

CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

INFO SHEET – *APPROPRIATE*, JBT, Spring '27

Appropriate by Branden Jacobs-Jenkins

Jenny Boyd Theatre, Jan-Feb 2027

Directed by Celine Rosenthal

KEY PRODUCTION DATES

Rehearsals: Jan 4-25

NOTE: Rehearsals begin before Spring classes

Tech: Jan 26-Feb 2

Performances: Feb 3-21



A NOTE FROM THE DIRECTOR

Appropriate is a play about inheritance—not simply what we choose to keep, but what has already taken root inside us before we ever had the chance to choose. It asks us to examine the stories families tell, the histories they bury, and the ways grief, love, shame, race, and memory become inseparable.

The play offers no easy villains or heroes. Instead, it asks actors and audiences alike to sit with contradiction and radical honesty. My hope is to build a rehearsal room where we can investigate these characters with rigor and compassion, recognizing that understanding a character is not the same as excusing them.

TO REQUEST AN AUDITION APPOINTMENT

- Follow all instructions on casting notice on CBT website (where you found this document!)
- **UNDERGRADUATE STUDENTS:** Please note that if you would like to audition for both *A Christmas Carol* AND *Appropriate*, you will need ***TWO separate appointments*** and to prepare sides for both plays. You do NOT need a separate appointment to be considered for Clyde's (understudy roles only).

BREAKDOWNS & SCRIPT INFORMATION

- **Note for Young Performers & Families:** *Appropriate* contains mature themes and content. Parents/guardians, please read this information sheet carefully and let us know if you have any questions.
- Continue reading this document to review the **Casting Breakdown** and a **Violence, Intimacy, & Special Activity Breakdown** for this production.
- The Casting Breakdown (**see below**) offers information about available roles; basic information about each character; and how the identities of actors and those of characters will interact in this world. The Violence, Intimacy, & Special Activity Breakdown (**see below**) includes a list of moments in the play that you may wish to be aware of when auditioning.

Please do not hesitate to ask questions if further clarification is needed.

- Though breakdowns offer important insights into the characters and content of the script, **it is highly recommended that you read the play in its entirety before your first audition. Scripts are available to borrow in hard copy from the Theatre Department Office (McClung 206).**

FOR AUDITIONS

- Prepare 1 of the available **sides** for the part (or parts) that interest you. **If there are two sides for your chosen character, please choose “Side A” for that character. “Side B” sides will be used only in callbacks.**
 - You will act with another actor (auditioner) **or** “reader” (depending on when your appointment is). A **reader** is someone seated near the audition table who will be your scene partner in all ways except physical interaction.
 - Be familiar enough with the language that you can comfortably look up and connect with your scene partner.
 - Sides will be posted on the CBT audition website by 1 week prior to auditions. Printed copies will be available.
 - **YOUNG PERFORMERS:** Note that the side for AINSLEY does not come from the script, but rather will be a creative activity with the director.

FOR CALLBACKS

- You will be assigned a role or roles for individual sessions and given sides to prepare to read with other actors. (Or with a reader). The director will likely work with you on your side, and you will read it more than once.
- **UNDERGRADUATE STUDENTS ONLY:** When you receive a callback, it will include a withdrawal date. This is a day by which we ask you to withdraw from consideration if you are no longer interested in being cast. We will assume that actors who do not withdraw by this date will accept roles if offered.
- Cast lists will be posted on CBT audition site within two weeks of the final callback. All auditioners will receive email notification when lists are available to view.

UNDERSTUDY CASTING/ASSIGNMENTS

- This production will utilize external understudies, who are not part of the on-stage performing cast.
- There will be special understudy rehearsals with expected at-home preparation. There will not be guaranteed performances for understudies. Understudies must be on-call for all performances.

