

# WU?@therep

## SACHEL PAIGE AND THE KANSAS CITY SWING

by **Trey Ellis and Ricardo Khan**  
Directed by **Ricardo Khan**

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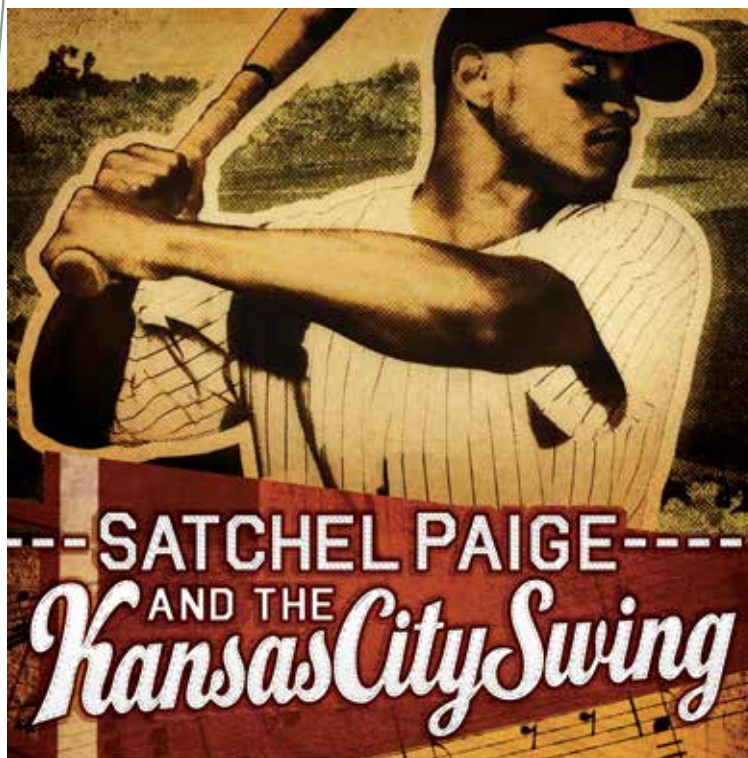
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# the 411

At The Rep, we know that life moves fast—okay, really fast. But we also know that some things are worth

slowing down for. We believe that live theatre is one of those pit stops worth making and are excited that you are going to stop by for a show. To help you get the most bang for your buck, we have put together **WU? @ THE REP**—an IM guide that will give you everything you need to know to get at the top of your theatergoing game—fast. You'll find character descriptions (**A/S/L**), a plot summary (**FYI**), biographical information (**F2F**), historical context (**B4U**), and other bits and pieces (**HTH**). Most importantly, we'll have some ideas about what this all means **IRL**, anyway.

## CU@therep!



### The Teacher's Lounge

In an effort to make our educational materials accessible to students and easy for educators to incorporate into the classroom, our study guide is written in a student-oriented format. We hope that you will circulate this guide among your students in the weeks preceding your visit to The Rep, encouraging them to browse it before and after class and as time allows, using it as a launch point for both pre- and post-performance discussions. You may also want to visit our website, [www.repstl.org](http://www.repstl.org), for additional information including activity suggestions and behind-the-scenes information. Any materials, either from this guide or from our website may be reproduced for use in the classroom.

**NEATO!**

As always, we appreciate your making live theatre a part of your classroom experience and welcome your feedback and questions.

## WELCOME!

The desire to learn, insatiable when awakened, can sometimes lie dormant until touched by the right teacher or the right experience. We at The Rep are grateful to have the opportunity to play a role supporting you as you awaken the desire for learning in your students.

Baseball has been used as a backdrop for stories about dreams, choices and life. We have seen characters rise and fall based on fate's pitches, hit or missed. This play gives your students a character built on one of baseball's greats. His story gives us a picture of changing times, life's choices, consequences and dreams lost and realized.

It would be a good idea to take a minute to give your students these quick theatre etiquette reminders:

- This show has one intermission; there will be time for bathroom breaks before the show and halfway through.
- The actors can hear the audience and appreciate the laughter, gasps and quiet attention to action. However, talking, moving around and eating is very distracting to others and can dampen the energy on stage.
- Pictures, phone calls and texting are not allowed at any time during the performance.

