

Seattle Children's Theatre

ACTIVE AUDIENCE GUIDE



AND IN THIS CORNER: CASSIUS CLAY

BY IDRIS GOODWIN

DIRECTED BY MALIKA OYETIMEIN

OCT 11 - NOV 25, 2018

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SYNOPSIS

Be warned: This synopsis has spoilers.

Cassius speaks directly to the audience sharing a poem about his childhood. He tells us he started out like all children, playful and curious. A bell sounds and we launch into downtown Louisville, Kentucky in 1953. Cassius, his brother Rudy and his mother Odessa are walking home from church on a hot day. The thirsty boys ask to go into a diner for water. Odessa cautions the boys that the employees will not give the family any water. Cassius explains to the audience that because of Jim Crow laws racial segregation was legal.

Moving ahead in time to 1954, Cassius, Rudy, and their friend Eddie are attending the Black Expo at the Louisville Home Show. The boys joke with one another. They discuss boxing and superheroes. As they are leaving, they discover Cassius's bike has been stolen. Cassius runs to tell a police officer, Joe Martin, who happens to be nearby. Cassius angrily swears to beat up the thief. Officer Martin tells him he will look for the bike but doesn't believe Cassius can fight and invites him to a boxing gym where he promises to teach him how.

Cassius meets Officer Martin at the Columbia Boxing Gym where the training begins. For several weeks, Cassius commits himself to the boxing regimen, and his grades start slipping. His parents remind him that boxing can't get in the way of school. Cassius pledges to work harder. He knows boxing is his calling. Later Cassius tells Eddie and Rudy that Joe is working to get him his first amateur fight on a local boxing television show, *Tomorrow's Champions*. When it is match time, Cassius is nervous. His father tells him not to be afraid—God made him great. Cassius wins by split decision.

Two years later, Cassius is training when Eddie bursts into the gym with news of Emmett Till's murder. Cassius says Emmett was stupid to behave the way he did. Eddie is shocked and defends Emmett. Corky Baker, a local bully, enters the gym, harasses the boys and attempts to steal their money. Tensions escalate until it is decided Cassius and Corky will meet in the boxing ring. At home, Cassius' mom is deeply disturbed by the news of Emmett Till. She vows nothing will happen to her sons. Cassius confides he has challenged Corky to box. His father grants him permission, as Corky's bullying behavior is well known. The family prays for Emmett Till and sits down for dinner.

The next week Cassius and Corky box. Corky is outmatched from the start. Frustrated, he storms out of the ring. The neighborhood children revel in the bully's defeat. Days later, Corky approaches Cassius and shakes his hand, owning up to the loss.



Cassius graduates from high school and Joe informs him they are headed to Rome to fight in the Olympics. Eddie interrupts and asks Cassius to join him at a diner sit-in protest. Cassius does not want to go. Eddie challenges his friend's commitment to fighting for those who experience injustice and leaves. Cassius confesses to Joe his fear of flying but Joe will not let Cassius lose this opportunity. At the sit-in, Eddie is degraded and called names. White bullies pour milk and orange juice over his head.

Cassius and Joe leave for Rome, first stopping in New York City. In a postcard to his mother, Cassius writes about meeting his hero Sugar Ray Robinson. When Cassius asks him for an autograph, Sugar Ray walks away. Cassius vows he will never deny a fan an autograph. In Rome, Cassius triumphs over Ziggy Pietrzykowski earning the gold medal. When a reporter asks about racial tensions in the United States, Cassius dismisses the question, saying there are a lot of qualified people working on that issue.

When Cassius returns, Eddie expresses his disappointment in that response to the reporter. Wearing his gold medal, Cassius takes Eddie to a diner where the waitress says, "We don't serve Negroes." The manager of the diner kicks the men out. Even with the medal, Cassius cannot receive service because he is Black. Filled with heartache, Cassius reaches out to his father who shares the story of where Cassius got his name: a white politician in Kentucky who fought against slavery and never gave up. This is the first time Cassius hears this story. Cassius reflects on what the gold medal actually "means." He throws it into the Ohio River.

Eddie and Cassius meet again. Cassius has transformed. He now understands Eddie's passion for civil rights. The play ends with Cassius realizing he should fight both for himself and the people who can't.

Please note: In the play you will hear Cassius use the n-word once when he is reminding Eddie what some hateful people called him at a diner sit-in. The playwright uses this word to help the audience understand the reality of Cassius' world and the harmful effect of racial slurs.

We Are All on the Same Team:

THEATER ETIQUETTE

The fantastic thing about going to see live theater is that it is a shared community event where everyone plays an important part. You hear pre-show announcements about theater etiquette every time you come to SCT. Happily, the vast majority of our audience members help us make the theater-going experience better for everyone by complying with the requests. But if you or the kids in your life have ever wondered why we ask the things we do, here are some explanations:



Please completely turn off all electronic devices including cell phones, cameras and video recorders.

Why turn them completely off? So they won't get used. Airplane mode will stop incoming calls and messages, but it won't stop people from using their devices to take pictures, record audio or video, read books or play games during the show.

Phone calls and texting are a distraction to the audience and performers, and can pose a safety hazard as well as interfere with our sound system.

The distraction factor is an easy one to explain. It is very difficult for people to ignore a lit screen. Walk through a room where a TV is on and you are going to at least glance at it. In a darkened theater, eyes are drawn to the light. Everyone sitting anywhere behind someone looking at a lit phone will turn their attention to that phone. And the actors on stage can see the screen lighting up the holder's face. A ringing phone or text message alert takes everyone in the theater, on stage and off, out of the moment.

How does this create a safety hazard? Distraction can be a problem for actors and crew whose focus needs to stay on doing their work safely, especially when working on, with or around moving scenic pieces or as scenery is being lowered to the stage. Do electronics in the audience really interfere with the sound system? Yes.

You would not notice it over the speaker system in the house, but our crew is on wireless headsets, and electronic devices in the audience can cause interference. If crew can't hear cues and communicate with each other, they can't do their job safely or efficiently.

Also, taking pictures or video is not allowed.

We are fortunate to work with very talented performers, designers, playwrights and directors at SCT. One of our responsibilities to these artists is to help protect their work from illegal distribution or piracy. Contractually, the use of images of their designs and recordings of their work is very specifically controlled. We appreciate that people want to capture a memory to enjoy later, but it is actually a violation of contract, and of trust between the artists and the audience.

You are welcome to take pictures in the lobby, of family and friends in their seats before or after the show, or when talking to the actors at autographs after the show, with their permission. If you are not sure if a photograph is permitted, please ask.

If you are with someone who becomes noisy or restless, please be kind to your neighbors and use our quiet room, which is located in the back of the theater over your right shoulder.

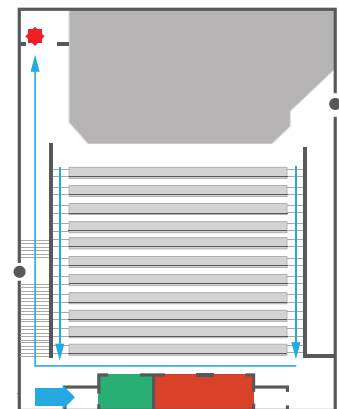
We love our audiences and want them to express themselves during the show—

laughing, clapping, shouting in amazement. It's part of the community experience. But everyone has moments when they just don't want to be where they are. And sometimes they express this quite loudly. The quiet room offers a place to see and hear the show, while having a chance to settle in private. Please keep in mind that although it is called the "quiet room" it is not completely soundproof.

If you need to exit during the performance, please use one of the four upstairs doors.

We're pretty sure no one wants to become part of the show if they need to run out of the theater to use the restroom or get a drink of water. Using the upstairs doors is less distracting for everyone. Actors often use the areas near the lower doors for entrances and exits.

Thank you being part of the SCT family. If you have any questions visit our [FAQ Page at sct.org](#) or contact us at tickets@sct.org.



- EXIT ROUTE DURING THE SHOW
- EXIT TO THE EVE ALVORD LOBBY AND RESTROOMS
- EMERGENCY EXIT
- QUIET ROOM

STATE LEARNING STANDARDS

And in This Corner: Cassius Clay touches on many themes and ideas. Here are a few we believe would make good

Discussion Topics: Perseverance, Identity, Exclusion, Civil Rights, Physical Education.

We believe that seeing the show and using our Active Audience Guide can help you address these 21st-Century Skills:

- Creative Thinking
- Critical Thinking
- Communication
- Collaboration
- Perseverance
- Growth Mindset

We also believe that seeing the show and using the AAG can help educators meet many of the Washington State Learning Standards. Below are some that might fit in well with certain articles or activities. Where more than one standard within a specific area applies, we selected a few examples. Multiple standards could apply to most of these articles and activities.

Standards are grouped by the AAG articles and activities they connect to. Descriptive text of chosen standards is on the following page.



Attending a performance of *And in This Corner: Cassius Clay*

Arts

Theatre Arts

- Anchor Standards 7–11

Social Studies

Civics

- 1.1, 1.2, 1.4

History

- 4.1, 4.2, 4.3

About Writing; A Chat with Amber Wolfe; About the Set; About the Costumes

These articles explore the inspirations and creative processes of some socially engaged theatre artists.

Arts

Theatre Arts

- Anchor Standards 7, 8, 11

English Language Arts

Reading Standards for Informational Text

- RI.1, RI.2

From Cassius to Ali; Events in Civil Rights

Arts

Theatre Arts

- Anchor Standards 11

English Language Arts

Language Standards

- L.3, L.4, L.5, L.6

Reading Standards:

Foundational Skills

- RF.3, RF.4

Reading Standards for Informational Text

- RI.1, RI.2, RI.3, RI.4, RI.8, RI.9

Social Studies

Civics

- 1.1, 1.2, 1.4

History

- 4.1, 4.2, 4.3

Social Studies Skills

- 5.1, 5.3

Youth Taking Action; Fighting for a Future; Athletes – Activists and Advocates

Social Studies

Civics

- 1.4

History

- 4.4

Social Studies Skills

- 5.1, 5.3

Physical Education

Anchor Standards 4–5

Words and Phrases That Might Be New To You

English Language Arts

Language Standards

- L.4, L.5, L.6

Reading Standards: Foundational Skills

- RF.3

Jump Start; Drama in Action

Arts

Dance

- Anchor Standards 1-2

Theatre Arts

- Anchor Standards 1-11

Visual Arts

- Anchor Standards 1-2

Social Studies

Social Studies Skills

- 5.1, 5.3

English Language Arts

Writing

- W.1, W.2, W.3, W.4, W.7, W.8, W.9

Speaking and Listening

- SL.1, SL.2

Health and Physical Education

Physical Education

- Anchor Standards 1–5

Activity Pages

English Language Arts

Writing

- W.1, W.2, W.3, W.4

Language Standards

- L.3, L.5, L.6

Speaking and Listening

- SL.1, SL.2

Washington State K-12 Learning Standards

Arts

Dance

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.

Theatre Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.
- Anchor Standard 3: Refine and complete artistic work.
- Anchor Standard 4: Select, analyze, and interpret artistic work for presentation.
- Anchor Standard 5: Develop and refine artistic techniques and work for presentation.
- Anchor Standard 6: Convey meaning through the presentation of artistic work.
- Anchor Standard 7: Perceive and analyze artistic work.
- Anchor Standard 8: Interpret intent and meaning in artistic work.
- Anchor Standard 9: Apply criteria to evaluate artistic work.
- Anchor Standard 10: Synthesize and relate knowledge and personal experiences to make art.
- Anchor Standard 11: Relate artistic ideas and works with societal, cultural, and historical context to deepen understanding.

