

## Welcome to Center Theatre Group and *The Royale* by Marco Ramirez

Set in the early 1900's, when black fighters were not offered fights with white fighters, Jay "the Sport" Jackson wants only one thing: to be the first African American crowned undisputed heavyweight champion of the world. This world premiere play is a vivid picture of a man battling for his place in history and daring to dream bigger than the world wanted him to.

Take a moment to think about daring to dream big. What happens to a person when their dream is bigger than the limits or expectations the world has of them based on race, gender, ethnicity and other labels? How do you keep your dream alive in the face of these limits? How big should a person dare to dream?

Is there a connection between dreams and change? Is there a personal dream you would fight for? Do you have a dream for the world that is worth battling for? Can daring to dream big change our world?

Turn the page to learn about boxing's long history and why this sport captures our imagination. Read an interview with playwright Marco Ramirez and discover how music influences his writing. Think about what it means to be a champion and what it takes to be the very best.

Theatre raises questions and challenges audience members to discover their own answers. See what questions this information raises for you and what questions and answers the performance provides. Thank you so much for joining us for *The Royale*. We look forward to seeing you at the theatre!



THE  
ROYALE

“AND NOW, THE  
FIGHT YOU  
CAME FOR.”

—*The Royale*



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**“THIS COUNTRY’S BUBBLING UP WAITING FOR THIS FIGHT.”**  
 —The Royale

**ADMIT ONE TO THE ROYALE**

**AT THE BEGINNING OF THE 20TH CENTURY,** Jay “The Sport” Jackson wants only one thing: to be undisputed heavyweight champion of the world. And when the white heavyweight champion Bixby will not fight a black man, Jackson has the audacity to demand his greatness be recognized. His trainer Wynton and his promoter Max know he can win, and Jackson has no doubt. His battle with Bixby carries with it 100 years of frustrations, pain and conflict around race and justice in America. But when Jay steps into the ring, he realizes that his fight is not with the times, it is not with one man, this fight is personal.

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 L.A.’s Theatre Company

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 Mark Taper Forum  
 Kirk Douglas Theatre

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 Los Angeles, CA 90012

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**THE WORLD OUTSIDE THE RING**

**1900-1920**

**“All men are created equal”**

is one of the founding principles of our nation. From 1900-1920 the contradiction between the ideal of America and her practices was deeply evident.

It may seem crazy to us in the 21st century that there would be controversy about a black man wanting to be the world heavyweight champion or fighting a white man, but the beginning of the 20th century (1900-1920) is referred to by historians as “the nadir (the lowest point) of race relations in America.” The legacy of slavery, the Civil War and Reconstruction had left the old social order shattered. Ideas about white superiority, once thought of as natural and right, were being challenged. And those people whose way of life was being challenged didn’t always like it.

In the South, Jim Crow laws racially segregated all public life. Restrictions on black voting limited social and economic mobility. Black life in the North was not much better. Segregation was not legal, but racism kept black Americans in the lowest paying jobs and substandard housing. Social and legal boundaries for black people were rigid. Stepping outside of the boundaries was met with intimidation and violence.

It was a dangerous time to be black. The Ku Klux Klan boasted one million members and was headquartered in the North. Lynching was rampant. Black people stepping outside of the boundaries of acceptable behavior routinely found themselves facing lynch mobs. The NAACP (National Association for the Advancement of Colored People), founded in 1909, estimated that there were 3,500 lynchings between 1889-1922.

Race riots were another way black progress was attacked. In the summer of 1919 there were more than 30 race riots throughout the country, resulting in hundreds of black deaths and thousands left homeless.

Black Americans resisted racism and fought for change, individually and collectively, in many forms: from the obvious—starting black newspapers, colleges, businesses, sports leagues, committees to stop lynching, and civil rights organizations; to the not so obvious—creating art out of the injustice, pain and rage. The nadir gave birth to the Harlem Renaissance. And it was in this era when Black Americans created Jazz.

