CECILY STRONG IN
THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE
By Jane Wagner
Directed by Leigh Silverman
SEPTEMBER 21 – OCTOBER 23, 2022

CLYDE’S
By Lynn Nottage
Directed by Kate Whoriskey
A co-production with Goodman Theatre
NOVEMBER 16 – DECEMBER 18, 2022

TWILIGHT: LOS ANGELES, 1992
Conceived, Written and Revised by Anna Deavere Smith
Directed by Gregg T. Daniel
MARCH 8 – APRIL 9, 2023

World Premiere
A TRANSPARENT MUSICAL
Based on the Amazon series Transparent
Book by MJ Kaufman and Joey Soloway
Music and Lyrics by Faith Soloway
Choreographed by James Alsop
Directed by Tina Landau
MAY 20 – JUNE 25, 2023

World Premiere
FAKE IT UNTIL YOU MAKE IT
By Larissa FastHorse
Directed by Michael John Garcés
AUGUST 2 – SEPTEMBER 3, 2023
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and
Goodman Theatre
Present
The Second Stage Theater Production of

Clyde’s

By
Lynn Nottage

With
Kevin Kenerly    Tamberla Perry    Reza Salazar    Nedra Snipes    Garrett Young

Scenic Design
Takeshi Kata

Costume Design
Jennifer Moeller

Lighting Design
Christopher Akerlind

Sound Design
Justin Ellington

Composer
Justin Hicks

Hair and Wig Design
Cookie Jordan

Casting
Lauren Port, CSA
Rachael Jimenez, CSA

Associate Artistic Director
Lindsay Allbaugh

Production Stage Manager
Michelle Blair

Stage Manager
Edward Khris Fernandez

Directed by
Kate Whoriskey

World premiere by the Guthrie Theater
Originally commissioned by Joe Dowling and produced by Joseph Haj, Artistic Directors

Broadway Premiere Produced by Second Stage Theater, New York 2021
Carole Rothman, Artistic Director, Khady Kamara, Executive Director

NOV 16 – DEC 18, 2022  MARK TAPER FORUM
SETTING
A Truck Stop Sandwich Stop – A Liminal Space

CAST
(in order of appearance)

Montrellous ............................................................ KEVIN KENERLY
Clyde ................................................................. TAMBERLA PERRY
Letitia ...................................................................... NEDRA SNIPES
Rafael ..................................................................... REZA SALAZAR
Jason ................................................................. GARRETT YOUNG

Understudies never substitute for the listed performer unless a specific announcement is made at the time of the performance.

Understudy for Montrellous ..................................................... PRESTON BUTLER
Understudy for Clyde ................................................................ DEBRA WALTON
Understudy for Letitia ......................................................... BUKOLA OGUNMOLA
Understudy for Rafael .......................................................... ROLAND RUIZ
Understudy for Jason .......................................................... CONNOR SULLIVAN

Clyde’s will be performed without an intermission.

Please turn off all electronic devices such as cellular phones and watch alarms. The use of any recording device, either audio or video, and the taking of photographs, with or without flash, is strictly prohibited.
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 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

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-Edumacation 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. @garrettryoung

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), Perseverance (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 Artists. nedrasnipes.com

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 (L.A.’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, he/him). 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 Theatre Company), 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. All my love to Chels and Lu. A huge thank you to Nicole, Kate and the CTG team for the incredible opportunity! @itsconnorsullivan for behind the scenes.

DEBRA WALTON (Clyde u/s, she/her). Last seen by Mark Taper audiences as Charlaine 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 nine-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

LYNN NOTTAGE (Playwright, she/her) is a playwright and a screenwriter, and 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. Recent work includes the book for MJ the Musical (Broadway), the libretto for the Intimate Apparel Opera (LCT), and Clyde’s (Broadway, 2ST, Goodman Theater), and co-curating the performance installation The Watering Hole (Signature Theater). Past work includes Sweat, Ruined, the book for The Secret Life of Bees, Mlima’s Tale; By the Way, Meet Vera Stark; Intimate Apparel; 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, she/her) is a New York-based theatre and opera director. On Broadway, she directed Clyde’s, Sweat, and The Miracle Worker. Off-Broadway Credits Include: All the Natalie Portmans (MCC), Sweat, Manhatta and Ping Pong (The Public), Aubergine, Inked Baby, and Fabulation
Regional, 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 Theatro 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 by the Drama League for her production of Clyde’s.