Live theatre won't allow your students to take a passive role—they must work with us to create the experience which takes the learning deeper. Our unique ability to fuse words and images onstage allows your students to explore new ideas as well as excites their imaginations. We will do our part so your students will be stirred to understandings and self-awareness while delving into new and familiar worlds. You are doing your part by using The Rep to extend your intellectual and aesthetic curriculum.

Thank you!

A handwritten signature in black ink that reads "Marsha".

Marsha Coplton  
*Director of Education*

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# A/S/L

**JAZZMAN:** a mysterious, ageless teller of stories who has a distinctive Kansas City jazz style

**SATCHEL PAIGE:** a star ballplayer in the Negro Leagues, 42; a tall, charismatic star pitcher

**BUCK O'NEIL:** black ballplayer, 36; a solid figure and a good friend who will eventually make history as a coach

**ART YOUNG:** an up-and-coming Negro Leagues ballplayer, 19; tremendously talented and cocky and desperately wants acceptance into the major leagues

**BOB FELLER:** at the time, the most famous pitcher of the major leagues who is considered an American hero; 32 years old

**FRANKY PALMIERI:** a tremendously talented and cocky 19 year old who is already a rookie star in the major leagues

**MRS. HOPKINS:** an elegant black woman in her 40s; formerly a singer, but now the owner of a boarding house

**MOIRA HOPKINS:** Mrs. Hopkins' 17-year-old daughter; a pretty and flirty up-and-coming singer who is talented and ambitious

*"You win a few, you lose a few. Some get rained out. But you got to dress for all of them."*

# H

**BARNSTORMING:** a practice in which sports teams or individual athletes travel to small towns to stage exhibition matches during the off-season for extra money

**CASTANETS:** a pair of concave pieces of wood, ivory or plastic held in the palm of the hand and clicked together, usually to accompany dancing

**BIOMETRICS:** the measurement and statistical analysis of people's physical and behavioral characteristics

**ATOMIC AGE:** the period of history following the detonation of the first nuclear (atomic) bomb

**HIT PARADE:** a ranked list of the most popular musical recordings at a given point in time

**MACADAM:** broken stones of even sizes used to pave roads

**THUNBERGIA:** a type of flowering plant

**ARBORETUM:** a tree cultivation area

**INDELICATE:** tactless or offensive

**BEBOP:** a style of jazz with a fast tempo

**DESECRATE:** to insult something holy

**SMITE:** to strike down, afflict or injure

**KEMO SABE:** an invented word meaning "faithful friend" from the television show *The Lone Ranger*

**PAESAN:** a word meaning "fellow countryman" or "friend" originating from the Italian word *paisano*

**COMMISSIONER:** a sport executive

**RENOWN:** widespread and high repute; fame

# EY

## SPOILER ALERT!

IT'S MID-SEPTEMBER, 1947.

Jackie Robinson is just completing his first historic season in major leagues baseball with the Brooklyn Dodgers. As the season is nearing its end, "barnstorming," a practice in which ballplayers travel from town to town playing for extra money throughout the off-season, has just begun. Satchel Paige, a star pitcher in the Negro Leagues, is preparing a baseball field on the outskirts of Kansas

City for a game between his team of Negro League All Stars and a team from the majors—Bob Feller's All Stars. Satchel's friend and fellow ballplayer Buck O'Neil teases him about a storm coming and how the game will likely be canceled, but Satchel just brushes him off.

ART YOUNG, 19, who plays on Satchel's team arrives and asks excitedly about a scout who is supposed to watch the game. Satchel and Buck tell him not to get his hopes up; black players

hardly stand a chance of being scouted.

Art brings up Jackie Robinson as a sign of changing times, but Satchel, with a touch of bitterness in his voice, says that Robinson "is a trickle. He ain't no flood."

BUCK TALKS TO SATCHEL about getting scouted for the major leagues, but Satchel shuts him down, saying he's treated like a king in the Negro Leagues, but in the major leagues, he'd be forced to take a back seat.

JUST THEN FELLER ARRIVES with Franky Palmieri, a cocky Italian-American player who's already making a name for himself in the major leagues as a star rookie and is playing on Feller's All Stars team. Having played against each other for years, Satchel, Buck and Feller playfully rib one another, but Franky and Art take themselves much more seriously.