Visual Arts

- Anchor Standard 1: Generate and conceptualize artistic ideas and work.
- Anchor Standard 2: Organize and develop artistic ideas and work.

Health and Physical Education

- Anchor Standard 1: Students will demonstrate competency in a variety of motor skills and movement patterns.
- Anchor Standard 2: Students will apply knowledge of concepts, principles, strategies, and tactics related to movement and performance.
- Anchor Standard 3: Students will demonstrate the knowledge and skills to achieve and maintain a health-enhancing level of physical activity and fitness.
- Anchor Standard 4: Students will exhibit responsible personal and social behavior that respects self and others.
- Anchor Standard 5: Students will recognize the value of physical activity for health, enjoyment, challenge, self-expression, and social interaction.

Social Studies

Civics

- 1.1: Understands key ideals and principles of the United States, including those in the Declaration of Independence, the Constitution, and other fundamental documents.
- 1.2: Understands the purposes, organization, and function of governments, laws, and political systems.
- 1.4: Understands civic involvement.

History

- 4.1: Understands historical chronology.
- 4.2: Understands and analyzes the causal factors that have shaped major events in history.
- 4.3: Understands that there are multiple perspectives and interpretations of historical events.
- 4.4: Uses history to understand the present and plan for the future.

Social Studies Skills

- 5.1: Uses critical reasoning skills to analyze and evaluate positions.
- 5.3: Deliberates public issues.

Common Core State Standards

English Language Arts

Language Standard Knowledge of Language

- L.3: Use knowledge of language and its conventions when writing, speaking, reading, or listening.

Vocabulary Acquisition and Use

- L.4: Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on age appropriate level reading and content.
- L.5: Demonstrate understanding of figurative language, word relationships, and nuances in word meanings.
- L.6: Acquire and use accurately grade-appropriate general academic and domain-specific words and phrases.

Reading Standards: Foundational Skills

Phonics and Word Recognition

- RF.3: Know and apply grade-level phonics and word analysis skills in decoding words.

Fluency

- RF.4: Read with sufficient accuracy and fluency to support comprehension.

Reading Standards for Informational Text

Key Ideas and Details

- RI.1: Refer to details and examples in a text explaining what the text says explicitly and when drawing inferences from the text.
- RI.2: Determine the main idea of a text and explain how it is supported by key details; summarize the text.
- RI.3: Explain events, procedures, ideas, or concepts in a historical, scientific, or technical text, including what happened and why, based on specific information in the text.

Craft and Structure

- RI.4: Determine the meaning of general academic and domain-specific words and phrases in a text.

Integration of Knowledge and Ideas

- RI.8: Explain how an author uses reasons and evidence to support particular points in a text.
- RI.9: Integrate information from several texts on the same topic in order to write or speak about the subject knowledgeably.

Speaking and Listening Standards Comprehension and Collaboration

- SL.1: Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on age appropriate topics and texts, building on others' ideas and expressing their own clearly.
- SL.2: Paraphrase portions of a text read aloud or information presented in diverse media and formats, including visually, quantitatively, and orally.

Writing Standards

Text Types and Purposes

- W.1: Write opinion pieces on topics or texts, supporting a point of view with reasons and information.
- W.2: Write informative/explanatory texts to examine a topic and convey ideas and information clearly.
- W.3: Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.

Production and Distribution of Writing

- W.4: Produce clear and coherent writing in which the development and organization are appropriate to task, purpose, and audience.

Research to Build and Present Knowledge

- W.7: Conduct short research projects that build knowledge through investigation of different aspects of a topic.
- W.8: Recall relevant information from experiences or gather relevant information from print and digital sources; take notes and categorize information, and provide a list of sources.
- W.9: Draw evidence from literary or informational texts to support analysis, reflection, and research.



ABOUT WRITING

– by Idris Goodwin, Playwright



From the moment I could hold a crayon I had a sense that storytelling was gonna be my life. I ran outside with my friends and played some sports but mostly I was drawing and writing stories. When I was in high school I started writing and recording rap songs in my room off my boom box. And this was the 80s, so recording yourself over a beat wasn't as easy as it is now.

I went to college to study film and theater and started performing raps and performance poetry at open mic clubs. I started a theater company and a few bands. People joked and asked how I could wear so many hats. "It's easy when you're a hydra," I responded. I was making dad jokes even back then. But what I was doing was training. Telling stories on any stage I could find. I was "trial-and-erroring," if that's a real verb. It's important to do that.

I surrounded myself with creators: filmmakers, actors, designers, musicians, event promoters and many of them were also activists, community organizers and teachers. They were great creative people but also very engaged in their communities and doing everything they could to use their skills to help others.

I remember when I taught my first workshop in a Chicago public high school. I was nervous and unprepared. I felt like Cassius at his first fight. But I just trusted that impulse in me that said engaging with young people was what I was intended to do. I stuck with it and gradually got better. I had to trial and error. And sure enough, in 2015, the students of Colorado College,

where I taught playwriting, named me Teacher of the Year! But I left academia this year to be in charge of Stage One Family Theater in Louisville, Kentucky. It's actually the very company that first approached me about writing *And in This Corner*. It took no time at all to convince me to write the play. I grew up idolizing Ali. Seeing clips of him in the ring or talking in interviews. The rhyming! The rhyming! As a hip hop fan it immediately set off rockets in my brain.

Usually when I begin a play, I immerse myself in the subject. I read books, listen to music, sketch pictures, take notes, until I can hone in on what the story is. What is my main character after and what happens if they don't get it, or what happens if they do get it and they don't want it anymore? Once I figure that out, it's all brick-laying. One scene at a time, moving the characters along on their pursuit. From stage to screen and even in music, it's all storytelling—taking an audience on a journey.

So, now it's my job to help tell stories on stage to thousands of kids. This is an exciting privilege and I am so glad I never let go of that crayon. Now I have a bigger audience and platform upon which to play.

Like Cassius when he found boxing, I was lucky to find something I was passionate about at a young age. And I stuck with it and trained and lived in the world of it. I found heroes and then I found out who their heroes were and I studied them. And like Ali, and all those people who inspired me, I try and use my skills to affect positive change, even when it's not exactly popular or easy. A lot of my work explores issues of family, race, and injustice. And I am still writing raps, but now they're coming out of my character's mouths instead of my own.



Idris reading poems onstage in Chicago

A CHAT WITH AMBER WOLFE

— Teaching Artist



Amber and a llama at a shoot for a Microsoft video

Please tell us about your working process as a teaching artist.

I teach several kinds of drama classes at SCT. I teach part-time, so the drama school will email me when they have classes they'd like me to teach. Usually the classes are one-day workshops or weeklong classes in acting for the camera, stage makeup, improvisation or stage combat. I've taught those subjects for many years, so I have class plans at the ready. I look at my plans as a general guideline though.

Students and assistants make each class different; I have to figure out the best way to work with a group depending on the personalities of the students and my assistant. I might also get bored teaching a class one way and decide to do things differently to change things up. I really enjoy letting students create their own scenes or plays and helping bring them to life. As actors we have to learn to perform other people's plays, but I believe that creating your own art and learning how to shape and change it is extremely important. The classes I teach are

usually during summer or other school breaks, so I also believe in having time to play. If my class is getting frustrated working on something, we might spend some extra time playing silly games.

What is a particularly interesting challenge of your job, and how do you approach it?

Working with students on the autism spectrum. I really enjoy working with students who look at and deal with the world in a different way than I do. It can be frustrating, because sometimes students on the spectrum stop communicating. When I want to solve a problem or make things better in that situation I can't do that in my usual way, which is to find out what each person needs. So I learn new ways of handling things, which helps me not only with students on the spectrum but helps me grow as a person and teacher.



In the classroom, teaching acting for the camera

What in your childhood got you involved in theater and to where you are today?

I remember wanting to be a nurse or a ballerina. I auditioned for a ballet school as a kid and my mom says they said I had a lovely personality. I'm not sure if that meant they didn't think I'd make it as a dancer—cause I can dance—but maybe that's why I turned to tap dancing. In grade school I was in dance recitals and plays and it just continued to be part of my life.

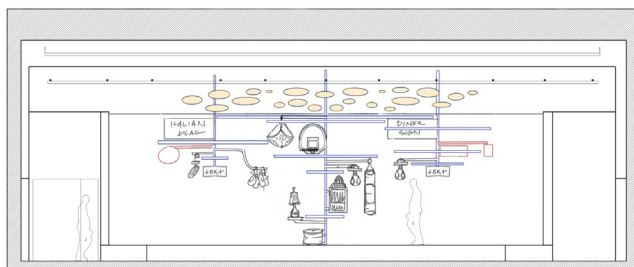
In a strange way, being an actor led me to a new career. I did many years of improvisational theater and my friends teased me because any time a scene called for a police officer, FBI agent, sheriff's deputy, I'd be the first to jump in. I realized I'd be really great on a "police procedural" (detective) show. One day I wondered "What if I could actually BE a cop?" I started researching what it took to be in law enforcement, was there an age limit, what is different about being a police officer or state trooper, etc. I'm now training to take tests to become an

officer or deputy. I am very excited to jump into a completely different world. I've been told that law enforcement wants people who are good at communicating with young people—thanks SCT! And I think law enforcement needs me, a woman and person of mixed race, to hopefully help law enforcement and communities connect with one another and build trust. The strange thing about this completely different job I want is that some of the work is the same—talking to people, figuring out how they communicate, making sure they aren't misbehaving, and helping them get what they need.

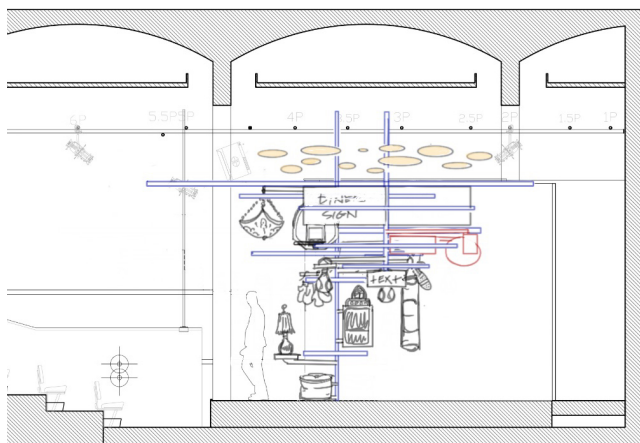
I live in Seattle but grew up moving around because my dad was in the Army. My dad is black, and my mom is white. I was born in Honolulu, in the same hospital as Barack Obama. I'm an only child, which is why I don't understand my stepdaughters when they fight. My husband keeps lightning from taking planes out of the sky, can't wait to have a police officer as a wife, and is all-around awesome. I love to be funny, make costumes and play volleyball.

ABOUT THE SET

From Shawn Ketchum Johnson,
Scenic Designer



Shawn's rough concept sketch of props hanging in the cloud



Side view of cloud

The process of designing *And in This Corner: Cassius Clay* has been great fun and an interesting challenge. The play has a real clarity—its message is clear, the story is simple, and when we read it we understand exactly what it wants us to hear. Not every play is so approachable!