**“A contest – dare I say it – Two hundred years in the making.”**

—The Royale

**Q** How have race relationships in America changed since this lowest point? What still needs to change?

Do you think we will reach a time when there will no longer be any racism in our country? What would it take for us to live our ideal that all people are “created equal?”

**ALL MEN ARE CREATED EQUAL**

**FIGHTING FOR CHANGE**



“You were ready to take over the world the day you were born.

I just don’t think the rest of us are.”

—The Royale

**BLACK AMERICANS IN THE EARLY 20TH CENTURY** (1900-1920) fought their status in society. Their fight varied in pace and style. In *The Royale*, the character Jay’s attempt to win the heavyweight title is an example of change that can happen swiftly, instantaneously smashing the order of the world. His sister Nina gives the counterpunch to this tactic. She believes that change should be measured and slow. She voices the fears that many black Americans had, that change that comes too quickly is dangerous, bringing with it a violent backlash.

This brother and sister want to change the story: change a society where black people were considered second class citizens, change a country where simply being black could get you killed, change a world that told black children not to dream big.

They disagree about how to make change a reality. Do you move slowly and steadily, chipping away at barriers and prejudice? Do you move fast and decisively, whether the world is ready or not?

**Q** Are there freedoms, privileges, or rights that you enjoy now because someone crossed a barrier or fought a fight for you? What freedoms still need to be fought for? What conditions or beliefs still need to be changed?

Who or what would you fight for? What does “fighting” look like for you? Is it protest, education, creation, athletics, making your voice heard?

What is your own pace of change? When do you push for change? When is it better to move slowly? Is your pace of change the same as other members of your family?

**BOXING IN THE IMAGINATION**

**YOU MIGHT NOT BE A BOXER**, a boxing fan or even like boxing but the sport has punched its way into our culture. It has been the subject of stories from ancient times until now. Homer wrote about it, as did Jack London, and Ralph Ellison in his novel *The Invisible Man*. Film’s earliest images were of boxing matches. Rocky Balboa is an internationally known symbol of the persistence and hard work needed to succeed. Without knowing it, we may even “speak” boxing in our daily lives.

**TAKE OFF THE GLOVES**

To fight without controlling your actions or feelings. Taken from the early days of boxing when fights were ferocious, no-rules, bare-knuckle brawls.

“...The point is the war or the campaign against terrorism can be a long one, and that the opposition, whether it be Al Qaeda, or whether it be Iraq, doesn’t play by the Marquis de Queensbury rules. Therefore, the U.S. in some areas has to take off the gloves...”  
 —John Brennan, chief counterterrorism advisor to President Obama.

**ROLL WITH THE PUNCHES**

To work through and adapt to a difficult situation. From the defensive boxing tactic where a fighter avoids or minimizes a punch by rolling their shoulder to dodge or direct the impact away from their face.