THINGS BECOME TENSE when Franky doubts that Art's talent can match his, and he finds it almost laughable that the major leagues will continue to recruit black ballplayers. They're about to come to blows before they're separated by Satchel, Buck and Feller. Just before the thunderstorm finally hits, Feller tells Buck to continue pressuring Satchel to try out for the major leagues.

TO ESCAPE THE RAIN, Satchel and Buck take the others to a boarding house owned by the beautiful and refined Mrs. Hopkins. Art and Franky immediately start fighting for the attention of Mrs. Hopkins' pretty young daughter Moira, who was recently hired to be a singer at the local club. She has big dreams, but Mrs. Hopkins, a former singer herself who knows how tough the business can be, doesn't want her daughter to be too naïve and get her hopes up.

EVERYONE STAYS to have dinner. From their flirtatious bantering, it's obvious that Mrs. Hopkins and Satchel have a romantic past, though they're currently just good friends. However, Mrs. Hopkins is less than thrilled when she hears Satchel, a lifelong womanizer, is engaged to be married in a month. Off to the side, Satchel reminds her that she chose to marry her late husband, a well-to-do dentist, and they always just had bad timing.





MEANWHILE, Franky and Art continue to compete with each other over Moira. Franky slyly lets it drop how much money the Tigers are willing to pay him for next season, and Moira's ears perk up.

FELLER ASKS FOR the *Saturday Evening Post*, and it is revealed that Jackie Robinson was awarded the National League's Most Valuable Player. Satchel sees what he believes should've been his life, but Buck tries to tell him that doesn't matter if he's second, third, fourth or whatever, he still has a future in major league baseball. Buck also reveals something about his own future: the Cubs general manager called him to ask if he'd be interested in becoming a scout, which would make him the first black scout in the major leagues.

THE CONVERSATION soon shifts to Feller telling Art that he'd love to talk more about his future career. Art takes this as a sign that he has a good chance of getting signed with Feller's team, the Cleveland Indians. Wanting to celebrate, he asks Moira to come to the club with him, but she politely declines. She tells him she'll see him in the morning and kisses his cheek. Art leaves to walk back to his hotel, his heart full with hope not only about his chances in the major leagues but also with Moira.

THE NEXT MORNING ART ARRIVES back at the boarding house to see Moira, but Mrs. Hopkins tells him she's not up yet, and he's welcome to eat breakfast in the meantime. Satchel, Feller and Buck also arrive and join in on breakfast. Although Moira and Franky soon enter the kitchen separately, it becomes obvious that the two slept together the night before. Art is heartbroken and furious. He tells Moira that he's planning to be a big star, to which Moira apologetically responds: "But you ain't now."

DESPITE EVERYONE ELSE trying to break up the tension, Art and Franky eventually come to blows and fall through a glass door. Art's arm is badly cut, causing him to lose a lot of blood, and Buck, Feller and Franky rush him to the hospital.

WHEN BUCK, Feller and Franky return, they inform Satchel, Mrs. Hopkins and Moira that although Art's tendons were cut clear through, he'll be okay. However, he'll never be able to play ball again. Everyone is devastated for Art, especially Franky and Moira who feel awful about their part in the matter.

FELLER AND FRANKY decide it's time for them to leave. Mrs. Hopkins begins to clean up and refuses to even look at her daughter. Unable to take the silent treatment and her own guilt, Moira begs her mother to try to understand. Moira tells her mother that she's heard stories and seen the way she flirted with men. "Haven't you done worse?" Moira asks her. Mrs. Hopkins says she doesn't care what happened with Franky, she just wants Moira to understand that there are consequences to her actions. Moira seems to understand and leaves to visit Art in the hospital.

MEANWHILE, SACHEL tells Buck how distraught he is over Art's injury and that they'll never know what a great ballplayer he would have been. He says they should have made sure Art had his chance. Satchel finally realizes that his advanced age doesn't mean that he missed out on his dreams but that it's only made him wiser. He now has a new perspective.

THE SCENE SHIFTS to the 1948 World Series between the Indians and the Boston Braves, and Satchel Paige, playing for the Indians, is finally pitching in the major leagues.



