

CLARENCE BROWN THEATRE

AT THE UNIVERSITY OF TENNESSEE

INFO SHEET – *CLYDE’S*, JBT, Fall ‘26

Clyde’s by Lynn Nottage

Jenny Boyd Theatre, Sep-Nov 2026

Directed by Katie Lupica

KEY PRODUCTION DATES

Rehearsals: Sep 21-Oct 19

Tech: Oct 20-27

Performances: Oct 28-Nov 15



A NOTE FROM THE DIRECTOR

Clyde’s is a story about carving out a space, doing more than breaking even, and finding optimism/joy/purpose despite a system that has failed you and the voices (real and internalized) that tell you that you don’t matter or even deserve to exist. Rafael, Tish, Jason, Montrellous, and Clyde have all lost parts of themselves to incarceration. Now, they’re trying to survive and find meaning in the limbo of re-entry. Working in this kitchen is the only job they could find, but perhaps it’s a pathway to agency, creativity, and community. Or it’s just a dead-end truck-stop for the hopeless. The only way out may indeed be through.

The principal roles for this production have already been cast. We are looking for undergraduates and community members to join the team as understudies.

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

- 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) you are interested in. If you are also auditioning for *Appropriate* or *A Christmas Carol*, you do NOT need to prepare an additional side for *Clyde's* – you will be considered based on your side(s) for one or both of those productions.
 - 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.

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.

UNDERSTUDY CASTING BREAKDOWN

AVAILABLE UNDERSTUDY ROLES

CLYDE: Female, 40s, non-white. A fierce, sexy, battle-scarred truck stop owner who built something from nothing through means she keeps vague. She did time, plays by her own rules, and has made a habit of not needing anything soft.

MONTRELOUS: Male, 40s, Black. Wise, talented, and cool as hell. He's the John Coltrane of sandwich making and the spiritual center of the play. He made his choices, rebuilt himself through cooking and the love of a good woman. Relishes ordinary life as sacred. Has been out a few years.

RAFAEL: Late 20s, non-white, Spanish-speaking roots. A recovering addict and hopeless romantic who feels everything deeply and loudly. About a year out of lock-up. Has family support and has been transformed in the last 8 months by Montrellous's message of sacredness and renewal. The grill and fryer are his domain.

LETITIA: Almost 30, Black or mixed. Goes by Tish. Direct, self-possessed, and perhaps too quick to offer an opinion. Carrying a lot. Open to joy, flirtation, hope, and Montrellous’s worldview, but with caution. She wants something soft. She just doesn’t trust that she’ll get it. Seven months out and fighting to move forward.

JASON: 29, white. Fresh out of lock-up after 8 years, living rough, covered in prison tattoos he’s ashamed of. Had a stable life before a layoff and one drunk, violent night cost him everything. New to the truck stop. Desperate to become someone different. *Note – Jason, as a character, also appears in another Lynn Nottage play, Sweat.*

VIOLENCE, INTIMACY, & SPECIAL ACTIVITY

The production team for *Clyde’s* **will** include a fight/intimacy director, who is available to look at moments in addition to those listed if rehearsal reveals an unexpected need. **We will also have movement support for sandwich sequences.** *All page numbers refer to Dramatists script.*

Page	Character(s)	What	Text	Notes
Var.	ALL except CLYDE	Various prep and sandwich-making throughout. This will be a highly physical production, involving complex sequences of sandwich-related activity during dialogue and transitions. We will find the movement language of these moments together in rehearsal. Sandwich action will also include eating bites of completed sandwiches, working with knives , and handling potentially messy ingredients. There is also passing around and smelling ingredients that others have touched and smelled.		
9	TISH, RAFAEL	Improvised dancing, flirtation	<i>Radio plays. Letitia does a fun, sexy dance, tightening an apron around her waist to accentuate her swaying hips...Rafael gives playboy attitude, though his game is a little lame.</i>	We’ll work together to figure out what Tish’s idea of “sexy moves” could be. Same with Rafael’s “playboy attitude.”
14	TISH, JASON	Uncomfortably close proximity	<i>Clyde pops up in the pass-through window armed with an order ticket, catching the crew off guard. Letitia and Jason both reach for the ticket, ending up in an unconformable proximity.</i>	
16	JASON	Licking (own) fingers	<i>Jason struggles through making a sandwich. It’s a mess. He licks his fingers clean, then continues making the sandwich.</i>	