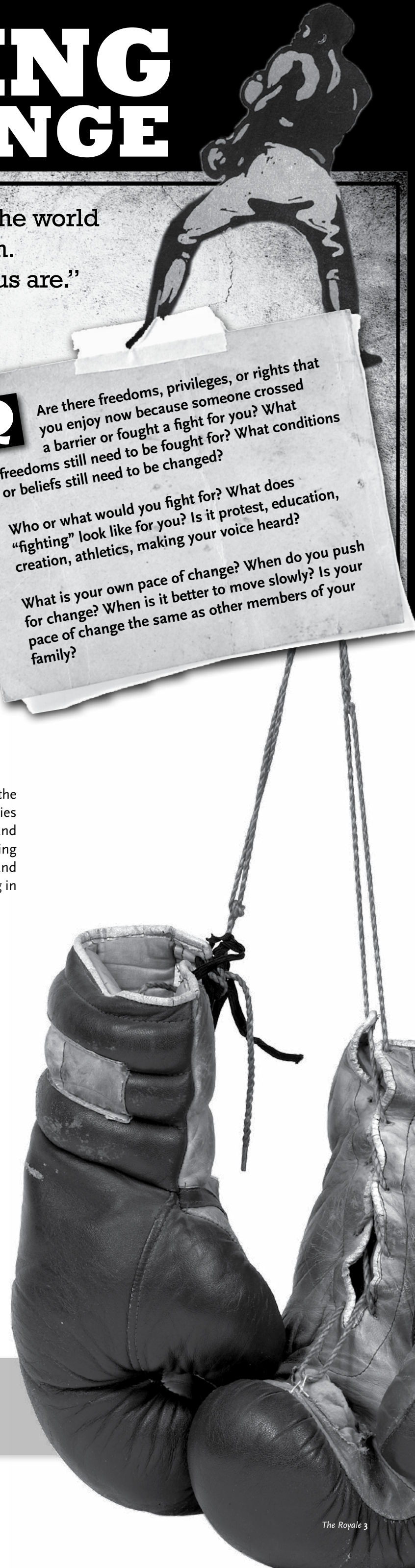
“We got to roll with the punches, play all of our hunches, make the best of whatever comes your way.”  
 —Jimmy Buffett, *Cowboy in the Jungle*

**SAVED BY THE BELL**

To be saved from misfortune or disaster by a timely interruption. A boxer who is in danger of losing a fight can be ‘saved’ from defeat by the bell that marks the end of the round.

“The authorities arrested Chile’s Gen. Augusto Pinochet, but he was saved by the bell of old age.”  
 —Lynne Hand, English Teacher

**Q** Why do you think boxing captures our imagination? Why are boxing stories so popular? Why do artists like to tell them? Why do we enjoy hearing them?





# JACK JOHNSON

*The Royale* is loosely inspired by the life and times of boxer Jack Johnson, who was the first black fighter to hold the title of Heavyweight Champion of the World. During a time of violent racism in the United States, when being too proud or too free could get a black man lynched, Johnson was a flamboyant, audacious man who lived his life on his own terms.

Born in Galveston, Texas, the son of former slaves, Johnson got his start fighting along the docks. He quickly rose to prominence, becoming the World Colored Heavyweight Champion in 1903. He then set his sights on the Heavyweight Championship of the World but the current champ, Jim Jeffries, refused to battle him. "When there are no more white men left to fight," said Jeffries, "I will quit the business. This fellow Johnson is a fair fighter, but he is a black and for that reason I will never fight him." (*Unforgivable Blackness: The Rise and Fall of Jack Johnson.*)

When Jeffries retired, Tommy Burns became champion. Like Jeffries, Burns kept to the color line and refused to meet Johnson, because he was black. Johnson followed the champion across the world demanding his shot. Burns agreed to a match if he were paid \$30,000 dollars. It was an amount so big it guaranteed that he would never have to fight Johnson. When a fight promoter agreed to the price, Burns' ideas of racial superiority were put to the test. Green beat racism. On December 26, 1908, in Sydney, Australia, after relentlessly beating on Burns for 14 rounds, Jack Johnson became the first black Heavyweight Champion of the World.

Becoming champ made Johnson wealthy and hugely famous, but reporters continued to use derogatory terms to describe him, like "The Dingo" and the "Great Smoke." They also noted Johnson's fondness for fast living, and—over the objections of both blacks and whites—his relationships with white women. This was at a time when black men were being lynched for merely looking at a white woman. Johnson was unrepentant and unashamed. "I have the right to choose who my mate shall be without the dictation of any man. I am not a slave." (*Unforgivable Blackness: The Rise and Fall of Jack Johnson.*)

Johnson's victory against Burns and his "lifestyle" sparked a search for the "Great White Hope," a term coined by novelist Jack London who called for "a Great White Hope...to step up and win back the title and remove that golden smile from Jack Johnson's face. The white man must be rescued." (*Unforgivable Blackness: The Rise and Fall of Jack Johnson.*) Many tried but none were successful. Former champ Jeffries came out of retirement to meet Johnson in a bout that was deemed the "Battle of the Century," covered by the press worldwide and watched by 20,000 people.

