

“Nottage’s scrumptious descriptions of mouth-watering sandwiches will make your taste buds salivate and your stomach grumble in anticipation. – Sheri Flanders in the Chicago Sun-Times

**LYNN NOTTAGE’S “CLYDE’S”
A CO-PRODUCTION WITH GOODMAN THEATRE
AT CENTER THEATRE GROUP / MARK TAPER FORUM
NOVEMBER 16 – DECEMBER 18 (OPENS NOVEMBER 19)**

**Directed by Kate Whoriskey
Casting Announced
Kevin Kenerly, Tamberla Perry, Reza Salazar, Nedra Snipes and Garrett Young**

Celebrated creative collaborators over two decades, two-time Pulitzer Prize-winning playwright **Lynn Nottage** and director **Kate Whoriskey** bring their latest Broadway triumph, “Clyde’s,” a co-production with Goodman Theatre in Chicago to the Mark Taper Forum November 15 to December 18. It recently concluded the Goodman engagement.

The cast includes **Kevin Kenerly, Tamberla Perry, Reza Salazar, Nedra Snipes** and **Garrett Young**. Perry plays the hot-tempered Clyde, whose eponymous truck stop café’s kitchen staff of formerly incarcerated people—Kenerly as Montrellous, Salazar as Rafael, Snipes as Letitia and Young as Jason—all dream of creating the perfect sandwich.

“‘Clyde’s’ was a highlight of last year’s Broadway season, and our partnership with the Goodman Theatre allows us to bring this outstanding production to Los Angeles,” said Center Theatre Group Managing Director / CEO Meghan Pressman. “Clyde’s’ will be the second time we have produced Lynn’s work in Los Angeles, and we are thrilled to bring this bold, engaging, and entertaining play to our audiences for its West Coast premiere.”

Center Theatre Group Associate Artistic Director Lindsay Allbaugh said, “We are beyond excited to welcome Lynn Nottage, one of the premiere playwrights of our time, back to Center Theatre Group with the West Coast premiere of ‘Clyde’s.’ From the moment we read the first draft, we knew we wanted to bring this production to Los Angeles. The characters and the story spoke to us – a tale of redemption, second chances, finding passion through the art of food, and, yes, sandwiches. Lynn reminds us once again why she is the most produced playwright in the country. We truly can’t wait to share ‘Clyde’s’ with our community.”

American Theatre announced that Nottage is the most produced playwright of the 2022-2023 season with 24 productions — her third time at the top of the list. Editor Rob Weinert-Kendt said, “‘Clyde’s’ just hit the sweet spot — [while] it addresses issues of incarceration and racial tension, it’s a comedy, it’s really smart, and it’s by a Pulitzer winner. It’s a comedy, but it’s not turning away from the world.”

Director **Kate Whoriskey**, whose previous world premiere collaborations with Nottage include “Sweat,” “Ruined,” “Fabulation or The Re-Education of Undine,” and “Intimate

Apparel,” said to NPR, “I think Lynn has the ability to see into the future more than anyone I know, in terms of what the world is asking for.”

Understudies for this production include **Debra Walton** (Clyde), **Preston Butler** (Montrellous), **Bukola Ogunmola** (Letitia), **Roland Ruiz** (Rafael) and **Connor Sullivan** (Jason). The creative team includes **Takeshi Kata** (Set Design); **Jennifer Moeller** (Costume Design); **Christopher Akerlind** (Lighting Design); **Justin Ellington** (Sound Design); **Cookie Jordan** (Hair and Wig Design); and **Justin Hicks** (Composition). Casting is by **Lauren Port**, CSA and **Rachael Jimenez**, CSA, and **Michelle Blair** is the Production Stage Manager.

Tickets for “Clyde’s” are currently on sale and start at \$35. They are available through CenterTheatreGroup.org, Audience Services at (213) 628-2772 or in person at the Center Theatre Group Box Offices (at the Ahmanson Theatre) at The Music Center, 135 N. Grand Avenue in Downtown L.A. 90012. Performances run Tuesday through Friday at 8 p.m., Saturday at 2:30 p.m. and 8 p.m., and Sunday at 1 p.m. and 6:30 p.m.

