRB Not literally. But the sense of what he was doing would inform how I wanted the characters to speak. And there are, if you look at those monologues - and I think I'm the only person who has ever seen them and which I will never make available - but if you look at them you'll see that I steal a phrase here, I grab a line there, there's a thrust of a sentence here. So there's a lot of that and again it was just because I wanted to make sure everybody sounded the same when they were singing as they did when they were speaking.

AU That's the trick. The trick in a musical is trying to get the talking to singing. That's the hard thing to do.

Q The transition from spoken to sung? Trying to maintain a consistent voice?

AU The big mistake is to have a scene where everybody says, 'I love you, I love you' and then (singing) '*I loooovve you...*' It just repeats itself, it's stupid.

Q But how did you go about writing the actual book?

AU Once Hal said what he said, I saw what we could do. It sort of coalesced once Jason got into it and the hard part for both of us was knowing what to leave out. Because a story that big, it isn't easy. So it just became a matter of, 'What is it really about?' So we would get rid of things. And since it's a musical, and two thirds of it is music, I didn't have that much time to tell a story.

Q Having written lyrics before was there never any temptation to write them for this show as well?

AU I don't enjoy writing lyrics, I don't feel free. It's too hard. So I felt free to comment on what Jason did. I knew he was good. I would just write my thing and we would just kind of know. We never talked about it on a theoretical level.

Q Jason, how do you go about adding music to lyrics?

JRB My general process is different now to what it was then, but I'll tell you what it used to be because it's more germane to this.

I would generally start with a title. Either I'd grab a title from something that was in Alfred's monologues or I'd have an idea for one anyway. And once I came up with a title - *That's What He Said*, for example - I would just sit at the piano and sing, 'That's what he said...' I wouldn't know what I was singing but I'd sing something. And the minute it got some sort of rhythmic shape I'd focus in on it, I'd try and nail it down. So it's starting to become something. What is that?

'Ya de da de da... That's what he said, that's what he said, that's what he said... ya de da de da...'

Oh, OK, now I see where it's going. And I know what story I have to tell so I have a sense structurally of how I want to build the song, because I know where the story's gotta end. So if the song has four parts to it I know what the fourth part's gonna be. I've then got to figure out how I'm going to build to that. It's all math at that point.

So I start by just finding a sort of rhythmic figure, a rhythmic idea that I can work with, and then just shrieking. I'll shriek the title all night long and just keep shrieking and shrieking. It's like I've got a big block of ice and I start chipping away at it until there's something that looks recognisable.

And then I bring it to Alfred and he says, 'How about this thing instead of that thing?' Or, 'It didn't feel like it built to the right place.' Even if he just sort of looks at me and cocks his head sideways and goes, 'Errr, it's OK,' I'll think, 'Alright, never mind.' And then after Alfred and I were satisfied we would bring it to Hal and he would also pick on it.

AU I think we've learnt to be each other's friends in a way that's different to other relationships. Jason can say things to me, and I can say things to Jason, that I probably wouldn't want to hear from somebody else. Since we've been here we've actually done quite a bit of work.

Q I understand that you've written some new material?

AU New songs that were all required and new scenes to go with them. We planned one of them and the other two just happened after we got here.

Q So you knew beforehand you were going to add new songs?

JRB We knew that if we did it here, as wonderful as the Donmar is, it was going to require us to basically re-conceive the entire show because it was written to be big. What Hal asked of me was an opera and so I had written a big show.

So Alfred and I sat down and we said, 'How do we make this show work for fifteen people? How do we make it work with a small orchestra?'

I had some musical problems I was gonna have to deal with. There was one song in the show called *Real Big News* which, when we did it in New York, had fourteen separate vocal parts that we couldn't do here because it would have meant Leo and Lucille singing that song, which would have been a disaster.

But there were also some basic character issues. I don't have enough people to pull this thing off. Or if that guy's playing this character as well as that character they can't be on stage at the same time. So we had to figure all of that out.

And in the process of re-conceiving the show we discovered three or four places where we said, 'Gee, this is gonna need to be redone in order to work.'

And then, beyond that, there were things that Alfred and I just never got to finish in New York because of the pressure of putting together a big Broadway show.

AU We opened cold in New York. We never did it out of town.

JRB Then when we did the tour of the States it wasn't really an opportunity to go, 'Let's write a bunch of new things.' It was the same director, the same creative team, so it was really about, 'Let's just get it up.'

And at the same time you're never done with a show. I mean even when we're done here I'm still going to be sitting there going, 'Well...' But that's the story of our lives. However, the opportunity to address some things that I think had always driven me and Alfred crazy was really a wonderful gift.

AU I think the other component was that Rob Ashford had a concept and he, as far as I know, was the one who said, 'Well, what we ought to do is have these characters played by the same person.' And he had an idea that we both liked.

Q So you embraced the challenge of re-working the show for the Donmar?

JRB What Alfred and I agreed to do, and were excited about, is the idea that we're going to go back and get our hands dirty again on a show that already took four years of our lives ten years ago.

Q You weren't too precious about the material, then? You were open to suggestions?

AU Oh, very.

JRB I always call myself open with an asterisk. If I was really open then why not let you start from scratch at the beginning? We know there are things that work and so I have to go in with the assumption that we're not gonna mess around with what works.

AU Which is most of it.

JRB Yeah. But that's the point. It gets to a place where you start saying, 'Well, if we're gonna change that then maybe what we have to change is this...' And all of a sudden you've pulled the thread out of it.