CASTING BREAKDOWN

UNAVAILABLE ROLES

TONI LAFAYETTE – Female. White. Late 40s–early 50s. The eldest Lafayette sibling. A divorced single parent. Incisive, fiercely funny, and emotionally volatile. Toni has spent a lifetime feeling unseen and underestimated, and she is unwilling to let either her family or her father’s memory be defined without her. She carries old hurts close to the surface and meets nearly every challenge head-on. Grew up in Washington, D.C., summers in Arkansas. *Will be played by a guest artist.*

BEAUREGARD “BO” LAFAYETTE – Male. White. Late 40s–early 50s. The middle Lafayette sibling and eldest son. Charming, confident, and deeply invested in the life he has built in New York. Bo considers himself the practical, reasonable member of the family, though beneath his affability lies entitlement, arrogance, and a carefully curated relationship to his past. Grew up in Washington, D.C., spending summers in Arkansas. *Will be played by CBT company member David Alley.*

AVAILABLE ROLES FOR MFA STUDENTS & COMMUNITY PERFORMERS

RACHAEL KRAMER-LAFAYETTE – Female. White. Jewish. Late 40s. Bo’s wife, mother of two. Born and raised in the northeast. Intelligent, perceptive, warm, and wry. Rachael has learned to navigate the Lafayette family’s complexities with grace and patience while never losing her own perspective. She belongs to the family, but she also sees it more clearly than those who were born into it.

FRANÇOIS “FRANZ” LAFAYETTE – Male. White. Late 30s–early 40s. The youngest Lafayette sibling. Charismatic, mercurial, hopeful, and emotionally complicated. Estranged from the family for years, Franz longs for connection and believes reconciliation is still possible. His openness and optimism exist alongside deep shame, vulnerability, and unpredictability. Grew up in Washington, D.C. and Arkansas.

RIVER RAYNER – Female. White. Early 20s; Franz’s much younger fiancée. From Portland and a committed vegan. Earnest, hyper-liberal, outspoken, and eager to demonstrate her maturity and moral awareness. River’s empathy is genuine, but sometimes she can be as problematic as the people she judges.

UNDERSTUDY for TONI/RACHAEL: See above.

UNDERSTUDY for BO/Franz: See above.

UNDERSTUDY for RIVER/CASSIE: See above.

AVAILABLE ROLES FOR UNDERGRADUATES AND YOUNG PERFORMERS

RHYS THURSTON – Male. White. Late teens (18+ to play younger if necessary). Toni’s son. Raised in Atlanta. Thoughtful, observant, compassionate, and mature beyond his years. Rhys has spent much of his life navigating the emotional currents around him and has developed a quiet steadiness that often surpasses the adults in the room.

CASSIDY “CASSIE” KRAMER-LAFAYETTE – Female. 13-15. (18+ to play younger if necessary). Bo and Rachael’s daughter. A New York City kid through and through. Bright, articulate, curious, and socially confident. Cassie often presents as older than her years, but beneath her sophistication she is still wonderfully innocent and trying to make sense of the adult world around her.

AINSLEY KRAMER-LAFAYETTE – Male. 7–10. Bo and Rachael’s youngest child. Curious, energetic, mischievous, and more than a bit of a hellion. A whirlwind of energy with a vivid imagination, Ainsley is equal parts charming and exhausting, especially when left to his own devices.

UNDERSTUDY for RHYS: See above.

UNDERSTUDY for RIVER/CASSIE: See above.

UNDERSTUDY for AINSLEY: See above.

VIOLENCE, INTIMACY, & SPECIAL ACTIVITY

The production team for *Appropriate* **will** include a fight/intimacy director, who is available to look at moments in addition to those listed if rehearsal reveals an unexpected need.

All page numbers refer to Dramatists script.

Page	Character(s)	What	Notes
12-13	RIVER, FRANZ	Climbing	Franz and River both climb through a window frame. River hits her head (<i>choreographed</i>).
13	RIVER, FRANZ	Kiss on the head	Franz kisses River on the head.
14	RIVER, FRANZ	Kiss	River kisses Franz. Stage direction text: “ <i>She kisses him.</i> ”
15	RIVER, FRANZ	Hit	River hits Franz. Text: “ <i>River hits him. FRANZ. Ow! River!</i> ”
16	RIVER, FRANZ	Embrace	Text: “ <i>Franz and River cling to each other.</i> ”
19	RHYS, TONI	Hug	Toni asks Rhys for a hug, and he obliges.
Var	AINSLEY	Running	Ainsley runs around the house in various ways, throughout the play
Var.	ALL	Viewing and discussing disturbing photos	The photo album, historic images of lynched Black Americans, is key to the plot and is handled/viewed by almost all characters at some point in the play, with varying amounts of sensitivity or lack thereof.
Var	RACHAEL, BO, TONI, FRANZ	Discussion of racism and anti-Semitism	One of the play’s recurring topics
35, 39, 65	TONI, RACHAEL, BO, RHYS	Racial slurs	Explicit use of derogatory terms for Jewish people
37	CASSIDY, RHYS, TONI, FRANZ, BO	Handling jars of human remains	Text: “RHYS. Almost, but we found a box of stuff in the closet we don't know what to do with? TONI. What kind of stuff? <i>Cassidy removes a</i>