## TREY ELLIS & RICARDO KHAN

TWO VETERANS OF THE THEATRE, writers Trey Ellis and Ricardo Khan collaborated before on the acclaimed play *Fly* (2009), which told the story of the Tuskegee Airmen. Together they've spotlighted another important chapter of American history with *Satchel Paige and the Kansas City Swing*, which explores the beginning of desegregation in American baseball. The story is told through the perspective of legendary player Satchel Paige who did not get the chance to play in the major leagues until he was 42.

Here's some background on Khan's and Ellis' long careers in the theatre and how they came together to write Paige's incredible story.

### RICARDO KHAN

KHAN CO-FOUNDED New Jersey's Tony Award-winning Crossroads Theatre Company and served as its artistic director before leaving in 1999 after 21 years. He also served as a Director/Writer-in-Residence at the Lincoln Center Institute in New York City, and as a visiting professor for the graduate school for theatre at the University of Missouri in Kansas City. He also formed the multi-national writers' collective called The World Theatre Lab, which involved nearly 30 international writers.

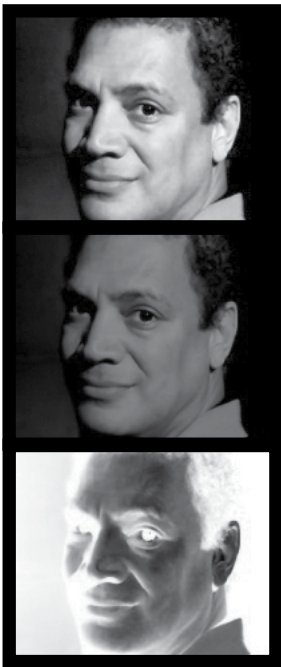
BORN IN WASHINGTON, D.C. to parents who met at Howard University (his father from Trinidad and his mother from Philadelphia), Khan lived in North Philadelphia for some time before the family moved to Camden, New Jersey, where Khan spent most of his childhood.

IN AN ARTICLE with the Theatre Communications Group, where he served as board president from 1995 to 1998, Khan spoke about how his passion for theatre was first ignited on a high school field trip to Broadway where he and his classmates saw an all-black cast in a production of *Hello Dolly!*

"That was probably the most important event that got me thinking about theatre; there it was, right on Broadway!" he said.

"It was the first time I ever saw anything like that. We were coming up to the Great White Way and watching a play with people who looked like us. On the way back on the bus, I remember everyone getting together and saying, 'You know, we could do that. Let's do that.' So we did. We started to put on plays, whether they were in schools or in the streets in Camden."

HOWEVER, Khan initially chose not to study theatre when he attended Rutgers College in New Brunswick. He switched between architecture, pre-law and psychology, among other majors; however, he used all his electives for theatre classes and finally decided to go to graduate school at Rutgers' Art Conservatory, the Mason Gross School of the Arts.





## TREY ELLIS

ELLIS IS A NOVELIST, screenwriter, essayist and associate professor at Columbia University. He penned the acclaimed novels *Platitudes* (1989) and *Right Here, Right Now* (1999), which won the American Book Award.

AS A SCREENWRITER, he has enjoyed success with the Peabody Award-winning and Emmy-nominated HBO television movie *The Tuskegee Airmen* (1995), and the film *Good Fences* (1993) starring Danny Glover and Whoopi Goldberg, which was shortlisted for the PEN award for Best Teleplay of the year and premiered at the Sundance Film Festival. Also an accomplished essayist, Ellis has been published in *The New York Times*, *Vanity Fair*, *GQ*, *Washington Post* and *The Los Angeles Times*.

IN A 2013 *Huffington Post* blog post entitled "Why Kansas City Swing Means So Much to Me," Ellis said a few years after the success of *Fly* his "brilliant theatrical collaborator" Khan approached him to write another play, this time about Satchel Paige and segregated baseball, a topic that provided easy inspiration.

"DESPITE BEING SEGREGATED into the Negro Leagues, Satchel Paige was not only a genius pitcher and a great showman but also a heckofa businessman," Ellis wrote. "He figured out a way not only to survive but to flourish in segregated ball. His exploits were legendary. He would often call in the outfield, tell them to take a nap, so sure he was of striking out every player in the other team."

