

THE ROYALE

BY MARCO RAMIREZ

DIRECTED BY JADA SUZANNE DIXON



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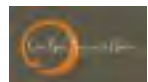
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Butterfly Effect Theatre of Colorado presents

THE ROYALE

by Marco Ramirez

Directed by
Jada Suzanne Dixon

Scenic Design
Tina Anderson

Costume Design
Sarah Zinn

Stage Manager
Jordon Brockman

Lighting Design
Emily Maddox

Sound Design
CeCe Smith

Properties Design
Katie Hopwood

Master Electrician
Xander Claypool

Wig Master
Richard Krammes

Assistant Stage Manager
Alexandra Ligh

Assistant Stage Manager
Rowan Livengood

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Center Theater Group / Kirk Douglas Theatre, Michael Ritchie, Artistic Director produced the World Premiere of
THE ROYALE in Los Angeles, CA in 2013.

THE ROYALE is presented without intermission.

SETTING

Various cities in the U.S.
Some point between 1905 and 1910.

Cast of Characters

JayLavour Addison^{AEA}

FishCameron Davis

WyntonCris Davenport^{AEA}

Nina Alicia "Lisa" Young

MaxAugie Truhn

^C Member of BETC's Artistic Ensemble

^{AEA} Appearing through an Agreement between Butterfly Effect Theatre of Colorado and Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States



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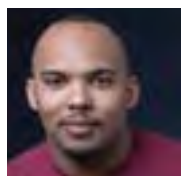
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CAST



Lavour Addison^{AEA} (Jay) is thrilled to be making his BETC debut. He was last seen as Robin Hood in *Sherwood: The Adventures of Robin Hood* (Creede Repertory Theatre). Other credits include *Stick Fly*, *Animal Farm* (Arvada Center Black Box Rep), *The Poet in An Iliad* (CRT), *House Arrest* and *Small Mouth Sounds* (THEATREWORKS Colorado Springs). Other credits include *It's a Wonderful Life* (CRT), *Strings* (Long Wharf); *Macbeth* (Idaho, Tahoe, Oberlin Shakespeare Festival); *Shakespeare in Love*, *The Good Peaches* (Cleveland Play House). Special thanks to Brittini, Siobhan, and Aria Addison. I love you to the moon and down again, around the world and back again.



Cris Davenport^{AEA} (Wyn-ton) is overjoyed to make his stage debut with BETC. He previously appeared in BETC's CO2020 video documentary. Memorable roles include Antoine DuPre in *District Merchants* (Miners Alley Playhouse), Sheriff Ozzie Wells in *A Time to Kill* (Vintage Theatre) and George Armstrong in *Intimate Apparel* (Vintage Theatre). He has had the pleasure of working with various Colorado theatre companies, including Cherry Creek Theatre, Fine Arts Center Theatre Company, Curious Theatre Company, and TheatreWorks | Ent Center for the Arts at UCCS, in addition to nation-wide theatre companies, including The Producers' Club (New York), The Lyceum Theatre (Missouri), Off Square Theatre Company (Wyoming), and Fort Peck Theatre (Montana).



Cameron Davis (Fish) is thrilled to be making his acting debut here at the Butterfly Effect Theatre of Colorado. He is honored to get to tell this

provoking story and to work with so many talented and dedicated artists. At other theatres- The Sheriff in *Sherwood: The Adventures Of Robin Hood*, Fish in *The Royale* (Creede Repertory Theatre); Donalbain in *Macbeth*, Stokes in *How To Catch Creation* (Oregon Shakespeare Festival); Belize in *Perestroika*, Frederick in *The Rover*, Avery in *The Flick* (Oregon Center for The Arts); Tom in *Actually* (Black Swan Project).



Augie Truhn (Max) is new to the BETC stage having worked at many Denver based theatres over the years, most recently at Miners Alley Playhouse in *The Treasurer*. Other noteworthy credits include *Homebody/Kabul* (Curious Theatre), *Jerusalem* (The Edge), *Wakey, Wakey* (Benchmark), *God of Carnage* (Miners Alley), two seasons with the Colorado Shakespeare Festival and several new works and classics while living in LA, NYC, and Maine. He is a graduate of the William Esper Studio, NYC.