Center Theatre Group, one of the nation’s preeminent arts and cultural organizations, is Los Angeles’ leading nonprofit theatre company, which, under the leadership of Managing Director / CEO Meghan Pressman and Producing Director Douglas C. Baker, and in collaboration with the five Associate Artistic Directors, Luis Alfaro, Lindsay Allbaugh, Tyrone Davis, Neel Keller, Kelley Kirkpatrick, programs seasons at the 736-seat Mark Taper Forum and 1,600 to 2,100-seat Ahmanson Theatre at The Music Center in Downtown Los Angeles, and the 317-seat Kirk Douglas Theatre in Culver City. In addition to presenting and producing the broadest range of theatrical entertainment in the country, Center Theatre Group is one of the nation’s leading producers of ambitious new works through commissions and world premiere productions and a leader in interactive community engagement and education programs that reach across generations, demographics, and circumstance to serve Los Angeles. CenterTheatreGroup.org

Goodman Theatre is a not-for-profit arts and community organization located in the heart of downtown Chicago and led by Artistic Director Susan V. Booth and Executive Director/CEO Roche Schulfer. Distinguished by artistic excellence and civic engagement, the Goodman has produced nearly 200 world or American premieres, large-scale musicals and reimagined classics, and earned two Pulitzer Prizes, 22 Tony Awards and nearly 200 Jeff Awards. On stage now is the 45th annual production of Charles Dickens’ “A Christmas Carol,” directed by Jessica Thebus. Still to come in the 2022/2023 Season is the “ripple, the wave that carried me home” by Christina Anderson, directed by Miranda Haymon; “Toni Stone” by Lydia Diamond, directed by Ron OJ Parson; “Layalina” by Martin Yousif Zebari, directed by Sivan Battat; Anton Chekhov’s “The Cherry Orchard” directed by Robert Falls; “Antonio’s Song, I Was Dreaming of a Son” by Dael Orlandersmith and Antonio Edwards Suarez, directed by Mark Clements; and “The Who’s Tommy,” music and lyrics by Pete Townshend, book by Pete Townshend and Des McAnuff, directed by Des McAnuff.

#

Cast and Creative Bios:

Lynn Nottage (*Playwright*) is the first woman in history to win two Pulitzer Prizes for Drama. Her plays have been produced widely in the United States and throughout the world. Broadway credits include her plays “Clyde’s” (2ST) and “Sweat,” and the libretto for the musical “MJ.”

-more-

Other work includes the libretto for the opera “Intimate Apparel” (Lincoln Center Theater); co-curate the performance installation “The Watering Hole” (Signature Theater); the libretto for the musical adaptation of “The Secret Life of Bees;” as well as her plays “Mlima's Tale;” “Fabulation, or the Re-Education of Undine;” “Crumbs from the Table of Joy;” “Las Meninas;” “Mud, River, Stone;” “Por’knockers,” and “POOF!.” She has also developed “This is Reading,” a performance installation in Reading, Pennsylvania. Ms. Nottage is the recipient of a MacArthur "Genius Grant" Fellowship, among other awards, is an associate professor at Columbia University School of the Arts and is a member of the Dramatists Guild.

Kate Whoriskey (*Director*) is a New York-based theatre and opera director. On Broadway, she has directed “Clyde’s,” “Sweat,” and “The Miracle Worker.” Off-Broadway credits include “All the Natalie Portmans” at MCC; “Sweat,” “Manhatta,” and “Ping Pong” at The Public; “Aubergine,” “Inked Baby,” and “Fabulation” at Playwrights Horizons; “Her Requiem” at Lincoln Center; “How I Learned to Drive” and “Cardinal” at Second Stage; “Oroonoko” at Theatre for a New Audience; and “Ruined” and “Tales from Red Vienna” at Manhattan Theatre Club. Regionally, she has worked at the Goodman, A.R.T, the Guthrie, the Huntington, the Geffen, South Coast Rep, Sundance Theatre Lab, New York Stage and Film among others. Internationally, her work has been seen at the Chatelet in Paris and Teatro Municipal Opera in Rio de Janeiro and Carriage Works in Sydney. She also directed “Turn of the Screw” at Mannis. Teaching experience includes Princeton, NYU, and UC Davis. She was recently awarded Best Director from the Drama League for her production of “Clyde’s.”