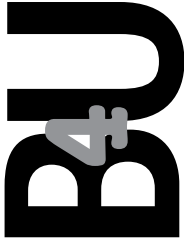
ELLIS SAID HE wanted to show a deeper side to one of the greatest athletes of all time. He described how Paige was wildly successful in the Negro Leagues, and had told himself he didn't want to join the majors, even if they asked. However, when Robinson was picked to be the first to integrate, Paige was devastated.

"KANSAS CITY SWING is the story of how Satchel comes to grips with the possibility that his living legend would too soon fade, eclipsed by Robinson, number 42," Ellis wrote. "How could I not write a play about such a great man, a witness and a participant to an extraordinary chapter in America[n] history?"

7

"I ain't ever had a job, I just always played baseball."





# THE LIFE, LEGEND AND LEGACY OF SATCHEL PAIGE

SATCHEL PAIGE may not have been the first black player to play in the major leagues—that honor belongs to Jackie Robinson—but many think he would have been if the distinction had been based on talent alone. In fact, baseball legend Joe DiMaggio is believed to have once said that Paige was “the best and fastest pitcher I’ve ever faced.” Many thought that Paige was simply born too early; the color barrier was not ready to be broken during his prime, allowing Robinson, nearly 13 years his junior, to seize the opportunity. However, Paige proved that when you have talent and drive like his, it’s never too late for greatness on a world stage.

## An Education

Leroy “Satchel” Paige was born in 1906 in Mobile, Alabama, the seventh of 12 children to his father John, a gardener, and mother Lula, a washerwoman. At age 12, Paige had a run-in with the law involving petty theft after which he went to a reform school called the Industrial School for Negro Children. It was here that his pitching talent was recognized by a coach who trained Paige and helped him to hone his skills. Paige has been quoted as saying: “You might say I traded five years of freedom to learn how to pitch.”

## A Star is Born

After being discharged from reform school, Paige began his professional career in the Negro Southern League in 1926. Unable to play in the major leagues due to black players being barred, Paige quickly became a star in the Negro Leagues, playing with the Chattanooga Black Barons and the Pittsburgh Crawfords, among several other teams all over the country. He even played for teams outside of the U.S., including Cuba, the Dominican Republic, Puerto Rico and Mexico. Between his regular league games and off-season barnstorming games, Paige pitched hundreds of games a year.

Not only was he immensely talented, but Paige was also a showman and a big draw for audiences. He was known to wave in

his outfielders in to sit behind the pitcher’s mound because he was so sure of striking out a batter and that they wouldn’t be needed.

## A Major Victory

Finally, in 1948, at the age of 42, Paige was signed to the major leagues by Cleveland Indians owner Bill Veeck. He made his debut on July 9 during a tight pennant race, becoming the first black pitcher in the American League. Deemed “the oldest rookie in baseball,” Paige went 6-1 with a 2.48 ERA in his first season and helped the Indians to not only clinch the pennant but also to win the World Series against the Boston Braves.

Paige pitched for the Indians again in 1949 and played for the St. Louis Browns from 1951-53, earning two All-Star Game selections. Afterwards, he returned to the minors and barnstorming where he toured regularly for large appearance fees.

In 1962, Paige wrote *Maybe I’ll Pitch Forever: A Great Baseball Player Tells the Hilarious Story Behind the Legend*, in which he admitted to being disappointed over not being the first black player in the major leagues instead of Robinson, but he ultimately made peace with the fact and accepted it. He resurfaced in the major leagues one more time in 1965 at the age of 59 for one game with the Kansas City Athletics in which he pitched three shutout innings.



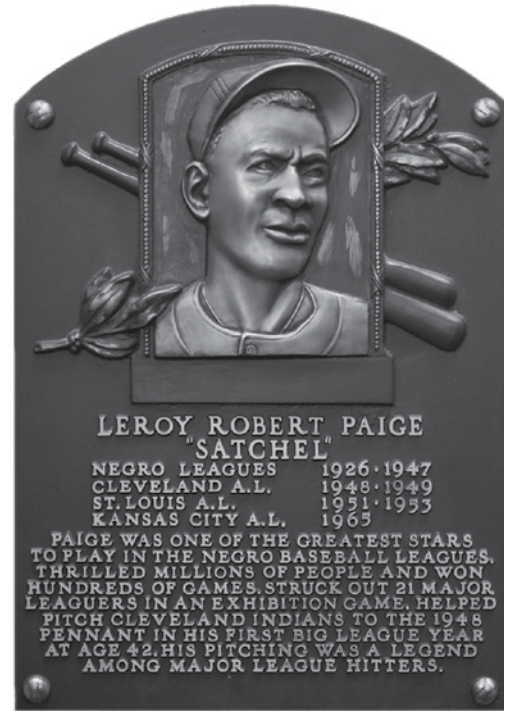




### A Lasting Legacy

In 1971, Paige was given baseball's highest honor when he was elected to the Baseball Hall of Fame. He passed away of a heart attack in June 1982.