Alicia "Lisa" Young (Nina) directed and costumed the Catamounts' world premiere of *One Way-Back Day*, wrote and produced *Sojourners Project: Busing*, and performed a virtual short *Recipe: Shared- Gumbo*, and devised *Recipe* at the Savoy with Theater Artibus, portrayed Alex Van Halen in *Eddie and Dave* at the Catamounts and Mrs. Breedlove in Toni Morrison's *The Bluest Eye* at TheatreWorks. She is a stroke survivor, actor/vist, and founder of IDEA Stages. She teaches for Aurora Public Schools and is a board member of the Colorado Theatre Guild. Alicia is an honoree of the Denver Urban Spectrum Spring 2021 African Americans Who Make a Difference, a 2021 Broncos Touchdown for Teachers recipient, and a True West Award Winner 2022 for her work with IDEAs.

PRODUCTION TEAM

Tina Anderson^C (Scenic Designer) is originally from Boulder. Her most recent set designs for BETC are *Dorothy's Dictionary*, *Amelia's Big Idea*, *Fourteen Funerals*, *JQA*, *A Christmas Carol*, *Tiny Beautiful Things*, *The Curious Incident of the Dog in the Night-Time*, *The Rembrandt*, *Going to a Place You Already Are* (nomination, Henry Award for Best Set Design), *Birds of North America*, and *The Revolutionists*. Other designs are *Hurricane Diane* for TRTC in Carbondale. For CCT: *Peter and the Star Catcher*, *Ann*, *Steel Magnolias*, *Tenderly*. Tina is truly grateful for design opportunities with Butterfly Effect.

Jordon Brockman^C (Stage Manager) has been a freelance stage manager and properties master in the Denver area since 2010. Jordon has worked with BETC on 10+ productions going back to 2014; recent productions include *The Rembrandt* (Stage Manager) and *The Curious Incident of the Dog in the Night-Time* (Properties Master). In addition to BETC Jordon has worked with several other companies around the Denver Metro including Curious Theater Company (*Clybourne Park*, *Whipping Man*), the Aurora Fox Theater (*Arabian Nights*, *Big Fish*) and the Arvada Center (*Seussical*, *Ella Enchanted*). Jordon is also the owner & craftsman of Product 127 Custom Leather.

Jada Suzanne Dixon (Director) is an actress, director, and playwright. She began her directing career with the development of new plays with Athena Arts Project's Plays in Progress (PIP) series. She served as assistant/associate director for *Appropriate*, *Skeleton Crew*, and *Gloria* at Curious Theatre Company. Other credits: *Fairfield*, Miners Alley Playhouse; *Bloomsday*, BETC; *Stick Fly*, Arvada Center for the Arts and Humanities; *American Son* and *Amerikin* (Spring 2023), Curious Theatre Company. Jada is a three-time recipient of

the True West Award, a member of AEA, and a 2021 commissioned playwright for StageOne Family Theatre's program, Theatre for Everywhere. Additionally, she was accepted into the 2019 Lincoln Center Theater Directors Lab: Models of Collaboration, is an Associate Artist with Local Lab Theatre, and currently is the Artistic Director at Curious Theatre Company.

Katie Hopwood (Properties Designer) is fairly new to the Colorado theatre scene and is excited to be working with BETC again! She recently did properties design for BETC's touring theatre truck shows, *Amelia's Big Idea* and *Dorothy's Dictionary*. She also recently has stage managed *Meteor Shower* at Benchmark, was the ASM for BETC's recent production of *Fourteen Funerals*, and stage managed *Amelia's Big Idea*. She graduated from Salisbury University in December 2020 with a degree in theatre production. She looks forward to working on more productions in the community!

Alexandra Ligh (Assistant Stage Manager) is a costume technician and designer excited to work with BETC for the first time! She most recently worked with Colorado Shakespeare Festival as a stitcher and dresser. Her design credits include *A Midsummer Night's Dream* (Mary Moody Northern Theatre) and *Pipeline* (Spectrum Theatre Company). Alexandra would like to thank her friends, family, and boyfriend for their continued support.