TAKESHI KATA (Scenic Designer, he/him). Broadway: Clyde’s (Helen Hayes), Derren Brown’s Secret (Cort). Other Recent Projects: Bug (Steppenwolf), A Prayer for the French Republic (MTC), Until the Flood (Schaubühne, Berlin), To the Yellow House (La Jolla Playhouse), Cambodian Rock Band (Signature), Quijote Nuevo (Alley, Hartford Stage, Huntington), Office Hour (Public), Forever (NYTW). Kata has received Michael Merritt, Jeff, Drama Desk, and Obie Awards and has been nominated for San Francisco Critics Circle, TBA, Barrymore, Eliot Norton, Connecticut Critics Circle and Ovation Awards. He is an Associate professor at the USC School of Dramatic Arts.

JENNIFER MOELLER (Costume Designer, she/her). Recent Credits Include: Dickinson (Apple TV+), Clyde’s (Broadway, Tony Award nomination), Sweat (Broadway), Wrong Man (MCC), Mlima’s Tale (Public), Tiny Beautiful Things (Public), Floyd’s (Guthrie), Cardinal (2nd Stage), Aubergine (Playwrights Horizons), Candide (LA Opera), La Bohème (Kennedy Center). Moeller has also designed productions for the Signature Theatre, Shakespeare in the Park, Manhattan Theatre Club, The Women’s Project, Primary Stages, Shakespeare Theatre Company, Arena Stage, The Old Globe, Williamstown Theatre Festival, McCarter, Baltimore Center Stage, Yale Rep, Oregon Shakespeare Festival, Municipal Theater of Santiago, Chile; Opéra National de Bordeaux, and Théâtre du Capitole de Toulouse, among others.


JUSTIN ELLINGTON (Sound Designer, he/him). Center Theatre Group Credits Include: Until The Flood. Broadway Credits Include: Topdog/Underdog, Pass Over, Clyde’s, For Colored Girls, and Other Desert Cities. Off-Broadway Credits include: Corsicana, Heroes Of The Fourth Turning (Playwrights Horizons); The Rolling Stone, Pipeline (Lincoln Center); Mrs. Murray’s
Menagerie (ArsNova); The Merchant Of Venice, He Brought Her Heart Back In A Box (Theatre For a New Audience); Fetch Clay, Make Man (New York Theater Workshop). Additional Credits include: School Girls; Or, The African Mean Girls Play; How to Catch Creation; Father Comes Home From the Wars (Parts 1, 2, & 3); Until the Flood (Goodman Theatre); Familiar (Steppenwolf); Floyds, Trouble In Mind (Guthrie); As You Like It (Stratford Shakespeare Festival) and The Comedy Of Errors (Oregon Shakespeare Festival).

JUSTIN HICKS (Composer) is a Drama Desk-nominated singer-songwriter and sound artist. He’s worked with notable artists such as Abigail DeVille, Kaneza Schaal, Meshell Ndegeocello, Hilton Als, Bill T. Jones, Steffani Jemison, Jon As Policewoman, Toshi Reagon and George Clinton. His work has been featured at Lincoln Center for the Performing Arts, The Public, Baryshnikov Art Center, Festival steirischer herbst (Graz, AT), in exhibitions and permanent collections at The Albertinum Museum (Dresden, DE), CCa Berlin, The Zimmerli Museum at Rutgers and Oakland Museum. Hicks was a member of Kara Walker’s 6-8 Months Space and holds a culinary diploma from ICE in New York City.

COOKIE JORDAN (Hair and Wig Designer). Broadway Credits: Skin of Our Teeth, Skeleton Crew, Clyde’s, Trouble in Mind, For Colored Girls, Strange Loop, Slave Play, Once On This Island, Sunday in the Park with George, In Transit, Eclipsed, Side Show, and Fela. Cookie was Emmy nominated for makeup design on NBC’s The Wiz Live! and is a recipient of the 2019 and 2020 Obie Awards and the Ruth Morley Design Award.