Tamberla Perry (*Clyde*). Tamberla is thrilled to be making her Mark Taper Forum debut and even more excited to team up once again with Lynn Nottage. Select Theatre credits include: “Barbecue” (The Public Theater), “Marie Antoinette,” “Hushabye,” “The North Plan,” “Brothers/Sisters Plays” (Steppenwolf Theatre), “By the Way, Meet Vera Stark,” “Race” (Goodman Theatre), “Plantation!,” “Black Diamond,” “Fedra: Queen of Haiti,” “Icarus” (Lookingglass Theatre), “In the Next Room (or the Vibrator Play)” (Victory Gardens Theatre), “Bulrusher” (Congo Square Theatre), “Eclipsed” (Northlight Theatre), “Piano Lesson” (Portland Stage Theatre), “Bus Stop” (Madison Repertory Theatre). TV credits include: “Boss,” “Crisis,” “The Jamz” (Netflix), “Madame Secretary,” “APB” (Fox), “Bosch” (Amazon), “How to Get Away with Murder,” “Dare Me,” “Suits,” “The Good Fight,” “The Good Lord Bird,” “All American: Homecoming,” and “The Tam and Kevin Show.” Upcoming: “Career Opportunities in Murder and Mayhem” (Hulu), and “They Cloned Tyrone” (Netflix).
@tamberlaperry @tamandkevinshow

Kevin Kenerly (*Montrellous*). Broadway credits include “Clyde’s” (U/S). A member of the acting company at the Oregon Shakespeare Festival in Ashland for over 24 years, his favorite credits include “The Tempest,” “The Book of Will,” “Shakespeare in Love,” “The Liquid Plain,” “Henry IV part 1,” “Macbeth,” “Topdog/Underdog,” “Ma Rainey’s Black Bottom,” “Romeo and Juliet,” and others. Regional credits: “Sweat” (Arena Stage), “All the Way,” “The Great Society” (Seattle Rep), “Jitney” (Portland Playhouse), and “Throne of Blood” (BAM). Select Audiobook credits: “Lovecraft Country,” “The Hard Thing About Hard Things,” “The Running Man,” and “The Talented Mr. Ripley.”

Reza Salazar (*Rafael, he/him*) reprises the role he originated in the World premiere production of “Clyde’s” (formerly called “Floyd’s”) at Guthrie Theater and on Broadway. Other Broadway credits include “Sweat” (Studio 54). Off-Broadway: “Richard II,” Mobile Unit’s “The Tempest,” “Oedipus El Rey” (The Public Theater), and “My Mañana Comes” (Playwright’s Realm). Regional credits include: “Sweat” (Arena Stage). Television credits include: “Inside Amy Schumer” (Paramount +), “The Accidental Wolf” (Topic), “Unbreakable Kimmy Schmidt,” “Daredevil” (Netflix), “The Blacklist,” “Believe,” “Law & Order,” “Law & Order: Criminal Intent” (NBC), “Louie” (FX), and “The Knick” (Cinemax). Film credits include: “The Prisoner,” “The Imperialists Are Still Alive,” “See Girl Run,” “The Inquisition of Camilo Sanz.” Reza is also a musician who has performed in venues such as Joe’s Pub in New York City.