Rowan Livengood (Assistant Stage Manager) is a local sound technician, proud to be working with BETC again after serving as Assistant Stage Manager for *The Children* and working as an audio engineer for their touring truck shows *Amelia's Big Idea* and *Dorothy's Dictionary*. He has previously done work content creating on various platforms such as YouTube, Spotify and Instagram.

Emily Maddox (Lighting Designer) attended the University of Oklahoma where she received her BFA in drama in 2014.

She has had the privilege of working in 47 different theatres and performance spaces throughout Colorado in her time here. Her most recent designs include *The Noteworthy Life of Howard Barnes* (Chadron State College), *As One, The Three Feathers, Company*, and *La Boheme* (Opera Steamboat); *The Piano Teacher, The Drowsy Chaperone*, and *Annie Jr.* (Vintage Theatre); *Vox Verger* (Phamaly Theatre Company); *Puerto Rican Nocturne* (The Bug Theatre), and *Pride and Prejudice* (Firehouse Theater Company). In addition to lighting design, Emily also works as the Master Electrician for Town Hall Arts Center in Littleton and Vintage Theatre in Aurora.

Marco Ramirez (Author) has had plays produced at Lincoln Center Theater, The Kennedy Center, The Humana Festival, The Old Globe (San Diego), The Bush Theatre (London), American Theater Company (Chicago), Soulepper (Toronto) and Center Theatre Group (LA). Honors include Helen Hayes and Drama Desk nominations, the Outer Critics Circle's John Gassner Playwriting Award, Juilliard's Lila Acheson Wallace Playwriting Fellowship, Lincoln Center's Le Comte du Nouy Award, and TCG's Edgerton Foundation New Play Award. Marco is also a WGA and Emmy Award-nominated TV writer and producer, where his credits include Marvel's *Daredevil* (Netflix), Marvel's *The Defenders* (Netflix), *Sons of Anarchy* (FX), *Orange is the New Black* (Netflix), and *Fear the Walking Dead* (AMC).

CeCe Smith (Sound Designer) is a sound designer based in Colorado and a first-year MA/MBA graduate student. Her recent sound design projects include *The Children* at BETC, *The Rocky Horror Show* at Phamaly Theatre Company, *Native Gardens* at Creede Repertory Theatre, *Fireflies* at Curious Theatre Compa-

ny (Co-Sound Designer,) *The Bluest Eye* at Theatreworks, and *One Way-Back Day* at The Catamounts. CeCe received her first Henry Award Nomination in 2019 for *Flame Broiled or the ugly play* at Local Theatre Company and has worked across the state of Colorado. When she isn't working on theatre (which she always is) she is reading comics or watching movies like the introvert she is.

Sarah Zinn (Costume Designer) is a costumer from Boulder, CO. She is the Costume Shop Supervisor at the University of Denver and the Draper for Opera Colorado. Sarah received her MFA in Costume Design and Technology from Rutgers University. This is her second show with BETC - she previously designed *The Children*, directed by Stephen Weitz.

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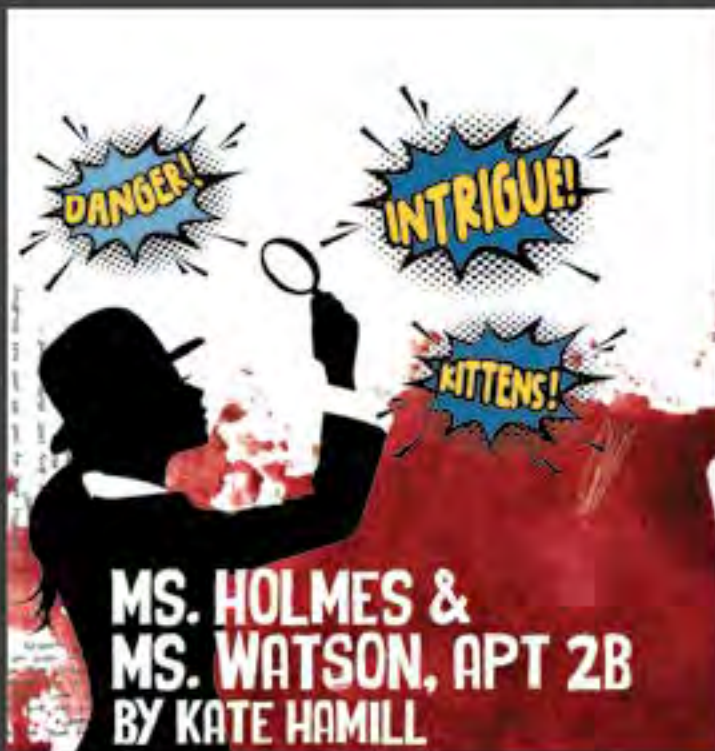
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LEAVENWORTH, KANSAS, TUESDAY JULY 5, 1910