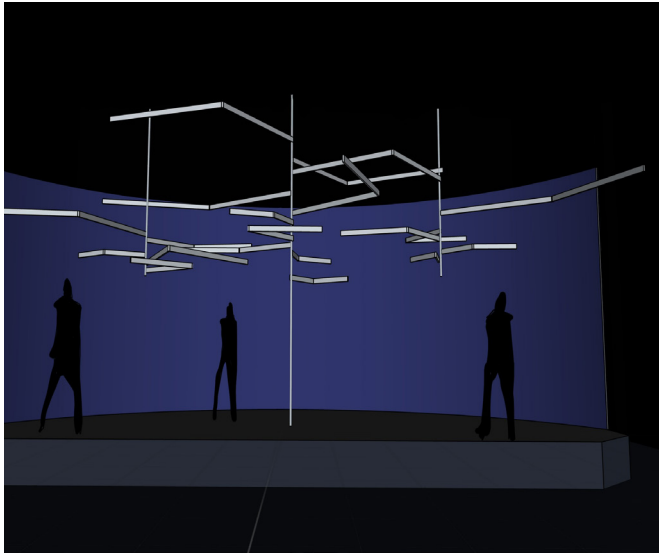
But the challenge of it, from a scenic designer's perspective, is how swiftly and seamlessly it moves from location to location. Some plays have a lot of scene changes and plays often have an internal rhythm that allows us to take a little pause to relocate the story by moving scenery.

	LOCATIONS
AGE 11	RC: DOWNTOWN LOUISVILLE, 1953
AGE 12	RC: THE LOUISVILLE HOME SHOW, 1954
	COLUMBIA GYM
	RCS: TRAINING WEEK 1
	RCS: TRAINING WEEK 3
	RCS: TRAINING WEEK 5
	RCS: TRAINING WEEK 8
	RCS: TRAINING WEEK 12
	RC: CHICKASAW PARK, 1954
	RC: THE LEGEND OF CORKY BAKER
	CHICKASAW PARK, 1954
	1ST AMATEUR FIGHT "TOMORROW'S CHAMPIONS!"
AGE 14	RC: PRESBYTERIAN COMMUNITY CENTER, 1955
	RC: CLAY HOME
	RC: CLAY VS BAKER, 1955
AGE 18	RC: COLUMBIA GYM, 1960
	EDDIE IN DINER
	AIRPORT
	ON FLIGHT
	NYC
	LETTER
	SOAPBOX
	LETTER
	SUGAR RAY
	ROME / OLYMPIC FINALS
	(SHIFT FROM TELEVISED TO LIVE)
	MEDAL PODIUM
	REPORTERS
	RC: DOWNTOWN, LOUISVILLE
	DINER
	CASH'S JOB SITE
	RIVERBANK
	RC: COLUMBIA GYM
	1ST PRO FIGHT

List of all locations for scenes in the play

Not this play! Cassius' introduction to boxing, and his development as a boxer, are given to us in fast-forward. We can appreciate how he falls into it, and the emotional roller coaster he rides as his renown grows, largely because of the breathless pace that the playwright has set in telling us the story. There's barely any time for Cassius to question himself or his new life—there's certainly no time for us to pause the story just to move some scenery around!

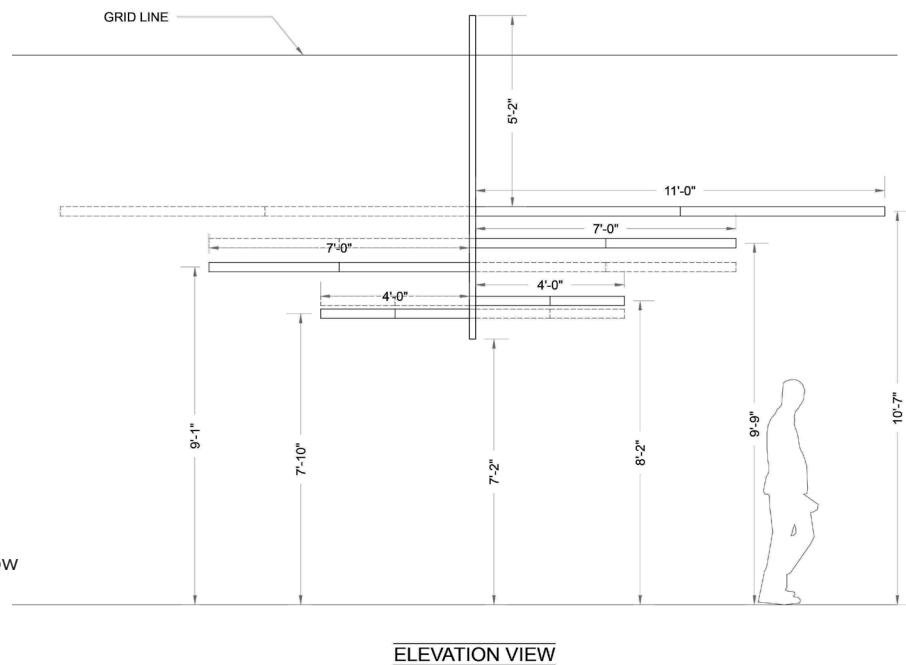
This was one of the first things the design team realized about our production—that we would not have big scenic shifts, that the story had to be constantly moving, that the whirlwind of Cassius' childhood and rise to fame had to be alive in the actors and their actions on the stage.



Digital model image of the three vertical poles and attached arms



Digital model with props



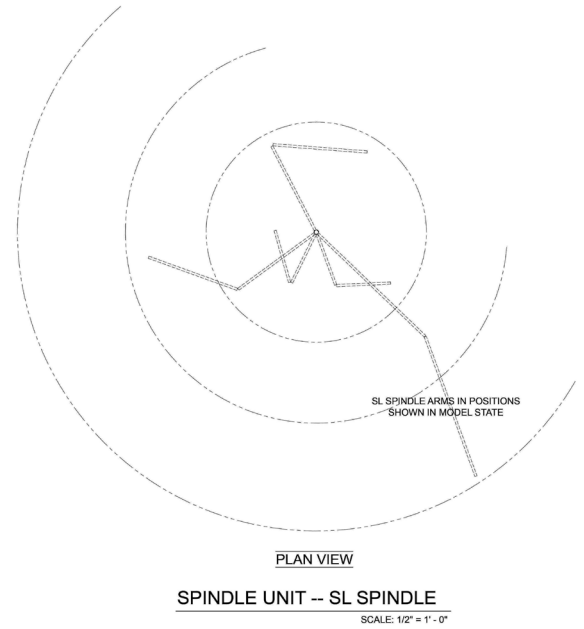
ELEVATION VIEW

We also knew right away that the most important things we could show the audience, in terms of Cassius' world, were the places that made Louisville feel like home to him—and the real things that he would have had or known or loved as a child. His community is such a big part of this play that we knew whatever we put on the stage had to be either an object that gave him comfort in that community, or else a symbol of the segregation that made parts of his home off-limits.

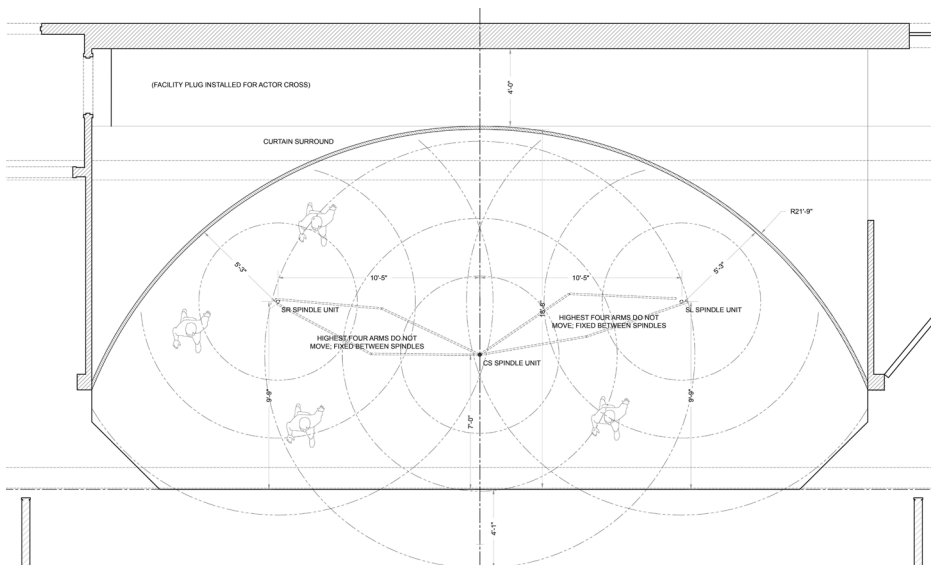
Shawn's technical drawing of the stage left pole and attached arms. There are 15 arms in total in three different lengths that hold scenic elements or props on the three poles.

After a few early design concepts were worked through and discarded, we found the best way to link these two ideas—the whirlwind of activity and the objects of community. We thought, “What if Cassius stands on stage and is surrounded by a cloud of the objects that make up his home-community—a spinning cloud of those things that come in and out of reach, that can gather around him or spread out and be distant?” The fusion of these ideas quickly led to the design as you see it—a sculptural cloud of floating stuff, the things of Cassius’ Louisville childhood hovering above the stage and waiting to be activated, waiting to describe his community.

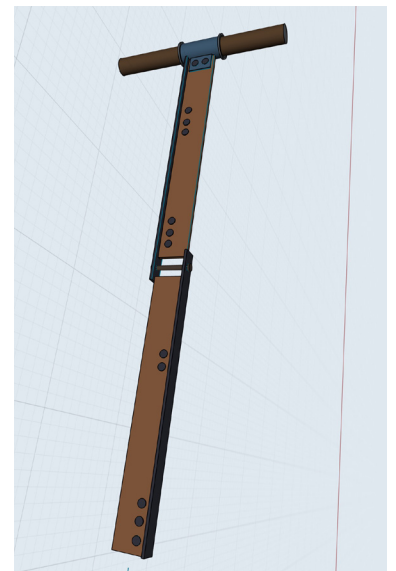
The functionality of this sculpture—the cloud of Cassius’ childhood in Louisville—is something that we’ve had to spend a lot of time figuring out and experimenting with. The final design is based on industrial I-beam arms that can each spin all the way around one of three vertical pipes. Each arm has a hinge in the middle, so it can be folded in half in either direction. From the end of each arm, we’ve suspended one of those childhood objects that help us create the idea of Louisville during Cassius’ childhood.



Technical drawing of the overhead view of the stage left pole with arms set in positions shown in the model image



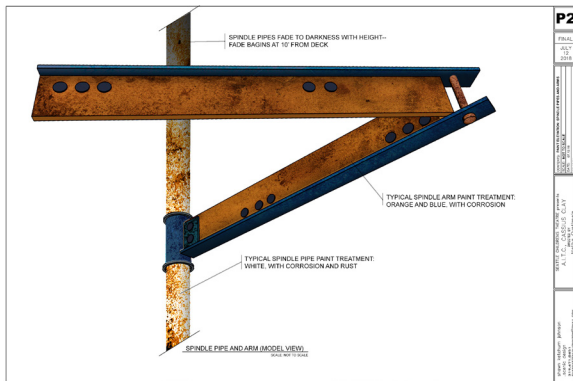
Drawing showing the maximum reach of each arm



Arm design



Prototype of arm built by the scenic carpenters to test structure and engineering for movement

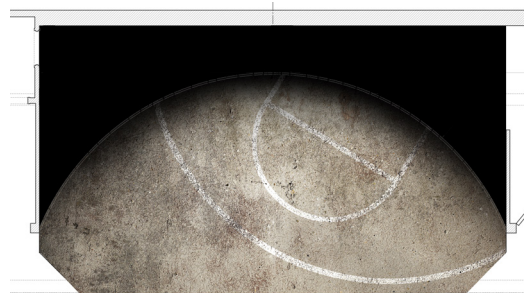


Shawn's paint elevation detailing arm color and texture for the painters

The effect of all this is that each object in the cloud can be brought closer or further away from the center of the stage by folding its arm and can be swung around its pipe to be positioned in a huge variety of places, all over the stage. So the cloud of objects can actually spin and can spread out to take up the whole stage or shrink to become more visually dense. The work of this movement will be accomplished by the actors, who can reach up while walking under an object and bring it along with them as they move through the space. Several actors moving at once can almost immediately reconfigure the cloud as the story requires—so, just by swinging objects through the space as they are entering or exiting the stage, the actors will bring the whirlwind of Cassius' story to life. And we won't have to slow down our story at all to change the scenery!