Garrett Young (*Jason, he/him*) makes his Center Theatre Group debut! Select Theatre credits include: “Trayf” (Geffen Playhouse), “PYG or the Mis-Education of Dorian Belle” (Jackalope Theatre; Jeff Nomination for Best Ensemble), “My Father’s War” (TheatreSquared), “Q Brothers: Dress the Part” (Shakespeare Festival St. Louis; St. Louis Theatre Circle Nomination for Outstanding Leading Performer in a Comedy). TV credits include: “Chicago Fire,” “New Amsterdam,” “Chicago Med,” and “Chicago Justice.” Garrett is a founding member of the Santa Fe-based experience company the Exodus Ensemble. Training: The Theatre School at DePaul University & the British American Drama Academy. @garrettyoung

Nedra Snipes (*Letitia*). Alumnus of Howard University and The Juilliard School (MFA). Credits include: “The Three Musketeers” (The Classical Theatre of Harlem), “Antigone” (The Classical Theatre of Harlem), “Aida the Musical” (Montgomery Dinner Theatre), “Much Ado About Nothing” (The Atlanta Shakespeare Tavern), “The Caterers” (Thrown Stone Theatre Company), “Should we Dance Instead?” (Thrown Stone Theatre Company), “Per-severance” (Portland Stage), “In the Blood,” “The Cherry Orchard,” “Antony & Cleopatra,” “Too Heavy for your Pocket,” and “Cardboard Piano” (The Juilliard School). Nedra is represented by Innovative Artist. nedrasnipes.com

Debra Walton (*Clyde u/s, she/her*). Last seen by Mark Taper audiences as Charlene in “Ain’t Misbehavin,” Debra is thrilled to be joining this incredible production. Most recently she starred as Young Ella Fitzgerald opposite Freda Payne in “Ella! First Lady of Song!” Honing her skills on tour and in the regions, Debra has played a variety of roles from the Leading Player in Pippin to Minnie Fae in “Hello Dolly!” She has played the entire cast of “Mr. Joy,” a 9 character, one woman show by Daniel Beaty to critical acclaim. Broadway/Off Broadway and National Tours include: “The Pajama Game,” “Chicago The Musical,” “Don’t Bother Me I Can’t Cope,” “The Bubbly Black Girl ...,” and “Cookin’ at the Cookery,” in which Debra created award-winning roles that earned her a Drama Desk nomination and a Barrymore Award. TV/Streaming credits include “Harlem,” “Doctor Death,” “Blue Bloods,” and “Law and Order SVU.” For more fun facts, check her out on YouTube. Or follow her on Twitter: @DebWaltonActs & Instagram: @Debwaltonhill

Preston Butler III (*Montrellous u/s, he/him*) has performed across the country as well as internationally in France, Belgium, and Scotland. Butler starred as Kitch in the West Coast premiere of “Pass Over” at ACT Seattle, in which he won Best Actor. In 2021, he made his television debut as jazz pianist (Kendle Spotnitz) on “NCIS” and voices Cooper Calhoun on the audio drama, “Adventures in Odyssey.” Most recently, Preston narrated “The Souls of Black Folk” by W.E.B. Du Bois for Apple’s celebration of Black History Month and was in the West Coast premiere of “Confederates” at Oregon Shakespeare Festival by Dominique Morisseau, directed by Nataki Garrett. Preston holds an MFA from CalArts, is repped by Endorsement Management Group in Los Angeles, and would like to thank his family and lovely wife, Christine.

Bukola Ogunmola (*Letitia u/s, she/her*) is a Nigerian American actor and producer born and raised in South Jamaica, Queens, New York. Some of her latest works include “Twelfth” Night as Viola and Rae the Knight in “Knight of the Burning Pestle” (LA's Shakespeare in the Park). Her film credits include Juliet in Better Than Dreams’ “Romeo and Juliet” and Adriana in “Live at the Porpentine-A Comedy of Errors.” She is also a proud teaching artist with Creative Acts whose goals are to center the voices of those who are or have been incarcerated. Education: MFA USC.

Roland Ruiz (*Rafael u/s*). This year, Roland will recur as the role of Seth on “9-1-1 LONE STAR” on FOX. Previous Guest Star appearances include: “All Rise” (CBS), “Pure Genius” (CBS), and “NCIS” (CBS). He also recurred the role of 'Lazlo' in Season 4 of “How to Get Away With Murder.” Roland is best recognized for his Supporting Role in the Oscar-Winning movie, “Boyhood” where he played the memorable role of Enrique opposite Patricia Arquette.