AU Which we've never attempted to do.

JRB What I've come into this process with is a real sense of knowing what I want it to be. I don't know what it looks like, I don't even know what it sounds like, but I'll know when I see it if it's not what I wanted. And what I've tried really hard to do throughout this process is be open to everything and then, if I see it and it's not what I want, to say, 'Wait, I was open – I'm still open – but that's not it.'

AU He's very good at my end at saying, 'I don't think you're doing what you wanna do.' Which is a good way to tell me something. Then I have to say, 'What do you think I wanted to do?' (JRB laughs.) It's a good way of talking to me, instead of saying, 'I hate this.' It's much better.

Q You all seem to work well together, supporting one another.

JRB My feeling is give Rob what he needs and either it works or it doesn't. So I don't know if a particular change is gonna make it into the show but I'm gonna give him what he needs and see if it can work. I'm gonna do my best to try and accommodate him because I trust that Rob wants to make this good and I also trust that Rob is good.

AU He has the ability to make it good and I think we're both trusting enough to let him have his way.

Q How has your working relationship changed over the years, particularly revisiting this show and writing new material?

JRB Basically it worked the same way it had before. In that I would say, 'I need you to give me some language for these people. Give me some structure for what this thing is and then let me go off.' And he would do it and whether

I followed it with any fidelity whatsoever depends on what happened the minute I sat down at the piano.

AU In a way it was easier because we'd already established a language. We hadn't talked about it for years. When he said I want a scene or a song, I would write something and he'd usually say, 'OK' and sometimes he'd say, 'Well, I don't get so-and-so.' He's like me. He has to feel it to do it. I mean I've written things in my life, and so Jason have you, where you had to turn it out, but it's better if you can get it.

AU Here's one thing that's changed. I was and still am much older than him and I was more of an authority back then, which I'm not anymore. But I feel like sometimes, God bless him, he wants to take my elbow! It's a very level playing field now.

JRB What we couldn't have known at the time was whether anyone was going to think the music was any good. And I didn't have *Driving Miss Daisy* or a Pulitzer Prize or an Oscar or five other shows behind me to back up any of that. And so everybody was being very supportive and very encouraging and very kind, but there was a point at which I always had to sort of say, 'This is really what I want and I know you're not all behind me but please let's try this.' And everyone would just sort of grit their teeth and hope it worked out right. There's not that resistance now. Now I say, 'Can we do it this way?' And everyone says, 'OK, let's give it a shot and we'll see how it goes.'

AU We both want the same thing, which is good.

Q So this show's going to be very different to the one on Broadway?

JRB First of all in scale, for obvious reasons, it will be an entirely different creature. Strictly in terms of the text, we talk about all these changes but it'll be ninety per cent the identical text that it was in the States. But you'll feel that ten per cent difference. You feel ten per cent, that's not a negligible amount. There's a different weight to the show now.

Reading and research

Books

The original libretto / vocal book of PARADE (1999) is available from Music Theatre International.

The Leo Frank Case by Leonard Dinnerstein (University of Georgia Press 1999) provides an in-depth analysis of the socio-political context of the case.

CDs

The original Broadway cast recording of PARADE (1999) is available on RCA Victor.

The original Donmar Warehouse cast recording of PARADE will be available from early November 2007.

Websites

The work of American photographer Walker Evans (1903-1975), which helped influence Christopher Oram's design, can be seen online at the Walker Evans Project.

Endnotes

(Endnotes)

- 1 Both quoted in Thomas Cott's sleeve notes to the original Broadway cast recording (RCA Victor 1999)
- 2 Original *Parade* Libretto Vocal Book – Book by Alfred Uhry, Music & Lyrics by Jason Robert Brown, Directed & Co-conceived by Harold Prince (Music Theatre International 1999), p. 1
- 3 Ibid., p.4
- 4 Ibid., p.9
- 5 Ibid., p.15
- 6 Ibid., p.16
- 7 Ibid., p.17
- 8 Ibid., p.23
- 9 Ibid., p.27
- 10 Ibid., p.32
- 11 Ibid., p.35
- 12 Ibid., p.42
- 13 Ibid.
- 14 Ibid., p.47
- 15 Ibid., p.48
- 16 Ibid.

- 17 Ibid.
- 18 Ibid., p.53
- 19 Ibid., p.55
- 20 Ibid., p.56
- 21 Ibid., p.59
- 22 Ibid., p.67
- 23 Ibid., p.68
- 24 Ibid., p.69
- 25 Ibid., p.70
- 26 Ibid., p.81
- 27 Ibid., p.83
- 28 Ibid., p.90
- 29 Ibid., p.109
- 30 Ibid.
- 31 Ibid., p.110
- 32 Ibid., p.113
- 33 Ibid., p.109

About the Donmar Warehouse

The Donmar Warehouse is an intimate (not for profit) 251 seat theatre located in the heart of London's West End. The theatre attracts almost 100,000 people to its productions a year. Since 1992, under the Artistic Direction of Michael Grandage and his predecessor, Sam Mendes, the theatre has presented some of London's most memorable theatrical experiences as well as garnered critical acclaim at home and abroad. With a diverse artistic policy that includes new writing, contemporary reappraising of European classics, British and American drama and music theatre, the Donmar has created a reputation for artistic excellence over the last 12 years and has won 25 Olivier Awards, 12 Critics' Circle Awards, 10 Evening Standard Awards and 10 Tony Awards for Broadway transfers.

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