Paint samples for arms created by scenic artists for Shawn's approval



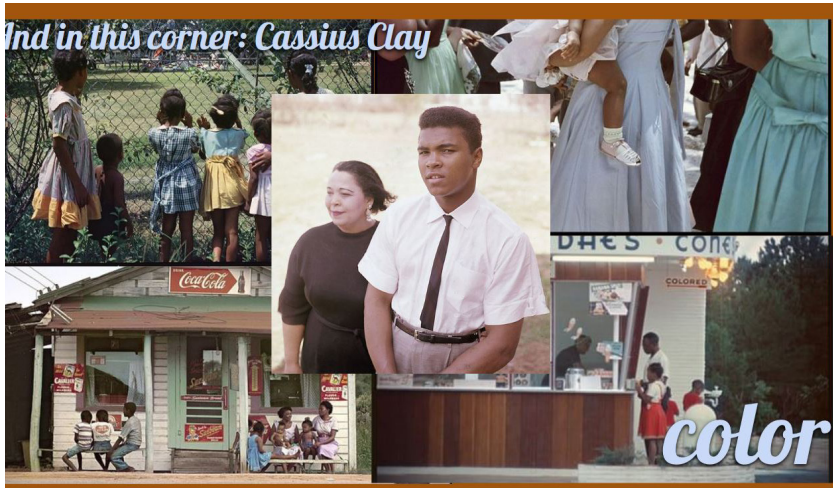
Floor design and paint sample

ABOUT THE COSTUMES

From Samantha C. Jones, Costume Designer



Research collage imagery of people...



...clothing color...



...and texture

For me, the process of costume design is most easily described in three sections: research, design, and realization.

In looking at the costumes for *And in This Corner: Cassius Clay*, the first thing for me to keep in mind as the designer was that this is a story about real people. Cassius Clay (or Muhammad Ali as the world came to know him) was a very real person, whose life has been studied and documented over and over again. There's loads of information about him, but the people around him (his mother and father, his little brother, Officer Joe Martin, even Zbigniew Pietrzykowski) don't have the same level of documentation surrounding their lives, particularly in the moments that branched off from their immediate time with Cassius. That meant my time during the research portion of the design process was spent gathering as many pictures as I could. Not just the more accessible ones of Cassius, but of the world that surrounded him, the city he lived in, and the people he interacted with in hopes of creating a realistic representation of what the people of his childhood in Louisville might have looked like.

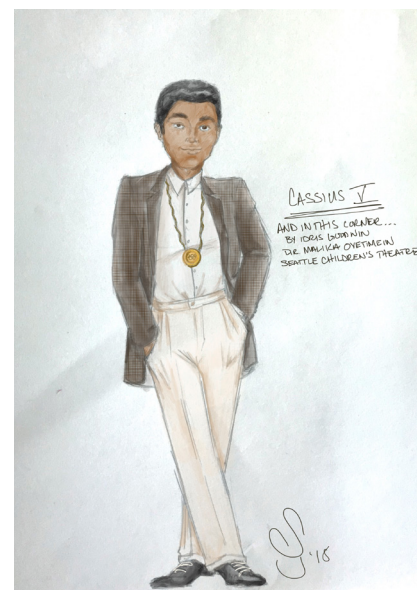
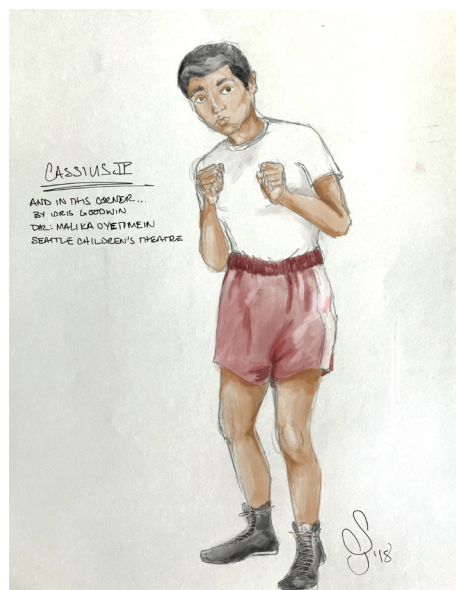
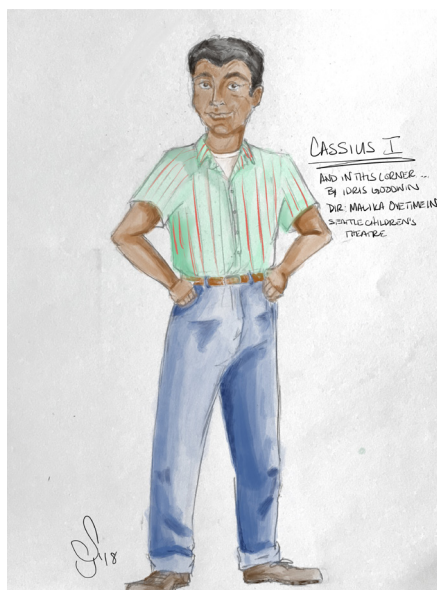
Once those pictures were gathered and I'd been able to discuss them with the director, Malika Oyetimein, I moved into the design portion. This is my favorite part because it's a big puzzle and I love puzzles. Now is the point where I get to look at all the varying images and figure out how they can be picked apart and put back together to form a coherent visual storyline in the play. It's also the point where I figure out how to incorporate the various big elements that the design team as a whole discussed, like color (so no one matches a wall), or function (how does one person play three characters in just a few pages?). All of this gets mapped out in sketches that are passed along and discussed to either be agreed upon or passed back with notes for changes to be made.



Preliminary sketch for Cassius

At this point I add some color to the sketches and they become the map or plan that I, along with the awesome costume shop, begin to work with for the realization portion. That's where we're at now, tracking down clothing pieces that look like the things I dreamed up or found in a picture from over 50 years ago. We have costume fittings with the actors, send pictures to the director, and make changes. Sometimes what ends up onstage is exactly what I drew, sometimes it's totally different, sometimes it's somewhere in between. Sometimes things change during the rehearsal process and what worked in my head may not work in the rehearsal room or on the set in real life. Being open to that change and adjusting is the biggest part of the realization step for me.

Hope you enjoy the show!



Finished color sketches of three of Cassius' costumes

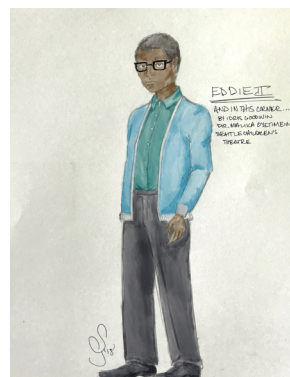
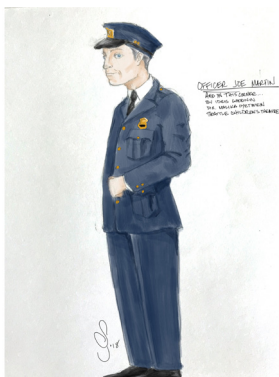
And in this corner: Cassius Clay							
by Idris Goodwin							
Dir. by Mallika Oyetimein							
Seattle Childrens Theatre							
Costume Plot							
6.20.2018							
CHARACTER	Prelude	Downtown, 1953	Home Show, 1954	Colombia Gym	Home	Park, 1954/ Legend of Corky Baker	Tomorrow's Champions
Cassius		White t-shirt; short sleeved button up shirt w/stripes; jeans; Oxford shoe	No change	satin boxing shorts; white t-shirt; socks; boxing boots	**ADD** grey sweat zip hoodie; grey sweat pants	No change	**REMOVE** grey sweat zip hoodie; grey sweat pants
Narrator Cassius	White t-shirt; short sleeved button up shirt w/stripes; jeans; Oxford shoe	No change			Grey sweat zip hoodie; grey sweat pants	No change	**REMOVE** grey sweat zip hoodie; grey sweat pants
Eddie			Glasses; blue t-shirt; taupe/grey denim or canvas pants; ked-like tennis shoes	No change		No change	

Portion of the costume plot showing details of some of Cassius' and other characters' changes





Preliminary and finished sketches for Officer Joe Martin



Cassius' best friend Eddie



Rudy, Cassius' younger brother



ODESSA I



ODESSA I
AND IN THIS CORNER...
BY JORIS GOODWIN
DR. MAURICE DRETTMANN
SEATTLE CHILDREN'S THEATRE



CASH SR.
AND IN THIS CORNER...
BY JORIS GOODWIN
DR. MAURICE DRETTMANN
SEATTLE CHILDREN'S THEATRE

Preliminary sketch for Odessa and finished sketches for Odessa and Cash Sr., Cassius' parents

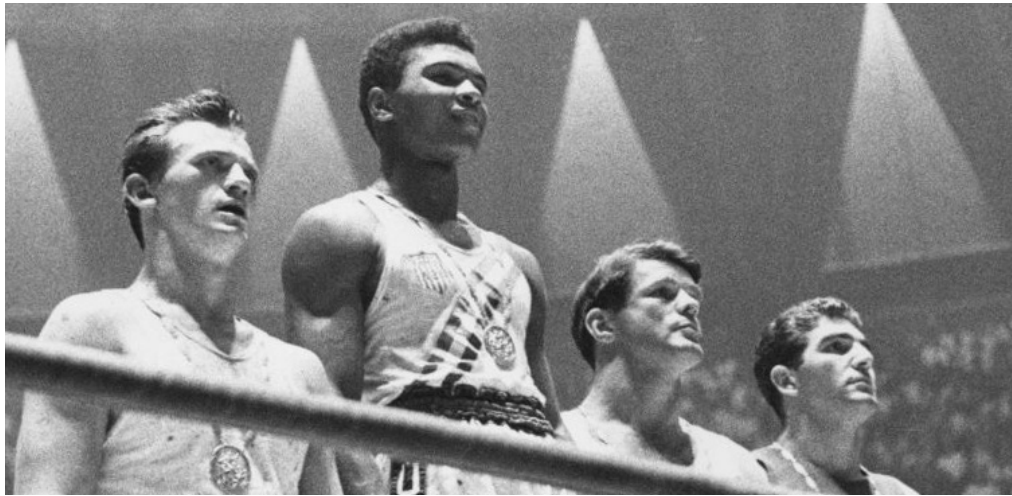


RINGSIDE ANNOUNCER
AND IN THIS CORNER...
BY JORIS GOODWIN
DR. MAURICE DRETTMANN
SEATTLE CHILDREN'S THEATRE



FROM CASSIUS TO ALI —

THE LOUISVILLE BOXER THAT SHOOK UP THE WORLD



On the gold medal platform at the Olympic Games in Rome, 1960

Years before he burst upon the scene as Olympic boxing champion Muhammad Ali, he was simply known as Cassius Clay from Louisville, Kentucky. As a boxer, Muhammad brought unprecedented speed and grace to his sport, while his charm and wit changed what the public expected a champion to be. His accomplishments as a fighter were the stuff of legend, but there was always far more to Muhammad than what took place in a boxing ring.