This fight was about more than boxing. For many white Americans Johnson's success challenged the story of their superiority and power. For black Americans the fight and Johnson's hoped-for victory was proof of equality. Both men carried these hopes and fears with them into the ring. On July 4, 1910, in Reno, Nevada, Johnson knocked out Jeffries in the 15th round. Johnson's victory sparked a wave of nationwide race riots. Newspaper editorials warned the black community not to get too proud. (<http://www.pbs.org/unforgivableblackness/about/>)

While Johnson could not be beaten in the ring, he was punished for his audacity and sense of personal freedom. In 1913, Johnson was convicted of violating the Mann Act: a law intended to curb commercialized prostitution and vice. It was a trumped-up charge. "This Negro, in the eyes of many, has been persecuted. Perhaps as an individual he was. But, it was his misfortune to be the foremost example of the evil in permitting the intermarriage of whites and blacks." (<http://www.pbs.org/unforgivableblackness/about/>)

Jack Johnson's skill in the ring elevated boxing. He was a scientific fighter at a time when most were clumsy, brutal bruisers. During the lowest point in race relations in America, Jack Johnson was a famous and wealthy man. Ignoring the path dictated to him, he made the world his own. "I was the brunette in a blonde town, but... I did not stop stepping."

"All his life both blacks and whites alike would ask him, 'Just who do you think you are?' His answer was always, 'Jack Johnson'." —Geoffrey C. Ward

"Your name's gonna get written in history, and not in Black history, not in White history, either.... No, in something better, in... Sports history." —The Royale

ON THE SURFACE BOXING SEEMS LIKE A SIMPLE SPORT. You hit someone, you avoid getting hit and you keep on hitting your opponent until they cannot get up anymore. Yet this simple combat between two individuals is charged with meaning and significance. Now, as in the past, boxing reflects how power is distributed in a society. It is a place to put our collective anxieties and a framework for our stories.