22	JASON, CLYDE	Unwanted butt slap x2	CLYDE. I'm playing with you. Ease up. You're cute. C'mon, I'm just playing with you. // <i>Clyde slaps Jason's ass.</i> // JASON. Don't they got laws about that kinda thing. // CLYDE. You gonna call the police? // <i>She slaps Jason on the ass again and grabs his butt cheeks.</i> // CLYDE. Oh c'mon lighten up, I'm playing with you.	Choreographed.
24	RAFAEL	Revealing abdomen (which will be made up to look bruised)	RAFAEL. Yup. And she'll also give you a beating like one. She kicked my ass last week. // JASON. Shut up! // RAFAEL. Hell, yeah. <i>Rafael holds up his shirt to reveal a large bruise.</i>	Where on Rafael's body the bruising is will be determined in actor conversation
31	TISH, RAFAEL	Embrace	LETITIA. Yo, I hope Keith don't— // RAFAEL. I'm playing, but it'll be okay. // LETITIA. Thanks. // <i>Rafael seizes the moment to give Letitia a warm hug.</i> // JASON. This is making me very uncomfortable. // LETITIA. Okay. that's enou— // RAFAEL. Hmm. I like the extra weight. // LETITIA. Get outta here! You wouldn't even know what to do with all of this. // <i>Letitia playfully pulls away.</i>	Lasts a few lines. Choreographed.
40	CLYDE	Provocative sexual gesture	CLYDE. Yeah! And you wanna know what we did? // <i>Clyde makes a provocative sexual gesture.</i>	Specific gesture to be determined with actors
43	MONTRELOUS, TISH	Guided food prep (hands on hands)	<i>Montrellous hands the knife to Letitia.</i> // M. Do you want to help me? // <i>Montrellous slows Letitia's hands, she gets into a more even and relaxed rhythm of cutting.</i>	Imagined as Montrellous's arms coming around Tish, but alternative body/hand arrangement is possible. Choreographed.

47	JASON, MONTRELOUS	Wind-up to punch and interception	<i>Jason balls up his fist, anger has peaked. He moves to punch Clyde, but Montrellous intercepts. // MONTRELOUS. C'mon. Don't. You don't need the trouble. // They have a heightened moment.</i>	Wide range of possibilities for exact physicality. Choreographed.
48	CLYDE, JASON	Blowing smoke into Jason's face	MONTRELOUS. Y'all breathe, I've got work to do. // They have a brief staring match, finally Clyde smirks, lights a cigarette, blows smoke at Jason.	Alternatives possible.
50	RAFAEL	Improvised	<i>Salsa blares. Rafael dances to the music on the radio as he preps a sandwich. ... // [later] Jason changes to a hard rock station. Rafael turns it back // RAFAEL. This is my jam!... // [later] Rafael teasingly dances.</i>	
51	RAFAEL, TISH	More dancing, including "sexy moves"	RAFAEL. You guys. Too serious. C'mon, I'm happy, I'm feeling life! I see your hips moving, mami. // LETITIA. Oh be quiet. // RAFAEL. Surrender to the beat. Friday night. I'm taking you out. Watch and wait. You're gonna fall in love. Love. Love. Love. (Rafael dances around Letitia, she laughs.) C'mon. // LETITIA. No. Stop. If Clyde catches us. // Letitia allows herself to enjoy the moment with Rafael. They dance. RAFAEL. If Clyde sees these moves, she won't be able to resist. // Rafael does a series of sexy moves. They haven't noticed that Clyde is standing in the doorway.	We'll work together to figure out what Rafael's ideas of "sexy moves" could be.
53	ALL except CLYDE	Group hug/hugging	<i>Montrellous holds up the newspaper like a trophy. They</i>	Lots of variations of hugging and

			<i>hug. Collective excitement. This is a true moment of joy.</i>	who is hugging whom can work here
56	JASON, MONTRELLOUS	Hug	JASON. I know I was wrong. I'm sorry. I'm so fucking stupid and sorry, and I hate thinking about it, cuz it hurts all of the time. I'm sorry. I'm so sorry. // <i>Tears. Jason gives Montrellous an awkward hug.</i> // MONTRELLOUS. Hey. You wanna try that sandwich again? // JASON. Yeah. // <i>Letitia rushes in, catching the men in the hug.</i> // LETITIA. Oh ... // <i>Jason pulls away and goes to his station.</i>	Lasts a few lines. Choreographed.
57	RAFAEL, TISH	Thrown object	<i>Rafael throws the teddy bear with the heart at Letitia.</i>	We'll make sure it's a very soft prop
58	RAFAEL	Angry eating, smearing face	<i>Rafael rips opens the box of chocolates and shoves chocolates into his mouth. He smears the chocolate on his face.</i>	Chocolate alternatives possible
58	TISH, RAFAEL	Struggle/push	LETITIA. Stop that! // <i>Letitia tries to stop Rafael. He pushes her away.</i>	Choreographed.
58-9	TISH, RAFAEL, MONTRELLOUS	Hitting/struggle, possible restraint	LETITIA. I fucking care! How could you?! (<i>Shaken, Letitia hits Rafael.</i>) How could you?! How? // <i>Letitia hits Rafael three more times, truly distressed. Montrellous stops her.</i> // MONTRELLOUS. Stop! Please! This ain't how we gonna do things. // <i>Montrellous pulls her away.</i>	Choreographed.
59	TISH, RAFAEL	Hug, passionate kiss	RAFAEL. I waited for you. // LETITIA. I'm so sorry. Ain't nobody ever done something nice for me. I didn't want to be disappointed. I'm sorry. // <i>Letitia hugs Rafael.</i> // RAFAEL. I love you.	Choreographed.

			JASON. No! This is ... too much for me first thing in the morning. // MONTRELLOUS. I think they need a moment. // <i>Rafael and Letitia kiss, deep, intense. Everything.</i>	
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Thank you for reading this info sheet!

*If you still have questions, please visit CBT audition site
or email cbt_auditions@utk.edu.*