Cassius was first introduced to the world of boxing in 1954 when he met a police officer and boxing coach named Joe Martin. Martin ran a local recreation center called the Columbia Gym, which was located at the old Louisville Service Club at Fourth and York streets. One of Martin's first acts was to combine the segregated black and white fighters in the city. "A boxer has to fight everybody to prove he is a champion," he once said.

Clay approached Martin to report that his bicycle had been stolen; he told Martin that he wanted to "whup" the thief that ran off

with his bike. Martin persuaded the young Clay to learn how to box first. After just one bout, Clay announced that he would soon be "the greatest of all time" and, true to his word, he fulfilled that extravagant claim.

Under the guidance of Martin, Clay entered the 1960 Olympic Games in Rome, Italy, where he earned the light heavyweight gold medal. However, even after his Olympic victory, Cassius returned to his hometown only to be refused service at a white-only lunch counter. Popular myth has it that Clay hurled his recently acquired gold medal off the Second Street Bridge in 1960 as an act of defiance toward a society that didn't welcome him.

Four years after the Rome Olympics, at the age of 22, Clay won the world heavyweight championship from Sonny Liston in a stunning upset. Shortly after that bout, Clay joined the Nation of Islam and changed his name to Muhammad Ali. In 1967, three years after winning the heavyweight title, Ali refused to be conscripted into the U.S. military, citing his religious beliefs and opposition to American involvement in the

Vietnam War. It was at this time that Ali famously said, "I ain't got no quarrel with them Viet Cong," words that articulated, for a generation of young Americans, a reason to oppose the war. In a time when boxers never talked to the media—their managers always spoke for them—Clay did all his own talking, earning him the nickname, "The Louisville Lip."

However, the U.S. government declined to recognize him as a conscientious objector. Ali was eventually arrested and found guilty on draft evasion charges and stripped of his boxing title. He did not fight again for nearly four years, losing a time of peak performance in an athlete's career. Ali's appeal worked its way up to the U.S. Supreme Court, where in 1971 his conviction was overturned. In 1978, the city of Louisville approved a proposal to change the name of Walnut Street to Muhammad Ali Boulevard, finally solidifying Ali's status as Louisville's hometown hero. Ali won the World Heavyweight Champion title three times—in 1964, 1974, and 1978. Nicknamed "The Greatest," Ali made history with several boxing matches. Notable among these were the first Liston fight, three with rival Joe Frazier, and one with George Foreman, where he regained titles he had been stripped of seven years earlier.

But Muhammad's life and career played out as much on the front pages of national and international newspapers as on the inside sports pages. Traveling across continents, he hand-delivered food and medical supplies to such needy sites as the Harapan Kita Hospital for Children in Jakarta, Indonesia; the street children of Morocco; and Sister Beltran's orphanage for Liberian refugees on the Ivory Coast, to name just a few.



Receiving the 2012 Liberty Medal at the National Constitution Center, Philadelphia, PA. By Pete Troshak, Wikimedia Commons.

At home, he visited countless numbers of soup kitchens and hospitals. He helped such organizations as the Chicago-based adoption agency, The Cradle; the Make-A-Wish-Foundation; the Special Olympics' organization Best Buddies; Herbert E. Birch Services, an organization that runs a school for handicapped children and young adults and a summer camp for children infected with AIDS; and "Fight Night" which generates funds for the Muhammad Ali Parkinson Research Center at Barrow Neurological Institute, in Phoenix, Arizona. At the State Capitol in Michigan, he advocated new laws protecting children. In schools across America, he taught children the virtues of tolerance and understanding through his book *HEALING*. Muhammad perhaps raised more money for American charities than any other living person.

Muhammad was the recipient of numerous awards. In addition to being honored by Amnesty International with their Lifetime Achievement Award, the Secretary-General of the United Nations bestowed him with a citation as United Nations Messenger of Peace. He was also named the International Ambassador of Jubilee 2000, a global organization dedicated to relieving debt in developing nations. Former President Jimmy Carter has called Muhammad "Mr. International Friendship" and, in 2005, Muhammad was awarded the Presidential Medal of Freedom.

Muhammad Ali passed away on June 3, 2016 at the age of 74.

Muhammad Ali's Six Core Principles

Confidence

Belief in oneself, one's abilities, and one's future.

Conviction

A firm belief that gives one the courage to stand behind that belief, despite pressure to do otherwise.

Dedication

The act of devoting all of one's energy, effort, and abilities to a certain task.

Giving

To present voluntarily without expecting something in return.

Respect

Esteem for, or a sense of the worth or excellence of oneself and others.

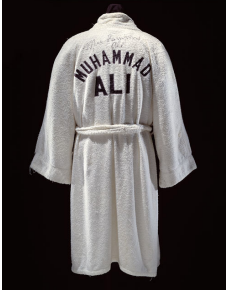
Spirituality

A sense of awe, reverence, and inner peace inspired by a connection to all of creation and/or that which is greater than oneself.

Article used by permission of the Muhammad Ali Center in Louisville, Kentucky.

[Muhammad Ali Center](#)

Muhammad's dream to share his inspiration with the world is being realized through the Muhammad Ali Center. The Ali Center appeals to the heart, spirit, and imagination. It inspires both children and adults to form new commitments in their lives in areas of personal growth, integrity, and respect for others, and it gives them the tools to make these commitments happen.



EVENTS IN CIVIL RIGHTS IN THE UNITED STATES AND THE LIFE OF MUHAMMAD ALI

1789

The United States Constitution is adopted. Slaves are counted as three-fifths of a person for means of representation.

1857

A slave named Dred Scott sues for his freedom, claiming that living on free soil liberates him. The Supreme Court rules against him, saying African-American people are regarded as "so far inferior ... that they had no rights which the white man was bound to respect."

1861

The American Civil War begins, dividing the United States over the legality of slavery.

1863

President Abraham Lincoln issues the Emancipation Proclamation. However, the proclamation only frees slaves in states that have seceded from the Union.

1865

The American Civil War ends. With slavery abolished, the difficult process of restoring national unity and guaranteeing civil rights to the freed slaves begins.

1870

The 15th Amendment is ratified by Congress, giving African Americans the right to vote. However, Southern states continue to prevent African Americans from voting through the use of poll taxes, literacy tests, and other means.

The first Jim Crow segregation law is passed in Tennessee, mandating the separation of African Americans from whites in public spaces. African Americans are banned from white hotels, barbershops, restaurants, theaters, and other accommodations.

1896

In *Plessy v. Ferguson*, the Supreme Court rules that "separate but equal" treatment for blacks and whites under the law is constitutional. However, Southern states continue to institute Jim Crow laws to keep the races apart in public facilities.

1942

Cassius Marcellus Clay Jr. is born in Louisville, Kentucky.

1954

Clay meets Joe Martin—a police officer and boxing coach—to report that his bicycle had been stolen. Rather than seek revenge, Martin encourages Cassius to learn how to box at the Columbia Gym.

In *Brown v. Board of Education*, the Supreme Court rules that segregation in public schools is illegal.

1955

Emmett Till, a 14-year-old African-American boy, is murdered in Mississippi for reportedly flirting with a white woman.

Rosa Parks refuses to give up her seat on a bus to a white man, an act that leads to the Montgomery Bus Boycott in Alabama.

1957

A group of African-American students enrolled in Little Rock Central High School are prevented from entering the school by Arkansas's Governor, Orval Faubus. President Eisenhower sends federal troops to force integration and to protect the nine students.

1959

Clay becomes the first Louisvillian to win a title in the Golden Gloves Tournament of Champions in Chicago.

1960

After graduating from Louisville Central High School, Clay enters the Olympic Games in Rome, Italy. There, he defeats Zbigniew Pietrzykowski of Poland to win the light-heavyweight boxing gold medal. Clay later signs a professional contract and receives a \$10,000 signing bonus, which he uses to buy a pink Cadillac for his parents.

Four African-American students at the lunch counter at the Woolworth store in Greensboro, North Carolina, are refused service at the "white only" counter and asked to leave. The four stay until closing. The next day, 20 more students join the protest and by the fourth day more than 300 people participate. The movement spreads to other stores in other cities.

Ruby Bridges is the first African-American child to attend an all-white elementary school in New Orleans.

Civil Rights Act of 1960 establishes federal inspection of voter registration polls.



Dr. Martin Luther King, Jr. looks on as President Lyndon Johnson signs the Civil Rights Act of 1964 into law

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1961

Civil rights activists known as Freedom Riders ride interstate buses in mixed racial groups into the segregated south to test the United States Supreme Court decisions which ruled that segregated public buses were unconstitutional. Police arrest riders for trespassing, unlawful assembly, violating state and local Jim Crow laws, and other alleged offenses, often after allowing white mobs to attack them.

1963

Martin Luther King Jr. delivers his famous "I Have a Dream" speech at the March on Washington, D.C.

President John F. Kennedy, a longtime advocate for civil rights, is assassinated.

1964

Clay defeats Sonny Liston and wins the World Heavyweight Championship. After the fight, Clay announces his affiliation with the Nation of Islam and changes his name to Muhammad Ali.

Civil Rights Act of 1964 outlaws major forms of discrimination, ending unequal and unfair voter registration practices and ending racial segregation.

Martin Luther King Jr. is awarded the Nobel Peace Prize.

1965

In March, peaceful demonstrators face violence as they attempt to march from Selma, Alabama, to Montgomery, Alabama, on three separate occasions to demand the right to vote for African Americans.

The Voting Rights Act is passed, finally granting the majority of African Americans in the South the freedom to vote.

1967

Ali refuses to be conscripted into the U.S. military and cites his religious beliefs, famously saying, "I ain't got no quarrel with them Viet Cong." As a result, his boxing license is suspended and his boxing title stripped. His case is taken to the Supreme Court.

1968

Martin Luther King Jr. is assassinated. Civil Rights Act of 1968 provides for equal housing opportunities regardless of race, creed or national origin.

1971

In *Clay v. United States*, the Supreme Court overturns Ali's conviction by a unanimous 8-0 decision.

1974

World heavyweight champion George Foreman faces off against Ali in a historic boxing event known as "The Rumble in the Jungle." Ali wins by knockout, putting Foreman down just before the end of the eighth round.

1975

Ali leaves the Nation of Islam and joins the mainstream Sunni Islam sect.

1978

The city of Louisville approves a proposal to change the name of Walnut Street to Muhammad Ali Boulevard.

1981

Ali fights in his final professional fight, losing a ten-round decision to Trevor Berbick.

1984

Ali is diagnosed with Parkinson's Disease; the symptoms include muscle tremors and slowed, slurred speech.

1996

Ali is invited to light the Olympic torch at the summer games in Atlanta, Georgia.

2005

The Muhammad Ali Center is built in Louisville—their mission: "To preserve and share the legacy and ideals of Muhammad Ali, to promote respect, hope, and understanding, and to inspire adults and children everywhere to be as great as they can be."