Paige is remembered for his groundbreaking legacy and his refusal to be aged out of a game in which he was one of the most talented to ever play. Major league success may have come relatively late in his life, but Paige refused to discuss age as he considered it a non-issue. When asked about it, he was known to respond with the adage: "Age is a question of mind over matter. If you don't mind, it doesn't matter."



## READ MORE ABOUT IT

Want more information? Explore the following resources, chosen just for you by our friends at the St. Louis County Libraries.



### BOOKS

*Color Blind: The Forgotten Team That Broke Baseball's Color Line*  
by Tom Dunkel

*Opening Day: The Story of Jackie Robinson's First Season*  
by Jonathan Eig

*Jackie and Campy: The Untold Story of Their Rocky Relationship and the Breaking of Baseball's Color Line*  
by William C. Kashatus

*Satch, Dizzy & Rapid Robert: The Wild Saga of Interracial Baseball Before Jackie Robinson*  
by Timothy M. Gay

*Ricky & Robinson*  
by Roger Kahn

### MUSIC

*Best of the Complete Live Performances on Savoy,*  
Charlie Parker

*Career 1937-1992,*  
Dizzy Gillespie

*Ella & Louis Deluxe,*  
Ella Fitzgerald and  
Louis Armstrong

### FILMS

*42: The Jackie Robinson Story*  
*Only the Ball Was White*

### E-MEDIA

*If You Were Only White: The Life of Leroy "Satchel" Paige*  
by Donald Spivey

*Satchel: The Life and Times of an American Legend*  
by Larry Tye



# A COMPETITIVE NATURE

Competition plays a big role in almost any story involving sports. Players are striving to beat the other team so they can be determined “the best.” The baseball players in *Satchel Paige*—Satchel, Buck, Feller and especially Art and Franky—are naturally competitive individuals, which is obvious from the fact that they’re professional sports players. However, Mrs. Hopkins and Moira are singers, and you can sense a competitive nature in them as well. They have had to fight to perform better than other singers so that they can get jobs. Competition is a natural part of being human, and it exists in several areas of life.

## Competition is healthy

Some people view competition as a negative trait, but that’s only true when someone is being overly competitive (more on that in a bit). In fact, competition has numerous benefits. It teaches us that success is earned through hard work, and failure or loss is a natural part of life that must be dealt with through acceptance, maturity and humility. Competition can drive us in a way that solo endeavors can’t, because we learn best from others.

In a 2013 interview with KQED News, Po Bronson, co-author of *Top Dog: The Science of Winning and Losing* (2013), said that competition is a great way to learn how to control one’s fear of being judged or giving a bad performance. He found that good competitors learn how to channel any anxiety into motivation and focus for doing well.

“If you talk to athletes or musicians or stage performers of any sort, people who give speeches, they tend to get just as anxious and stressed out as novices, but they interpret it differently,” said Bronson. “They see it as beneficial. They recognize that little bit of butterflies or that little bit of tension, adrenaline, are all getting them ready for the moment where they concentrate and they focus, and they associate that feeling with some of their greatest performances.”



## When it goes too far

Although there is much to profit from competition, it can be unhealthy if someone cannot properly compartmentalize their feelings from it. In healthy competition, you are able to let it go after it’s over, and you don’t let the win or loss define who you are. But if you start to obsess over it or the stress causes lasting anxiety long after the competition is over, then it has become unhealthy. And people not only do this after a loss; even after a victory, they’ll have the anxiety because it can feel like no win is ever enough.