**BOXING**  
THE ART OF ATTACK AND DEFENSE WITH THE FISTS PRACTICED AS A SPORT

## "OLDEST SPORT IN THE WORLD, AIN'T IT?"

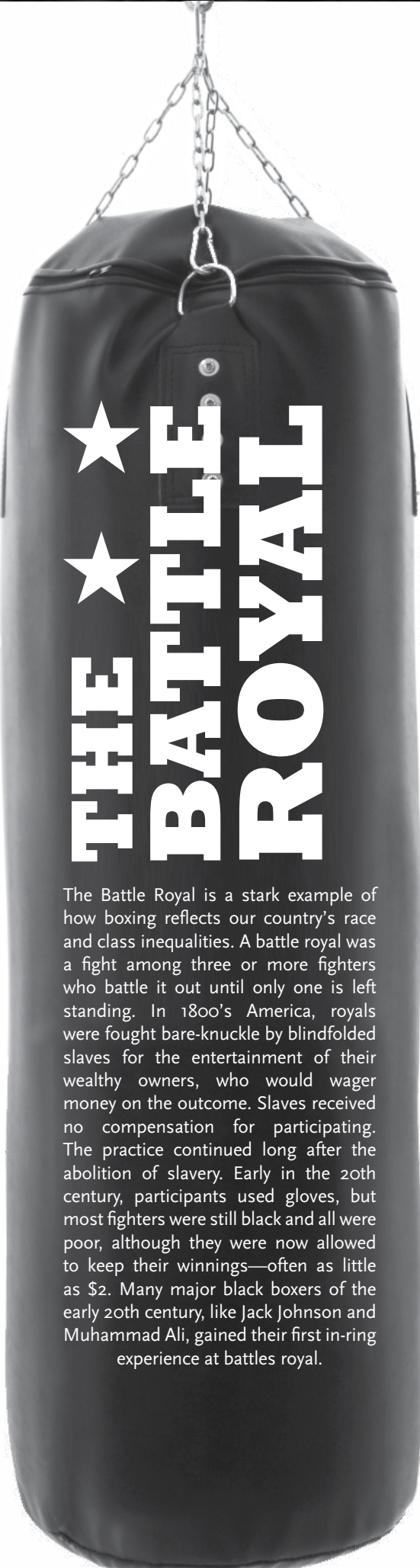
—The Royale

- » 8th century B.C. —Homer writes about boxing in *The Iliad*.
- » In ancient Rome gladiators box to the death with their hands and forearms wrapped in leather studded with metal spikes.
- » 1650 – 1700 — During the Enlightenment European nobility and elites popularize boxing. In keeping with the Enlightenment's sense of equality, it becomes a sport where all social classes can meet on equal footing.
- » 1681 — The first officially recorded boxing match. The Duke of Albemarle sets up a fight between his butler and his butcher. (The butcher won.)
- » 1743 — Jack Broughton develops the first set of boxing rules as a result of a bout where he accidentally kills his opponent. Rules include no hitting below the waist (below the belt).
- » 1800 – 1810 — Tom Molineaux, an enslaved man, boxes his way to freedom.
- » 1813 — Pierce Egan writes the first volume of *Boxiana; or Sketches of Ancient and Modern Pugilism*, a collection of articles about bare-knuckle boxing in England. He calls boxing the "Sweet Science of Bruising."
- » 1838 — The Pugilistic Society sets fights on a platform instead of within a ring of spectators – hence the term "boxing ring." This literally elevates boxing matches from being street fights to staged events.
- » 1865 — John Sholto Douglass, the Eighth Marquess of Queensbury, draws up new rules of boxing which transform the sport into what it is today. The most significant changes are three-minute rounds and the introduction of boxing gloves.
- » After 1865 — Boxers develop a more sophisticated set of defensive moves—footwork, bobbing and weaving, etc. —to counteract the new power punches that come with the use of boxing gloves.
  - » 1882 — Madison Square Garden holds its first boxing match.
  - » 1896 — Boxing becomes legal in New York state.



**THE SWEET SCIENCE**  
"I fought him in my mind... every day since I was six years old."  
—The Royale

On the surface boxing appears to be a sport that only demands physical strength, but to dominate in a boxing ring a fighter must use more brain than brawn. The Sweet Science in boxing describes the use of mental strategy to defeat an opponent. Instead of straight-ahead punches and aggression, a practitioner of the Sweet Science uses a laid-back and intelligent style of fighting. Defensive uses a laid-back and intelligent style of fighting. Defensive blocks, lightning quick footwork, and bobbing and weaving keeps the other fighter off guard. The Science exploits the other boxer's mistakes, using the openings created to land well-placed punches.



The Battle Royal is a stark example of how boxing reflects our country's race and class inequalities. A battle royal was a fight among three or more fighters who battle it out until only one is left standing. In 1800's America, royals were fought bare-knuckle by blindfolded slaves for the entertainment of their wealthy owners, who would wager money on the outcome. Slaves received no compensation for participating. The practice continued long after the abolition of slavery. Early in the 20th century, participants used gloves, but most fighters were still black and all were poor, although they were now allowed to keep their winnings—often as little as \$2. Many major black boxers of the early 20th century, like Jack Johnson and Muhammad Ali, gained their first in-ring experience at battles royal.

# SPORTS

Sports are a weather vane of a society. They can tell you the way the cultural wind is blowing. Sports often reflect back what we value. It is a place where societies' tensions and struggles are played out. Sports can tell the stories of the desires and fears of the spectators.