JOHNSON, BIG BLACK, KNOCKS OUT JEFFERIES IN FIFTEENTH ROUND

After a Terrible Beating and Bruising, and Two Knockdowns in One Round, The White Challenger Throws Up The Sponge, Unable To "Come Back."

Ex-Champ is Not Counted Out

Former Richard Dubbed Johnson Heavyweight Champion of The World when only Seven Seconds of Jeff's Last Down Had Been Ticked off, But The Big White would never Have Gotter on His Feet Inside of The Ten Ticks.



LEAVENWORTH HAS QUITE UNEXPECTED 'SANE' JULY 4TH

ONLY TWO ACCIDENTS REPORTED AND THEY ARE NOT SERIOUS—TWO DAYS THE VICTIMS.

PREVIOUS 4TH'S A LESSON

The thing is that at Leavenworth the people observe the day in fact. The people took to heart.

most of them. The police have been generous for some time and will not be. The crowd left at 10:30 and night, and supper was served at 7:30. It is that there was a literary society and a general good time.

CHIEF JOURNALIST FELLER DIED OF HEART FAILURE

St. Louis, Mo., July 4.—By heart failure of an old command, which took to heart the death of his wife, the chief journalist of the Leavenworth Times died of heart failure today. He was only 55 years old, but he had been in the paper since he was 18 years old. He was in the state of his health that he had been in for some time. He was 55 years old.

HARVEST FLOW KILLED AT PETERSBURG FIGHTS

Petersburg, Va., July 4.—A. B. Harvey, a well-known fighter, died today. He was 35 years old. He had been in the paper since he was 18 years old. He was 35 years old.

VETERAN FOUND DYING ON THE STREETS

A veteran of the Civil War was found dying on the streets of St. Louis today. He was 85 years old. He had been in the paper since he was 18 years old.

SERIOUS RACE RIOTS MAY BE THE RESULT OF BIG PRIZE FIGHT

Victory of The Negro Champion Causes Open Ruptures Between Whites and Blacks in Which Several Lives are Lost and Many Injured

A Big Tumult In St. Louis

Police Almost Overpowered in a Small Street Fight—Eight are Injured at Joslin—Negroes at Helldonson Become Religious Fanatics—Riots are Reported From New York To New Orleans, with Large Police Forces in Most Places.

FOOD FOR THOUGHT

Leavenworth Times front page, 5 July 1910, describing St. Louis riots the day after the fight.

"I didn't want to tell an exact version of the Jack Johnson story. It is very loosely inspired by [his] early struggles and breaking a huge color barrier when boxing was an incredibly popular sport. The Jack Johnson story is well-trodden territory, particularly in "The Great White Hope."...I took many, many liberties with it. I'm very aware that some people come to the play already knowing the history, because it's one of the most important narratives in American sports."

Playwright Marco Ramirez, in a 2016 interview with David Gordon, linked his inspiration for THE ROYALE with this key moment in American history. For those unfamiliar with Jack Johnson, or of the color barriers facing African-Americans in the U.S. at the turn of the 20th century, THE ROYALE will make you curious about those historical events and how their effects ripple into the present. This play is about so much more than boxing: at its heart, it's about family, and about the cost of what happens when one man becomes "the first."

Jim Crow Laws

From roughly 1832 to 1844, a white entertainer named Thomas Dartmouth Rice traveled the United States and England, performing a popular song-and-dance act. When playing the invented character "Jim Crow," Rice darkened his face and portrayed African-Americans in a ridiculous, derogatory style. Rice became known as the "Father of American Minstrelsy."

The passage of the 13th, 14th, and 15th Amendments to the Constitution had granted African-Americans the same legal

protections as whites. However, after 1877, and the election of Republican Rutherford B. Hayes, southern and border states began restricting the liberties of blacks.