2008

Barack Obama is elected President of the United States, becoming the first African American to hold the office.

2013

The Supreme Court removes a key provision in the Voting Rights Act of 1965—a provision that put an end to racist voting restrictions—and allows nine states, mostly in the South, to change their election laws without advance federal approval.

2016

Muhammad Ali passes away at age 74.

Civil Rights Movement Co-Founder Dr. Ralph David Abernathy and his wife Juanita (standing unseen behind the Minister) along with Dr. Martin Luther King Jr. and his wife Coretta Scott King, as the Abernathy children, Donzaleigh, Ralph David the 3rd and Juandalynn march on the front line, leading a Selma to Montgomery March for voting rights in 1965. Name of the Minister in the photo is unknown.



WORD CHAMPION—

Muhammad Ali



“I’m the most talked-about, most publicized, the most famous, and the most colorful fighter in history. And I’m the fastest heavyweight—with feet and hands—who ever lived. Besides that, I’m the onliest poet laureate boxing’s ever had. ... It all adds up to being The Greatest, don’t it?” – Muhammad Ali

When Muhammad Ali was a boy he wanted to make some noise in the world. He found two ways to do that—with his lightning-fast hands and his razor-sharp wit. You expect a boxer to be athletic. You probably don’t expect one to be a poet. Ali’s ability to craft seemingly effortless poetic statements about himself, his opponents and society at large put him in a league of his own outside the boxing ring.

Ali lived during a historical time of civil unrest and discord and used poetry throughout his life to express the reality of the social world within and beyond the professional world of boxing. He was a master composer, turning simple words into complex meanings that reached beyond race and culture. Ali was a spokesperson for global politics, local social activism, and his own professional prowess in the boxing ring, where he remained untouchable for most of his boxing career.

**Float like a butterfly, sting like a bee.
The hands can’t hit what the eyes can’t see.
– Muhammad Ali**

Poetry makes music with words. It is concerned with not only the meaning of the words, but how they sound, what rhythm they create. Idris Goodwin, playwright of *And in This Corner: Cassius Clay*, has called Ali, “the spiritual godfather of hip-hop.” He is not alone in that thought.

“Muhammad Ali wasn’t just the people’s champ; he was the first hip-hop poet of his time. Ali rhymed couplets before fights. He talked trash to his opponents, in the same vein as battle rappers.

“Kool Herc may have discovered the break that sparked hip-hop. Grand Wizard Theodore may have invented scratching. But few did more to engineer the strength and pride that shaped early hip-hop culture than Muhammad Ali. In the 1960s and ‘70s, African Americans were treated as second-class citizens. Hip-hop rose out of the need for a voice against the brutal system of oppression. Just as Jackie Robinson inspired awe by becoming the first black athlete to play major league baseball in the 1950s, Ali inspired a generation of black youth after becoming a heavyweight champion in 1964. Ali, like hip-hop culture in the 1970s, represented a voice, a thrill and a symbol of strength. You wanted to be like Ali. And you wanted to be hip-hop.”

– Henry Adaso, ThoughtCo.com – How Muhammad Ali Influenced Hip-Hop

**I’ve wrestled with alligators.
I’ve tussled with a whale.
I done handcuffed lightning.
And throw’d thunder in jail.
– Muhammad Ali**

“On my block, in the schoolyard, in the back alleys of the hood, if you were quick enough with your mouth, you rarely had to fight. For those of us who had Ali’s mouth but not his quick hands and legendary reflexes, jokes were a weapon. Boasts were weapons. Rhymes, to some degree, were the sharpest weapons of all. Ali bewildered his opponents before even having to throw a punch. This is, for better or worse, the heart of the modern rap battle.

“It is, ultimately, about how the mouth can earn respect. How to name your rivals before they can name you, how Black people have survived fights, how rappers have survived battles, how Ali survived in a country that wanted him submissive, silent, and fighting—fighting either another man in a ring or a war in another country.”

- Hanif Willis-Abdurraqib, MTV.com – Muhammad Ali’s Hip-Hop Legacy

“Why should they ask me to put on a uniform and go ten thousand miles from home and drop bombs and bullets on brown people in Vietnam while so-called Negro people in Louisville are treated like dogs and denied simple human rights?”

- Muhammad Ali

“... Ali cast a considerable shadow over hip-hop: one not limited to his sporting achievements. He stood for much more than boxing success, and for reclaiming the title after suffering defeats. His pronouncements on race, his religious conversions and his refusal to go to war in Vietnam all meant as much within hip-hop as anything he did in the ring.”

- Angus Batey, TheGuardian.com – Muhammad Ali’s Influence Ran Deep Through Rap’s Golden Age

I am America.

I am the part you won’t recognize.

But get used to me:

Black, confident, cocky.

My name, not yours.

My religion, not yours.

My goals, my own.

Get used to me.

- Muhammad Ali



Resources

ThoughtCo.com: [How Muhammad Ali Influenced Hip-Hop](#)

MTV.com: [Muhammad Ali’s Hip-Hop Legacy](#)

TheGuardian.com: [Muhammad Ali’s Influence Ran Deep Through Rap’s Golden Age](#)

TheHypertexts.com: [The Best Muhammad Ali Poems](#)

YOUTH TAKING ACTION —



“Everybody can be great...because anybody can serve. You don’t have to have a college degree to serve. You don’t have to make your subject and verb agree to serve. You only need a heart full of grace. A soul generated by love.”

— Martin Luther King Jr.

Thinking about the political issues in our world today can feel overwhelming, especially when we are young and seemingly powerless to make real change. Although our world is in many ways better than the world of Cassius Clay’s childhood in 1950s Kentucky, there are huge issues to confront, both old and new, that we hear about every day. Cassius is a good example of how a young person can find their voice and make a difference when it is really important to them.

Long before he was Muhammad Ali, young Cassius Clay saw the injustice in the world around him and felt its effects. He grew up in the Jim Crow south, where he was not allowed to use the same swimming pool, water fountains, and restrooms as white people, and where he was continually taught to believe white people were superior to Black people. Even though he hated it, young Cassius didn’t want to have to worry

about racism. He wanted to focus on boxing and let other people deal with race issues. Boxing was one way he could feel strong and powerful, ready to fight back. Boxing built up his talent, skill, and confidence. Before long, though, he realized that he couldn’t turn a blind eye to bigger issues or wait for other people to solve them. He saw that we all have to work together to confront collective issues like racism. And with his famously fierce determination, he got involved. It’s just the same for youth today. It’s tempting to think that other people should deal with the problems we hear about in the news and politics, and that we can just stay out of it and focus on our own individual interests and challenges. There are plenty of great examples to look at today of how and why young people can stand up for what they believe.

Cassius Clay was able to use his success as a boxer, and the fame it brought him, to amplify his voice in the Civil Rights movement and to work toward the changes he believed in. People wanted to hear what he had to say. In



2018, social media and the internet can do some of the same things. Websites can help youth connect from all over the country or even the world. Youth can share ideas, find other people who share their concerns, teach others, and plan strategies together, all online. Likewise, media can spread news about movements so that they have a bigger impact.

One example is the March for Our Lives youth activist organization. Following the shooting at Stoneman Douglas High School in Florida last year, students knew they did not want this to happen ever again. Although they were just high school students, they refused to be overwhelmed by fear and powerlessness. Instead, they got organized, sharing what they believed. They had a march in Washington, D.C. that was historic not just for its size, but because it was led by youth. Their anti-gun-violence mission has become a nationwide movement. Right here in Seattle, Rhiannon Rasaretnam is a 17-year-old youth activist who was inspired by the Parkland teens to lead a

local protest against gun violence in her own community. Along with co-leader Emelia Allard, also 17, she became a local youth leader of the Seattle March For Our Lives that paralleled the one in D.C. Their Facebook page brought together 8,500 other local people interested in the same cause. They communicate via GroupMe, and raise money through GoFundMe to further what they believe in. Many of her followers also volunteer to help her lead community events, such as the school walkout protesting gun violence last spring. She has met with Washington Senator Patty Murray, U.S. House Representative Pramila Jayapal, and many local media outlets, to share her perspectives on the issues and to speak up for the changes she wants to see. "As the daughter of a Vietnamese refugee and a Sri Lankan immigrant, [Rhiannon] has also been working to make her school more inclusive through a group called Activists for Change, as well as at the state level, through Washington's Legislative Youth Advisory Board." (*The Stranger*, 3/14/2018).

There are many opportunities for youth to get involved. Anti-violence is one way, but kids also help with many other types of social justice work. For example, Seattle Public Library has a program called "Learning Buddies" for kids who need extra help learning to read or working on math skills. Teens volunteer to work in the libraries after school, one-on-one with kids in areas of town where more students are bilingual. In doing so they not only help younger students learn, but they themselves learn a lot about leadership and how to be role models. It's so important for kids to help other kids succeed, and in doing so to build stronger, more connected communities. Whether you are interested in working with younger kids, the homeless population, animal shelters, those with food insecurity, or any number of other areas of need, there are opportunities just waiting for you.

When kids speak up and get active, things start to change. *And in This Corner: Cassius Clay* playwright Idris Goodwin says, "no matter what race you are, as Americans, we have collective issues that we have to sort through. We can't sit out and let other people deal with it, or turn a blind eye... We have to decide individually and collectively, what are we going to do?" Trusted adults, like parents and teachers, can help by listening and offering an adult perspective, but speaking up for the first time about real issues is always a little intimidating. Just remember, the world needs your ideas and your voice. And as Cassius Clay said, after becoming Muhammad Ali, "He who is not courageous enough to take risks will accomplish nothing in life."



FIGHTING FOR A FUTURE

A stolen bike, a police officer and a local boxing gym in Louisville, Kentucky, all played a part in the series of fortunate events that shaped the life, and ultimately the career, of the man who would become known all over the world as Muhammad Ali. We don't normally think of a stolen bicycle as a fortunate event, but that's what happened to a young Cassius Clay in 1954.

On that particular Saturday, 12-year-old Cassius Clay rode his new bike to a community fair in downtown Louisville. Cassius loved his bike, a beautiful, shiny red Schwinn bicycle that his father gave to him the previous Christmas. After spending the day at the fair, Cassius left the event and discovered to his dismay that his bike was missing. Distraught and angry, someone told him to report it to a police officer who was at the gym in the basement of the building. The police officer was Joe Martin, a boxing enthusiast who ran the Columbia Gym in the evenings. Angry about his bike, Cassius said he wanted to find the thief and "whup" him. Concerned about the young man's anger, and slightly amused at the skinny youngster's talk about fighting, Joe convinced Cassius to come to the gym to learn about boxing and how to defend himself.

Later, Muhammad Ali wrote, "The sights and sounds and the smell of the boxing gym excited me so much that I almost forgot about the bike. There were about 10 boxers, some hitting the speed bag, some in the ring sparring, some jumping rope. I stood there, smelling the sweat and rubbing alcohol, and a feeling of awe came over me."

Boxing was extremely popular in the 1940s and early 1950s. Television, while still in its early years, added to the sport's popularity by broadcasting boxing matches, sometimes nightly. Boxing was a perfect fit for television: each round in a match was three minutes with a one-minute intermission, making it easy to insert commercials. One TV camera could follow the two boxers up-close, so viewers could get a front-row view of the action, unlike

other sports such as baseball and football that were still trying to find the best way to broadcast their games. In 1950, 9% of American homes had TVs. By 1955 that had grown to more than 55% and people were glued to their sets each night watching boxing matches, many of which were broadcast from local boxing clubs like Columbia Gym in Louisville. The popularity of the sport led to a boom in training facilities all over the country.