## The takeaway

The biggest lesson to learn from competition is that it’s okay to lose. When you learn to understand that concept, you are able to take more chances, which is a very healthy way to grow. For example, when playing with children, it’s natural to “let them win” so they don’t get upset and get to enjoy the thrill of victory. However, many psychologists say teaching them how to lose is an important lesson. A sense of entitlement can be very unhealthy, and in a world where loss is inevitable, it’s critical to understand from an early age how to deal with loss. It’s a common saying that you learn more from your losses than from your wins, and mistakes are what make you grow the most. Understanding this dual benefit of competition is key to success in any area of life.

**Food for thought:**

Think of the two things Art and Franky compete over: baseball and Moira. When they have the hitting contest, they motivate each other to hit the ball further. However, when they compete over Moira, it leads to disaster.

- ▶ What is the difference between these two types of competition?
- ▶ Why do you think one had a positive result and the other had a tragic one?

Think also of the competition between Feller and Satchel. One would think they should hate each other because they're professional rivals. But they have a mutual respect and a sincere friendship.

- ▶ What makes the competition between them so different from the competition between Art and Franky?
- ▶ Do you think they were like Art and Franky when they were younger? Does our need to prove ourselves change as we get older?

*"When a batter swings and I see his knees move, I can tell just what his weaknesses are. Then I just put the ball where I know he can't hit it."*

# RBT

**AGE**

In the play, there's definitely a divide between the characters based on their ages. The younger generation—Moira, Art and Franky—are seen as talented and hardworking, but naïve. The older generation—Mrs. Hopkins, Buck, Feller and Satchel—are seen as cynical, and at times, regretful, but also wiser with a deeper insight into what constitutes a success vs. a failure in life. The younger generation inspires the older one because it reminds them of what they were once like, and the older generation teaches the younger one about what's really important in the grand scheme of life. Interestingly, Satchel's age is also consistently mentioned, and though he's had a long career, his dream remains the same. It seems that, in fact, not all things change with age.

**PRIDE AND HUMILITY**

Pride plays a big role in the story. Art and Franky's talents give them a great deal of pride, and they each boast about how they're going to be baseball stars. However, their machismo eventually leads to Art's chances at a career being destroyed, and Franky is greatly shaken over his part in the matter. Moira has a great deal of pride stemming from her confidence over her potential career as a famous singer. However, a step she takes to further her ambitions backfires, and she ends up feeling a great deal of shame. Satchel himself bounces between bravado over his talent and humility over not making it into the major leagues. Buck and Feller both plead with Satchel to overcome his pride to pursue his dream; something he finally does.

# SMDY?

**Buck: The field is, for the most part, dried out 'cept a spot in right field, but the sun should get to it before long.**

Think about Buck's statement about the baseball field for a moment and imagine it to be a metaphor representing one or more of the other characters. Who comes to mind? Does the character seem to be on the edge of something great and they just need the "sun" to come along to shine on it until it's ready? What does the sun symbolize in this metaphor? What does light usually represent in a metaphor?

**Mrs. Hopkins: All women have that power, Moira. To raise up a man or ruin him, make the lion roar or beg like a dog. Shoot, without that power, we'd be slaves to the whims of these children we call men. But with it, are consequences, Moira. A weight of consequences nobody and certainly no man could ever understand. You are way too grown not to know that. It's got to matter, Moira. Do you understand what I am saying to you?**

This is a strong statement from Mrs. Hopkins about gender roles. What power do women have over men? What power do men have over women? As with all types of power, the kind Mrs. Hopkins is describing has consequences. What consequences did Moira suffer? What kind did Art and Franky suffer? Does Moira seem to understand what her mother is telling her?

**Satchel: All's I ever wanted came to me from being who I was standing on a pile of dirt somewhere in the middle of a world I knew was all mine, a place I could throw from, fast and smooth, makin' batters shiver, making people take note. We should've made sure that kid had his chance at it too.**

Satchel feels powerful on the mound because it's where he does what he's best at. When have you experienced a feeling like this? Was it on a baseball field? A basketball court? A stage? In the classroom? Do other people recognize your level of confidence? How do they "take note" like Satchel describes? What makes it such an emboldening feeling? Sometimes when you're feeling insecure in other areas of your life, it's important to remember what it's like to feel so self-assured. When you're feeling unsure about yourself, try to remember where and when you feel you're at your best. It can be a great confidence booster.

*"Ain't no man can avoid being born average, but there ain't no man got to be common."*