By the 1890s, the expression "Jim Crow" was used to describe local and state laws and customs aimed at segregating African-Americans and relegating them to second-class citizenship. Unfortunately, the Supreme Court further undermined the Constitutional protections of blacks with the infamous Plessy v. Ferguson (1896) decision, which legitimized Jim Crow laws and the Jim Crow way of life with its "separate but equal" language.

Jim Crow laws denied African-Americans the right to vote, hold jobs, get an education, or purchase housing in certain areas. They segregated mass transportation, and banned African-Americans from certain public parks, theatres, hotels, and restaurants. Marriage and cohabitation between white and Black people was strictly forbidden in most Southern states. Those who attempted to defy Jim Crow laws often faced arrest, fines, jail sentences, violence and death. These laws existed from just after the Civil War until 1968, and varied from place to place around the country.



Jack Johnson.

The Inspiration

"It was a good deal better for Johnson to win, and a few Negroes to be killed in body for it, than for Johnson to have lost, and Negroes to be killed in spirit by the preachments of inferiority... it is better for us to succeed, though some die, than for us to fail, though all live."

—William Pickens, 1910

Between 1899 and 1903, Jack Johnson rose to unparalleled prominence as a professional boxer. Johnson achieved unprecedented fame and wealth for a black athlete, but the title of "Heavyweight Champion of the World" remained out of reach. African-American men at the time were not allowed to use the title "Heavyweight Champion," but could win only the title of "World Colored Heavyweight Champion."

Johnson persisted in challenging James J. Jeffries, the reigning heavyweight champion. Jeffries refused to fight a black boxer, and instead chose to retire undefeated in May 1905. In 1908, Tommy Burns, the new heavyweight champion, agreed to fight Johnson in Australia for the sum of \$30,000. Johnson won in 14 rounds, and was the first African-American to claim the title "Heavyweight Champion of the World" after his victory.



Political cartoon from the L.A. Times, 7 July 1910, in response to the Jackson-Jeffries race riots.

Johnson's victory provoked animosity and outrage among many whites. It spurred a collective search for a "great white hope," a white boxer who could defeat Johnson and reclaim the title. After several years, Jeffries agreed to come out of retirement to fight Johnson.

Their "Battle of the Century" took place on July 4, 1910, in Reno, Nevada, in front of over 12,000 people. Again, Johnson was victorious, knocking out Jeffries in the 15th round. His victory was followed by a nationwide wave of race riots in which at least 19 African Americans died; the riots took place in cities including New York City, Houston, Pittsburgh, Washington D.C., Omaha, St. Louis, New Orleans, and Pueblo, Colorado.

So why did Ramirez ground his play in this time, inspired by this larger-than-life historical figure? Part of it is his love of boxing, which he describes as "a very simple, primal event to witness. And it is drama. Depending on who you choose, you have a protagonist and an antagonist. Whoever you are rooting for will either win or lose. It's that simple. Drama borrows as much from boxing as boxing borrows from drama."

The Cost of Progress

In 2022, Ramirez' play seems prescient as racial justice has again come to the forefront of public conversation across the United States. The same questions the play draws our attention to still resonate today: In the fight for justice and equity, are we willing to accept the loss of lives? What does it mean to put our bodies on the line? What is the cost of progress to our friends and our families? And what will it take to permanently change this country so that people of all races will be truly equal?

Systemic racial disparities throughout our society are particularly evident in our health care and our prison systems. From district gerrymandering that affects each

election, to discrimination in access to education, employment, and housing, much social justice work remains rightfully focused on racial equity.



Jack Johnson. (Image credit: Library of Congress.)

Meanwhile, school boards argue over how United States history should be taught in public schools, and which books are permissible for educators to use in classrooms, in an attempt to make the racial inequities of our country's past invisible to young people. Restrictive voting rights bills are under consideration in multiple states. And even since THE ROYALE's first production, white supremacists have become ever more visible through social and broadcast media. Their violence has spilled into American schools, churches, and streets as they terrorize public gatherings and take innocent lives.

The legacy of our American racial past must be taught in public, put on stages, spread on front pages, and connected with our present, again and again, if we are to change the future for the better.



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