These gyms were important to young people and often would fill gaps in their lives, giving them a safe place to go outside of home or school. Training in the art and sport of boxing gave them a sense of purpose and added to their pride and sense of self-worth by learning and developing new skills. Many of the owners and trainers at these gyms, like Joe Martin, also took pride in the development of young lives and were serious about their roles as caretakers of the people in their neighborhoods. Rules were strict, discipline and responsibility were emphasized, and safety was a primary concern. One gym owner at the time was adamant that no one got hurt at his gym and said that he would watch all his boxers as they left the gym to make sure that they all physically looked the same as when they entered.

Racial segregation was in practice at most of these gyms during this time. Black youth were prevented from working out at "all-white" establishments. Joe Martin's Columbia Gym was one of the first to desegregate and to welcome people of all races. The Columbia Gym was the first major boxing club to hold an evening of boxing matches featuring both Black and white athletes. The 10-fight evening was held on February 23, 1942 and was witnessed by an audience of more than 1,300.

Young people flocked to their local boxing gyms. Like Cassius Clay at Columbia Gym, they saw these places as a haven, a refuge, a place

to strengthen their hopes and encourage their personal development. Boxing quickly became a way to fuse sports with academics and social development. As their boxing skills improved, so did their schoolwork and personal relationships. Their coaches, trainers and mentors at the gym were often just as involved in making sure that they completed their schoolwork and met their responsibilities at home and in the community. The physical activity at the gym also provided a positive outlet as a way to relieve stress. Training in a gym was much better for them than getting into fights on the street.

Boxing is a physically demanding sport. Youngsters trained in physical conditioning performed exercises to build muscle strength and they learned ways to increase physical endurance. Hours of practice with large punching bags, small hanging punching bags and jumping rope all helped to develop strength and agility in arms, legs and feet. They spent most of their time at the gym training and learning proper form and technique before they started sparring inside the ring. Youth learned that proper physical conditioning, along with good nutrition and an understanding of trusted boxing techniques, could help avoid injuries.

Training also included the mental aspects of boxing. Strategy, focus, confidence and concentration were taught along with the physical work. Respect and sportsmanship were key components to their time at the gym. They learned that following the rules not only made them better boxers, but better people.

Many boxing gyms are still in operation today all over the country. Gleason's Gym in New York City developed a program called "Give a Kid a Dream" that invites at-risk boys and girls to free, two-hour sessions with a professional trainer on Saturdays. There is no charge for the time, equipment or training, but each participant must take the responsibility to show up on time every Saturday and to do the work required. They train on punching bags, jumping rope, and learn proper boxing form and technique just like Cassius Clay did at Columbia Gym.

St. Louis All City Boxing Club worked in partnership with Metro Theater Company of St. Louis when they produced *And in This Corner: Cassius Clay*. The nonprofit organization provides physical training, coaching and detailed mentoring on schoolwork, personal relationships, and the development of dignity, self-respect and responsibility for young boys and girls from all over the St. Louis area.

In Seattle, Your House Boxing & Community Club (YHBCC) provides youth and young adults boxing training, mentoring, counseling and educational assistance, and provides opportunities for participants to get involved in their neighborhoods through community service. YHBCC's core values include diligence (the value of hard work), ownership (the

value of personal responsibility), integrity (the value of having strong moral principles), and teamwork (the value of working together).

Cassius Clay never did get his bike back that was stolen on that fateful day in 1954. But his meeting with Joe Martin and his discovery of the local boxing gym ended up giving him, and the world, much more.



Resources

Health.com: [Is Boxing Safe for Kids?](#)

FightClubAmerica.com: [History of Boxing](#)

Independent.co.uk: [Joe Martin](#)

YHBCC: [Your House Boxing & Community Club](#)



ATHLETES – ACTIVISTS AND ADVOCATES

*Venus Williams at Wimbledon 2016. By s.robi,
Wikimedia Commons.*

Professional athletes hold far-reaching appeal to the public. Across the country, people show their loyalty to these sports figures through attending games, watching them on television, or donning their favorite players' jerseys. While we may marvel at their physicality, endurance, and stamina, perhaps even more impressive are athletes who use their status as a platform to focus on change for the better. Muhammad Ali was a prime example. Not only did he transform the world in the boxing ring, he utilized his public persona to further causes for justice.

Throughout his life, Muhammad Ali spoke out against oppression. Gifted with a loquacious speaking style, he galvanized the media. Systems of injustice could no longer go unnoticed. Ali committed himself to giving voice to those who had been silenced. In 1967, he refused the draft for the Vietnam War. This was a critical moment in America's history where the civil rights and peace movement intersected. Ali asked, "Why should they ask me to put on a uniform and go ten thousand miles from home and drop bombs and bullets on brown people in Vietnam while so-called Negro people in Louisville are treated like dogs and denied simple human rights?" This act of defiance caused him to be stripped of his title, banned from boxing for three years, and sentenced to five years in jail. He stayed out of prison as his case was appealed. In 1971, the Supreme Court overturned his conviction.

Athletes have also used their victories to leverage philanthropy. In the 2006 Winter Olympics in Torino, gold medalist speed-skater Joey Cheek did not make his post-race press conference a celebration of his win. Rather, he used the very public moment (arguably the biggest of his career) to talk about the dangerous situation in Darfur. At the time, the Darfur region of Sudan in Northeast Africa was reeling from genocide—the deliberate killing of a racial, political, or cultural group of people. In front of a world audience, Cheek shared that he would invest his Olympics earnings in Right to Play, a global organization committed to helping children in need, including those in Darfur. He challenged corporations to match his gift and they exceeded his request. Cheek used his moment in the spotlight to help transform others' lives.

Tennis superstar Venus Williams is known for her intense backhand and legacy of career wins. When she competed at Wimbledon in 1998, she shed light on the women's prize award set at \$50,000 less than the men's award. For over a decade, she applied both public and private pressure on Wimbledon's board to change the award discrimination. Her efforts included an op-ed piece in *The Times* of London which led to the conversation being brought up in Parliament. The mounting pressure inspired change. In 2007 when she won Wimbledon, it was the first time in history that the women's prize and the men's prize were the same.

More recently, some National Football League players have chosen to kneel during the pregame playing of the national anthem. The protests began in 2016 when San Francisco 49ers quarterback Colin Kaepernick sat and then later kneeled in the preseason games. Kaepernick was initially inspired to kneel to bring attention to the deaths of black men through police brutality. This action, meant to silently protest racial inequities and systemic oppression of people of color, launched a wave of public conversation and controversy. When athletes decide to break with tradition (i.e. not standing for the anthem), they are using their visibility to raise awareness and invite discussion, and they know they are taking a risk. Today the kneeling continues, with several players also electing to donate portions of their salaries to help fight injustice.

Whether it be to bring awareness or evoke change, athletes with strong convictions can be powerful forces in changing the cultural and political landscape of our country.

Resources

Medium.com: [Using Sports as a Platform for Social Activism](#)

TheGuardian.com: [Muhammad Ali's Biggest Fight – for Justice - Comes to Life in Style](#)

WomenintheWorld.com: [The Inspiring Story of How Venus Williams Helped Win Equal Pay for Women Players at Wimbledon](#)

WORDS & PHRASES THAT MIGHT BE NEW TO YOU

Black and white could not intertwine – join together

And Jim Crow was no treat – a collection of state and local statutes that legalized racial segregation. Named after an insulting song lyric regarding African Americans, Jim Crow laws—which existed for about 100 years, from the post-Civil War era until 1968—were meant to return Southern states to a pre-Civil War class structure by marginalizing Black Americans. Black communities and individuals that attempted to defy Jim Crow laws were often met with violence and death.

Graziano is gonna take him. – Rocky Graziano was an American boxer who held the World Middleweight title. Graziano is considered one of the greatest knockout artists in boxing history, often displaying the capacity to take his opponent out with a single punch.

Are you—nobody can't whip Sugar Ray! – Sugar Ray Robinson was an American boxer who competed from 1940 to 1965. Widely considered the greatest pound-for-pound boxer of all time, Robinson's performances in the welterweight and middleweight divisions prompted sportswriters to create "pound for pound" rankings, where they compared fighters regardless of weight.

It was a brand new red Schwinn. – Schwinn Bicycle Company produced the dominant brand of American bicycles through most of the 20th century.

Be sharp, drive a Cadillac... – expensive car. Cadillac is one of the oldest luxury automobile brands in the world.

Mr. Martin is gonna actually let me spar in the ring. – Sparring is when two fighters battle one another in training sessions, typically with extra-padded gloves, and full protective gear.

Folks said they'd see him in the pool hall, crushin' cue balls with his bare hands. – hard, solid plastic balls. Pool players hit them with their cue sticks to knock other balls into the table's pockets.

A real menace – threat

Mr. Martin working on getting me my first amateur fight. – competitive boxing match where neither participant is paid and most fighters are beginning to learn their craft



Front and back of a gold medal from the 1960 Olympic Games in Rome. This one was for "pugilato" which is Italian for boxing.

I weighed in at a lean 89 pounds, and Ronnie O'Keefe my opponent at 91.

weighed in – Each boxer is required to check their weight on scales before the match to make sure that he or she does not exceed the maximum weight of their specified division.

opponent – challenger, rival

O'Keefe launches a barrage, Clay retreats

barrage – concentrated, continued attack

retreats – backs away

Clay slips, lands a wild right hook – a punch thrown with the right hand. A hook arcs to the side and then back to the target, creating more power from the motion and from the windup and footwork. When thrown, the arm looks like a hook shape.

Jabs. Right. Left. – a short straight punch.

The winner by split decision----Cassius Clay! – two judges having a verdict showing one fighter winning, and the third having it in favor of the other fighter

But when his fighters fought the Smoketown guys –

Smoketown is a neighborhood southeast of downtown Louisville, Kentucky. Smoketown has been a historically Black neighborhood since the Civil War. The neighborhood's name apparently comes from the large number of (smoke-producing) kilns in the area during its early brick-making days.

Nation Shocked by Lynching of Chicago Youth – punishing a person without legal authority, often by hanging, for a perceived offense or as an act of bigotry. The newspaper headline is about the murder of Emmett Till. Emmett was born in 1941 in Chicago and grew up in a middle-class Black neighborhood. In 1955, while visiting relatives in Money, Mississippi, he was accused of whistling at Carolyn Bryant, a white woman who was a cashier at a grocery store. Bryant's husband Roy and his half-brother J.W. Milam kidnapped the fourteen-year-old, brutally beat him, and shot him in the head. The men were tried for murder, but an all-white, male jury acquitted them. Emmett's murder and open casket funeral fueled the emerging civil rights movement. In 2017, Tim Tyson, author of *The Blood of Emmett Till*, revealed in the book that Carolyn Bryant admitted to him she had lied about Emmett making advances toward her. In March of 2018 the Justice Department reopened the murder investigation.