Connor Sullivan (*Jason u/s, he/him*) is overjoyed to be making his Center Theatre Group debut! Most recently: “Pygmalion” (Little Fish Theatre), “And Then They Came For Me” (MainStreet Theater), “How High The Moon” (La Jolla Playhouse - WOW Festival), “Angels in America” (Cygnet Theatre), “The Three Musketeers” (PVPA), “Othello,” “The Two Noble Kinsmen” (Kingsmen Shakespeare). He holds a BA in both Theatre and Communication Studies from USD. @itsconnorsullivan for behind the scenes.

#

All things “Clyde’s”

- **Lynn Nottage talks about “Clyde’s”**
- **More About Perfect Sandwiches**
- **Critics in Los Angeles, New York and Chicago Rave**

Playwright Lynn Nottage said to NPR, “A sandwich is very simple, but you can assemble it in such a way that make those flavor combinations quite complicated. And I like to think of that as a metaphor for what we do as artists.

Chala June said in *Bon Appetit*, “Does the perfect sandwich exist? While there will never be a universally accepted answer, the valiant quest for sandwich perfection is what drives the playwright. ‘Clyde’s’ is a genuinely funny and deeply emotional exploration of radical imagination, restorative justice, and the healing power of food.”

“I was thinking about the tension of opposites in food, like savory and sweet,” Nottage said to *Bon Appetit*. ‘Things that are dissonant and harmonious, and how they shouldn’t work, but somehow when combined, they do.’ By juxtaposing slice-of-life workplace comedy with precise social commentary, Nottage showcases her ability to mine the painful nuances of everyday life for much needed nuggets of humor. ‘After what we’ve been through this last year, people want to laugh, people want to be reminded that, at the end of the tunnel, there is hope and joy.’” Nottage continued, “I thought it might be interesting to look at the ways in which [people are] physically and spiritually being exploited and whether there is room for their spirits to be resurrected,” June writes, “As the cooks try to keep their heads down, they’re continually pushed to the limit by Clyde’s constant degradation and jokes at their expense. Even when the staff find small moments of pride in their work, Clyde takes it upon herself to knock everyone down a peg. Clyde could or could not be the devil, and Montrellous could or could not be an angel. The whole play is about good and evil.”

Chicago audiences were next to experience “Clyde’s” following its Broadway run, where it earned five Tony Award nominations and was critically hailed. Jesse Green said in *The New York Times*, “Nottage’s delightful new play dares to flip the paradigm. Though it’s still about dark things, including prison, drugs, homelessness and poverty, it somehow turns them into bright comedy.” Charles McNulty said in the *Los Angeles Times* that Clyde’s is “... satisfying. Nottage has set up an entertaining battle between a diabolical capitalist who asks her staff to fry up putrid Chilean sea bass and an evangelist who preaches a gospel of dignified labor. Souls are at stake in a play that offers a modern spin on the battle between good and evil.”

Chris Jones, theatre critic of the *New York Daily News* and the *Chicago Tribune* said, Nottage “has the burners firing on all cylinders. This a very clever, multi-layered and deliciously self-aware allegory that deftly shrouds its true intent between two pieces of bread.” Sheri Flanders in the *Chicago Sun-Times* said, “Nottage’s scrumptious descriptions of mouth-watering sandwiches will make your taste buds salivate and your stomach grumble in anticipation.

Naveen Kuman said in *Variety*, “A sandwich has always been a kind of vehicle, ingredients riding between sliced bread. Nottage improbably turns the lunchtime staple into the storytelling engine of ‘Clyde’s,’ her deceptively simple flavor-bomb of a new comedy about survival, second chances and digesting whatever life serves up ... Dreaming up, if not the perfect combination, then one that’s uniquely their own, becomes a metaphor for characters striving to move forward. After all, everyone needs to eat.”

Helen Shaw said in *Vulture*, “As the play lifts off into its final minutes, it enters a realm where conventional dramaturgy doesn’t apply. These characters aren’t heading for dramatic resolution. They’re aiming for a place, reached via sensual delight, of reconnection and reawakening.”

#

October 25, 2022