## "YOU HEAR THAT CROWD?"

—The Royale

A community bound by a collective love larger than themselves, bigger than their race, their gender, their class. Belonging only takes loyalty and devotion. This is the tribe called the sports fan.

### FAN

An enthusiastic devotee, follower, or admirer of a sport, pastime, celebrity, etc.: a baseball fan; a great fan of Lady Gaga. **Origin:** 1885–90. Americanism; short for fanatic

**Q** Why do you think people watch sports? What can sports represent? A school? A city? A people? A nation? What can happen to an individual athlete when he/she becomes a representative of more than just a sports team? If you are not into sports, what are you a fan of? How does it represent you?

# CHAMPION

"IT'S ABOUT BEIN' CHAMPION, PERIOD."  
—The Royale

A person who has defeated all opponents in a competition or series of competitions, to hold first place: the heavyweight boxing champion.

A person who fights for or defends any person or cause: a champion of the oppressed.

A fighter or warrior.

Champions are not born, they are made. It takes work and dedication to become great at anything. People who achieve the title of champ struggle, suffer failure, wrestle with fear, negotiate self-doubt and practice persistence before they are ever recognized as champions.

**Q** What does it mean to be a champion? Do you know a champion? What makes them a champ? What would you like to be a champion at? What are you willing to do to get there?





# AUDACITY & SWAGGER

## AUDACITY

*Boldness or daring, especially with confident or arrogant disregard for personal safety, conventional thought, or other restrictions.*

## SWAGGER

*To move through the world with confidence, sophistication and cool.*

The character Jay in *The Royale* is described as having “swagger” for days. He has the audacity to dream of being the heavyweight champion of the world. He dares to be the first black man to ever hold the title. We often think of sports stars, celebrities and hip-hop artists as having audacity and swagger. But, audacity and swagger are much more than fame and bling. Audacity can be the daring to imagine a world bigger than your current circumstances. Swagger can be the will and courage to attempt change.

Anyone who has ever said “the world doesn’t get to tell me how to live my life based on the color of my skin, my gender, my sexual orientation,” is audacious. Audacity and swagger can look like Harvey Milk who in the 1970’s gave voice to the LGBTQ community in San Francisco. It can be an aspiration for the world. It can look like hope, as in President Obama’s autobiography *The Audacity of Hope*. Audacity and swagger aren’t always appreciated—sometimes there is backlash; there are consequences. Audacity can look like Malala Yousafzai, the 15 year old Pakistani, education activist and student who was shot trying to attend school. Swagger can look like Malala, rocking a pink backpack, starting school again despite attempts on her life.

What is your biggest, most audacious dream?  
Is it a personal dream?  
A dream for the world?

# THE PULSE OF THE PLAY

PLAYWRIGHTS NOT ONLY choose the subject matter of their play, they also make specific choices about how the story is told. In *The Royale*, playwright Marco Ramirez created a distinct style for how the play looks, sounds and feels.

Inspired by images of boxing, the bareness of the stage mirrors a boxing ring. There are no punches thrown or choreographed movements, instead the audience uses their imagination to create each fight. The audience witnesses the Sweet Science — the fight within the fight — that occurs in the boxer’s head.

The language embodies swagger. We hear percussive and poetic language, born from the rhythms of MC battles. The pulse of the play is relentless. It is the racing heart, the punctuated beat of hand claps, pulling the audience forward into the energy and force of *The Royale*.

# PLAYWRIGHT MARCO RAMIREZ TALKS WITH CENTER THEATRE GROUP TEACHING ARTIST MARCOS NAJERA.

**Marcos Najera: Can we go back to this high school story you were telling me about how you were a theatre geek?**

Marco Ramirez: Yes! I went to a public visual and performing arts magnet high school. And I went because the alternative would have been a school in a really bad neighborhood that my parents didn’t want me to go to. I went in as a painter and a sculptor. I wasn’t very good at it, but I still tried. And there was a theatre program at the school, too. And so I started painting sets for the theatre program because they needed help.