			<i>couple of jars from the box and hands one to Toni, as Rhys wanders over to a place near the open photograph album.</i> CASSIDY. Old scraps of cloth and stuff, but also these jars of like ...weird stuff. TONI. <i>(Taking the jar, looking at it.)</i> Ew ... CASSIDY. Right? TONI. Are these bones? FRANZ. <i>(Looks at another jar.)</i> This might be some sort of jerky? CASSIDY. <i>(Another jar.)</i> I think this one looks like an ear."
Var	TONI, FRANZ, BO	Discussion of mental illness and addiction	Including harmful stereotypes
54-66	TONI	Drunkenness	Toni has had several drinks by the beginning of this scene.
Var	TONI, FRANZ, RIVER, BO, RHYS	Intimation and discussion of inappropriate relationship/desires	Throughout the script we learn about Franz's past relationship with someone under 18 when he was an adult. It is also implied that Franz had inappropriate photographs on his computer at that time.
66	TONI, RHYS	Hug	Stage direction text: " <i>Toni embraces Rhys with intensity.</i> "
68	RHYS	Simulated masturbation under a blanket	Stage direction text: " <i>He tries to sleep. He can't. He takes out his phone. He clicks around on it. Something comes up and he plays it. The sounds of two men having sex are heard coming from the phone. Embarrassed, he puts his phone on mute quickly, checks to see if anyone heard, then, keeping his eyes on the screen, he puts his hand down his pants and starts masturbating. The open photograph album is uncomfortably close by. This goes on for a little bit before Franz enters from upstairs.</i> "
86	TONI, RACHAEL, BO, RHYS, FRANZ	Fight sequence	Stage direction text: " <i>Suddenly, viciously, Toni grabs Rachael by the hair, which sends everyone into calamity only after a moment of being like, "Wait, is what I am watching really happening?!" By the point folks are mobilized, Toni is halfway to the front door. Rachael shouts, twists, screams, squeals, terrified, trips, and stumbles the entire time she is being dragged. Meanwhile, Bo is on the way save his wife....And, without thinking, he grabs his sister by the arm and basically throws her across the room. Rhys sees this and immediately throws himself into the scuffle... grappling with Bo. Toni recovers, pulls herself up, starts shouting at Bo and trying to half-pull Bo and Rhys apart, but also fighting off Rachael, who, by now, is getting her own licks in. Franz</i> "

			<i>jumps in trying to pull people apart...But he gets sort of dragged into the fight and starts sort of defending himself. There is the commotion of people screaming and fighting with each other. River, hearing all this, comes back into the room, joins in, trying to defend Franz, but also pulling people apart... It is pretty vicious and goes on for a substantial amount of time, everyone blurring the line between offense and defense, working their issues out on everyone else, tapping into whatever crazy lizard thing exists inside of us that comes out only when there's a brawl."</i>
87	AINSLEY	Wearing an implied Ku Klux Klan garment, crying	<i>Stage directions text: "A child's cry-confused and scared-pierces through the air from upstairs. Everyone sort of stops and looks up at the top of the stairs, remembering Ainsley, who comes slowly down the stairs, wailing. Over his head is a pointed white hood—an old pillow case with two eyeholes. Everyone watches him cry and cry, dead silent, mortified."</i>
88	RHYS, CASSIDY	Hug	<i>Text: "CASSIDY. Can I have a hug? RHYS. Sure. After a second, Cassidy and Rhys embrace. It's awkward at first, but melts into something real."</i>
93	RACHAEL, BO	Embrace	<i>Stage direction text: "She reaches for him, takes him into her arms."</i>

Thank you for reading this info sheet!

If you still have questions, please visit CBT audition site (clarencbrowntheatre.com/auditions-employment/) or email cbt_auditions@utk.edu.