...intermingled like the waters of a river... – mixed together

Hey Cassius, listen, so me and some of the guys are going down to Archie's diner to do a sit-in. – form of protest that involves one or more people occupying an area, often to promote political, social, or economic change

Go head an go toe to toe with him! – when two fighters don't back down, stand directly in front of each other and exchange punches

He's holdin' his ground! – not backing down

He's really got Ziggy on the run. – trying to escape

The judges scored the fight: ...the winner by decision.... Cassius Clay!

judges – three ringside officials who keep a record of the scoring hits in a bout

by decision – awarded a fight in which there has been no knockout to the boxer with the greater number of points

He say it's my key to the city. – symbol of respect awarded by the local government to honor an accomplishment or service provided

Eddie, why you on my back? – constantly bothering me about this

This is my associate Eddie Green, world champion pain in the rear. – friend



Red Schwinn Hornet

Up with the rooster. – awake very early, when the rooster crows

It's just gold plated lead – cheap metal covered in a thin layer of gold

I won my first bout – boxing match

Finally got that title shot against the champ Sonny Liston.

title shot – chance to win the championship

Sonny Liston – American professional boxer who competed from 1953 to 1970. A dominant contender of his era, he became the world heavyweight champion in 1962 after knocking out Floyd Patterson in the first round. Liston was particularly known for his toughness, formidable punching power, long reach, and intimidating appearance.

Joinin' the freedom riders. – civil rights activists who rode interstate buses in mixed racial groups into the segregated southern United States in 1961 and following years to challenge the non-enforcement of the United States Supreme Court decisions which ruled that segregated public buses were unconstitutional. Police arrested riders for trespassing, unlawful assembly, violating state and local Jim Crow laws, and other alleged offenses, but often they first let white mobs attack them without intervention.

JUMP START

Ideas for things to do, wonder about, talk about or write about before or after you see And in This Corner: Cassius Clay

Muhammad Ali described his boxing style with, “Float like a butterfly, sting like a bee.” Create your own slogan for the way you see the best part of yourself. Design a logo to go along with it.	People make protest signs to draw attention to change they want to see. Make a support sign to highlight positive action or attitudes you agree with and want to see continue.	Play <i>What If</i> . Act out responses to questions about alternate actions in the play. For example, “What if Cassius went to the diner sit-in with Eddie instead of staying in the gym?”	Write about a time you’ve been excluded from something. How did it make you feel? What did you do about it or wish you’d done?
What does the right to protest mean to you?	What are some ways people protest? What ways do you think are the most helpful?	Write or act out a scene about a nervous Cassius’ flight to Rome with Joe.	How are Cassius and Eddie the same as each other? How are they different?
Tell the story of the play from Eddie’s point of view.			What makes someone a great person?
Why is it important to call someone by the name they prefer, no matter if they were given it at birth or changed it?	What is better about society today than it was when Cassius was a kid? What seems to still be the same?		What are you most confident about in yourself? What do you struggle with? How can you build your confidence?
What do you think this quote from Muhammad Ali means? “It isn’t the mountains ahead to climb that wear you out; it’s the pebble in your shoe.”			Laila Ali is Muhammad Ali’s daughter and a four-time undefeated boxing champion. Look her up and learn something about women in boxing.
Have you ever treated someone unfairly or unkindly? Did you apologize? It’s not too late to apologize now.			Create “line at a time” rhyming poetry with a friend. Decide a topic together. Take turns writing lines, rhyming every other line. For example: (writer 1) I eat my peas with honey. (writer 2) I’ve done it all my life. (writer 1) It makes them taste quite funny (writer 2) But it keeps them on my knife.
Have you ever been or seen someone be discriminated against? What can you do if that happens?	Boxers’ movement in the ring is often described as “dancing.” They stay in motion to control the distance to their opponent until they are ready to attack. Dance around something like a boxer looking to keep their opponent off guard.		
What is your favorite sport to play? Why? What other sports do you want to try?	The set design for this play had to create many different locations using minimal scenery. Choose one scene and design a detailed set for it.		Parts of Cassius’ training routine were basic exercises you can do yourself—jump rope, running, sit ups and push-ups. With guidance from an adult, use them to set up an exercise plan and get moving.
Who is your favorite athlete? Do you know anything about their childhood? Do some research and write about it.			
Play <i>Capture the Flag – Boxing Style</i> . Mark off the corners of a boxing ring, about 15’ square. Two players at a time tuck flags (a handkerchief or small hand towel, for example) in the neck of their shirts in front. Staying inside the ring, the goal is to take the other person’s flag. No physical contact (pushing hands away, grabbing, shoving) allowed.		What part did Cassius’ community play in his success? How does your community support you?	
		Write a letter to someone who has played an important part in your life thanking them for what they did.	
		Make a timeline of important or memorable events in your life. Include events in the world that didn’t happen directly to you but were important to society.	

DRAMA IN ACTION

This is a customized *And in This Corner: Cassius Clay* Dramatic Connection Workshop exercise for you to try. This play and its supporting materials tackle some challenging topics. Thank you for making your classroom a safe space for conversations that may arise.



EXERCISE: The Great Game of Power, adapted from Augusto Boal

GRADES: 4th and up

TIME: 15-30 minutes

SET-UP: This exercise works best in an open space.

SUPPLIES: Three pieces of classroom furniture and/or supplies (e.g., two chairs and a water bottle OR a desk, a chair, and a whiteboard eraser)

In And in This Corner: Cassius Clay, Cassius finds his voice through boxing. He uses his platform to fight social injustice and inequitable power dynamics during the Civil Rights movement. In this exercise, students will explore themes of status and power by placing objects in relationship to one another, making observations, and interpreting power dynamics at play.

Instructions:

Have students form an audience on one side of the room, facing the three objects you have chosen. Ask for a volunteer to silently rearrange the objects such that one object occupies a position of more power than the others. Once your volunteer has completed this task and returned to a seat in the audience, ask your students to consider the following questions. You may wish to follow a “think–pair–share” approach, to demonstrate how different interpretations of the same image are equally valid.

- Describe exactly how the objects are placed before you. What do you see?
- Which object has the most power? What makes you think so? Can you think of another way to interpret the image?
- Can you interpret a relationship between these objects? What story might these objects be telling? Can you relate the story of these objects to a moment at school? A scene or situation from *And in This Corner: Cassius Clay*?

After the audience has thoroughly analyzed the image, invite another student to rearrange the objects such that a different object becomes the most powerful. Coach your audience through the same line of inquiry.

Variations:

Offer your volunteers one of the following real-world scenarios to represent with objects:

- A teacher scolds a student for being late for class
- A student is the last one to get picked for a team
- A student cannot participate in after-school sports because a parent needs their help at home

Allow your volunteers one minute to explain their concept for the image. Why did they place the objects the way they did? What power dynamics were they trying to convey?

Ask volunteers to come up with their own scenarios to represent. How can they use this exercise to communicate power dynamics they’ve observed in their own lives?

Bring the SCT experience back to your classroom! Expand your experience of watching *And in this Corner: Cassius Clay* with a workshop all about the production. Engage your students’ bodies, voices and imaginations while deepening their knowledge about the themes, characters, historical context, and production elements of the play. Workshops can occur either before or after seeing the play and can be held at SCT or at your location. To learn more about our outreach programming and to reserve a workshop for your class, contact educationoutreach@sct.org.



WHAT'S IN A NAME?

We give babies names before we have any idea what kind of people they will grow up to be. We choose names because we like the sound of them, or they remind us of someone we love, or even because they mean something that we hope will become part of the baby's personality.

Cassius Marcellus Clay Jr. was named after his father, who was named after a white Kentucky politician who worked to help abolish slavery. When Cassius Jr. was 22 years old, he changed his name to Muhammad Ali to reflect his spiritual beliefs.

WHAT DO YOU KNOW ABOUT YOUR OWN NAME?

- **Who gave it to you?**
- **Why did they choose it?**
- **Do you know where it came from and what it means?**
- **What does it mean to you?**
- **How does it fit you?**
- **What do you like about it?**
- **Is there anything you don't like about it?**
- **What name would you give yourself that describes who you are now?**

SAY WHAT YOU WANT

**What changes do you want to see in the world?
What will you do to make those changes happen?**



Muhammad Ali was known for his words. He expressed his beliefs confidently and proudly, often using poetry to make his thoughts memorable. In fact, he had an influence on the early days of rap music.

There are many wonderful things in the world. And there are things that need improving. Below are quotations from a group of leaders and change makers. Take inspiration from them and write your own rap about your hopes for the future. You can use some of their words and add your own.

Impossible is temporary. Impossible is nothing. – Muhammad Ali

I say I am stronger than fear. – Malala Yousafzai

Every individual matters. Every individual has a role to play. Every individual makes a difference.– Jane Goodall

The people united will never be defeated. – Cesar Chavez

If not us, then who? If not now, then when? – John E. Lewis

Remember you have within you the strength, the patience, and the passion to reach for the stars to change the world. – Harriet Tubman

Fight for the things that you care about, but do it in a way that will lead others to join you. – Ruth Bader Ginsburg

If you fall behind, run faster. Never give up, never surrender, and rise up against the odds. – Jesse Jackson

BOOKLIST

For Children & Young Adults:

Jimmy the Greatest!

Jairo Buitrago

Salam Alaikum: A Message of Peace

Harris J

Betty Before X

Ilyasah Shabazz

Nonfiction

A Nation's Hope: The Story of Boxing Legend Joe Louis

Matt de la Peña

*A Child's Introduction to African American History:
The Experience, People, and Events that Shaped Our
Country*

Jabari Asim

Who Was Muhammad Ali?

James Buckley, Jr.

Kid Athletes: True Tales of Childhood from Sports Legends

David Stabler

*The Playbook: 52 Rules to Aim, Shoot, and Score in This
Game Called Life*

Kwame Alexander

*The Book Itch: Freedom, Truth, & Harlem's Greatest
Bookstore*

Vaunda Micheaux Nelson

*A sign above the door of the National Memorial African
Bookstore read, "This house is packed with all the facts
about all the blacks all over the world." An introduction to
Lewis H. Michaux Sr.'s extraordinary bookstore.*

For Adults Working with Children:

Twelve Rounds to Glory: The Story of Muhammad Ali

Charles R. Smith, Jr.

*Twelve poems illuminating twelve pivotal phases of
Muhammad Ali's life.*

**Booklist prepared by Michelle Angell
Pierce County Library System**

Websites

Facing History and Ourselves

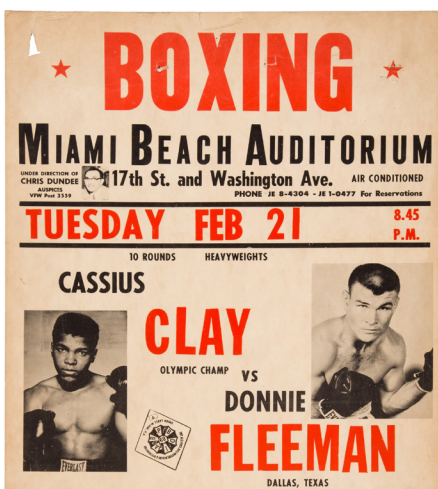
Teaching People's History: Zinn Education Project

Share Your Thoughts

Engaging young people with the arts is what we are all about at SCT. We hope that the Active Audience Guide has helped enhance and extend the theater experience for your family or students beyond seeing the show.

Your input is very valuable to us. You can email your thoughts about the guide to us at info@sct.org

Seattle Children's Theatre, which celebrates its 44th season in 2018-2019, performs September through June in the Charlotte Martin and Eve Alvord Theatres at Seattle Center. SCT has gained acclaim as a leading producer of professional theatre, educational programs and new scripts for young people. By the end of its 2018-2019 season, SCT will have presented 269 plays, including 113 world premieres, entertaining over four million children.



Seattle Children's Theatre

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