And I was always a big reader, and I knew I wanted to write. I hadn’t really thought about writing for theater, but it definitely seemed easier than writing for film or TV because I didn’t own a camera. But TV and comic books were the first two things that I really fell in love with as a writer. I read a lot of Batman comics as a kid. I watched a lot of Batman cartoons. And the X-Files and shows like that. As a writer, that always felt like something I wanted to aspire to. So TV and film were definitely the basis. I don’t think I went to a play until I was maybe 14 or 15.

**Were you in the theatre club at the time?**

No, I was a freshman and they took everyone in the English classes to go see a play. There was a monologue in it about—this might be way dark. It’s pretty dark.

Dante’s *Inferno* is about Virgil leading Dante, I think, through the circles of Hell. And so, he is encountering all these people who are in hell for one reason or another. This play was just people in suits sitting in chairs and a music stand. Very minimal props. And this guy was the Count and his enemies had barricaded all the doors to his castle. And instead of trying to kill him from the outside, they were just going to let him starve on the inside. So, he slowly watches his kids and his wife die. And all his soldiers die. And he’s cursed to be the last one standing. And he can’t fight the hunger in his body. So, he ends up eating one of his soldier’s faces. I told you! It’s dark! *[Laughing]*

And one of the actors hands this guy a watermelon. And he starts eating from the watermelon with his bare hands. And everyone in the theater gasped! It was like the grossest, goriest, coolest thing I had ever seen. And it was super-theatrical, and that’s when I knew “Oh, that’s what this is about!” This is about pretending. And the imagined space between two people—between the audience and them. It’s nothing like writing film or TV, where you would have gone for the bloody prosthetic and it’d look like a Wes Craven movie. Or a horror movie. This is about other stuff. We were all imagining the same thing at the same time.

**That’s awesome! You know when we visit schools, we like to help students explore their imaginations. A lot of students don’t see that anyone can be a storyteller.**

Absolutely. You don’t need to go to a fancy theatre school. You don’t have to have seen a thousand plays. You don’t need to be a Shakespeare scholar. Mostly, what I pull references from in my writing are movies and comic books and novels and video games. There is nothing that is not cool for the picking.

**Which did you like better when you were a kid--the Dante’s *Inferno* play you saw or Batman movies and cartoons?**

They were so different to me. The only way I can kind of describe it is when you approach two totally different forms of music. You can’t say bebop jazz is better than gangster rap because they are two art forms that are born from two totally different times, traditions and eras. [Dante’s *Inferno*] was just my first play, it was communal agreed-upon imagination. That never happened watching Batman. It was important for me to realize they were completely different art forms.

**I love that you call theatre “communal agreed upon imagination.” The idea that this group of people got together in the same space, and used their imaginations at the same time about the same thing, but have completely different experiences. But together.**

In a weird way, there is something really theatrical about playing a board game. When you play CLUE, everyone is having fun playing pretend in a way. The game is entirely about this imagined dinner party and this imagined murder that never happened.

Playing any game, playing Freeze Tag, the first thing you say is “You’re it!” And it’s like you are literally handing out a part [in a play]. You are saying “Okay, you are going to play ‘it’, whatever ‘it’ means in your head. And I’m not.” So it’s acting. And everyone who’s playing with you are all pretending at the same time. And that’s what makes this fun. Any good play that is worth you paying to go see should make you feel like “Tag! You’re ‘it’ or I’m ‘it’ or whatever!”

Like, these are the rules of the game, this is fun (or not), and you will pretend this for the next two hours. In real life, we hate listening to the rules, but in storytelling, rules are awesome. So you’ll notice a lot of movies and a lot of plays set up the rules of the world very early.



**So playwrighting is almost an invitation to play?**

100%. There are no rules in the world, other than the ones you state.

In *The Royale* there are two big boxing matches. They open and close the play. But at the same time, there is no boxing. So, that’s weird right? You are coming to see a play about boxing, but there is no boxing in it. But what you get is the interior monologue of these people while they are boxing as they talk their way through the fight.

But what everyone in the audience (hopefully, please) will agree upon is, “oh, they’re not swinging their fists,” but in the rules of this play, you don’t have to swing your fists to box.

**You’ve mentioned jazz, heavy metal and gangster rap. Does music influence your writing style?**

I’m a big music nerd. And once I have a good handle on what it is I’m writing, I put together a two-or three-hour playlist. It’s like I know I’ll be writing a play about boxing with a lot of hip-hop infused energy and period blues energy. Like dust bowl South Delta blues.

**It sounds like you are creating a soundtrack.**

Yes! My imaginary soundtrack for this play was a lot of BB King, and Lil’ Wayne, and Drake, and Jay-Z, some Nas, and this blues artist Son House. I think I listened to Lil’ Wayne’s “A Milli” while writing this at least 100 times. There’s also a Kanye West song called “Power” which I probably listened to 100 times straight through.

There’s a moment at the end of “Power” which is all the handclaps and all the stomp claps. So I was like, “I should write in

handclaps!” I started to use them to punctuate moments in the play. So the handclaps became another character. It’s also who I am as a person. I’m very interested in percussion. I play drums. And you are allowed as a writer to bring in your little obsessions.

In a way, this play is as much about hip-hop as it is about boxing. It’s about bravado. It’s a major element of hip-hop: sampling. Sampling is when you take a little part of an old song and you use it, you loop it, once or twice in a song. So me integrating all this other stuff was just organically part of the play. If it’s a play about boxing and hip-hop, I should sample. I’m trying to acknowledge the hand [Kanye] had in writing the play. Not trying to steal his style, just trying to acknowledge the help he was along the way.

Kind of throwing props to people who came before and then building upon it. And hopefully, I approach [*The Royale*] with the same energy.

I’m in no way pretending to be a black playwright. I’m in no way pretending I didn’t read August Wilson. And that August Wilson didn’t help me to write this play.

**In what way?**

I think August Wilson is the best American playwright who ever lived and his plays are about storytelling and magic and spirituality and history and blood and family. And I highly recommend you read *The Piano Lesson*. I think it’s the best American play ever written. And in a way, in my tiny way, I think *The Royale* is like my cover of *The Piano Lesson*.

**It’s your sample of August Wilson.**

I sampled. Yes, if I had to sample the structure or the DNA of *The Royale*, it’s *The Piano Lesson* but about boxing. It’s *The Piano Lesson* for the Jay-Z generation. Or the Lil’ Wayne generation, even better. *[Laughing]*



# STICK, MOVE, SWITCH, IT'S TIME.

—*The Royale*

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Center Theatre Group's mission is to serve the diverse audiences of Los Angeles by producing and presenting theatre of the highest caliber, by nurturing new artists, by attracting new audiences, and by developing youth outreach and education programs. This mission is based on the belief that the art of theatre is a cultural force with the capacity to transform the lives of individuals and society at large.

### Education and Community Partnerships

Theatre is an enduring and powerful tool for communicating ideas, stories, emotions and beliefs that fuel the intellect, imagination and creative spirit. Center Theatre Group believes that stimulating awareness, creativity, dialogue and an inquisitive mind is integral to the growth and well-being of the individual and the community; and that nurturing a life-long appreciation of the arts leads inextricably to an engaged and enlightened society.

**Center Theatre Group's education and community partnership programs advance the organization's mission in three key ways:**

- Audiences:** Inspiring current and future audiences to discover theatre and its connection to their lives;
- Artists:** Investing in the training, support and development of emerging young artists and young arts professionals who are the future of our field; and
- Arts Education Leadership:** Contributing to the community-wide efforts to improve the quality and scope of arts education in Los Angeles.



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### SPECIAL THANKS

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