LAUREN PORT (Casting, she/hers) joined the Goodman as Casting Director in August of 2019 after having spent eleven years casting in NYC, a decade of that at Caparelliotos Casting where she worked on several Goodman productions over the years, including Father Comes Home From The Wars (Parts 1, 2 & 3), Uncle Vanya, The Sign in Sidney Brustein’s Window, Disgraced and Sweet Bird of Youth. Lauren has also worked on countless Broadway/Off-Broadway and other regional theatre productions. Some Broadway highlights include: Junk, Meteor Shower, A Doll’s House Part 2, The Front Page, It’s Only a Play, Disgraced, Fish in the Dark, Holler If Ya Hear Me, The Trip to Bountiful, Grace, Death of a Salesman, Seminar, Stick Fly, Bengal Tiger at the Baghdad Zoo, Lend Me a Tenor, and Fences. TV/Film includes: New Amsterdam (NBC), American Odyssey (NBC), and Steel Magnolias (Sony for Lifetime). Lauren is a four-time Artios Award winner, a recipient of the 40th Annual Media Access Awards and a proud member of the Casting Society of America.

RACHEL JIMENEZ (Casting, she/her), originally from the Los Angeles area, is in her eighth season in the Goodman Theatre casting department. In addition to her work at Goodman, she has cast productions at Theater Wit, Windy City Playhouse, and Remy Bumppo Theatre Company. She is a proud member of CSA (Casting Society of America), ALTA (The Alliance for Latinx
Theater Artists of Chicago), and part of the Casting Director Trainer team in Broadway For Racial Justice’s Casting Directive program. Jimenez received her BA in Theatre Arts, Entrepreneurship and Comparative Religious Studies from California State University, Fullerton.

**MICHELLE BLAIR (Production Stage Manager, she/her)** has enjoyed a long history of stage managing in Los Angeles and has worked extensively with Center Theatre Group on over forty productions at their three theatres. Other favorites include *A Christmas Carol* First National Tour, *The Pee-wee Herman Show* at Club Nokia, *A Long Bridge Over Deep Waters* with Cornerstone Theater Company, *Henry IV* with Shakespeare Center Los Angeles, *Jersey Boys* in Las Vegas, and *Eurydice* and *La Traviata* with the Los Angeles Opera. Graduate of the University of Southern California and the University of Amsterdam. Mom to 14-year-old Liam and 10-year-old Imogen. For Susie Walsh.

**EDWARD KHRIS FERNANDEZ (Stage Manager, he/him)**. Center Theatre Group debut. Regional Credits: *Clyde’s at Goodman Theatre, In The Heights; Songs From The Border* at Colorado Fine Arts Center, *The Garden, Not-For-Profit, Sumo* (La Jolla Playhouse), *Interstate: A New Musical, Scrimmage, Vietgone* at East West Players, *Lewiston/Clarkston, Welcome To La Misa, Plot Points In Our Sexual Development* at Diversionary Theatre. @ekfsm on Instagram. ekfsm.com

**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.

**CENTER THEATRE GROUP**

**LINDSAY ALLBAUGH (Associate Artistic Director, she/her)** is a member of Center Theatre Group’s artistic staff and has served in varying capacities for the past 18 years. Selected producing credits include—Mark Taper Forum: *Archduke, Bent, What the Butler Saw, Steward of Christendom, Waiting for Godot*. Kirk Douglas Theatre: *Block Party, Big Night, Good Grief, Vicuña, Throw Me On*

MEGHAN PRESSMAN  
(Managing Director/CEO, she/her) joined Center Theatre Group in 2019. Previously, she served as Managing Director of Woolly Mammoth Theatre Company (D.C.), Director of Development for Signature Theatre (N.Y.), and Associate Managing Director of Berkeley Rep. She is a graduate of Yale School of Drama/Yale School of Management, and serves as a mentor in the Theater Management program. Meghan has served as the Vice-Chair for the Theatre Communications Group Board of Directors, and is a member of the Broadway League.

DOUGLAS C. BAKER  
(Producing Director, he/him) joined Center Theatre Group in 1990. Doug is an active member of the Broadway League, the Independent Presenters Network (IPN), and is a proud member of the Association of Theatrical Press Agents and Managers (ATPAM). In 2013, Doug received the Broadway League’s prestigious Outstanding Achievement in Presenter Management Award.

NAUSICIA STERGIOU  
(General Manager) has worked supporting artists in theatres of all shapes, sizes, and locales including Center Theatre Group as General Manager and, previously, as Audience Development Director. She oversees productions at the Taper and Douglas, as well as new play commissions and developmental productions. Nausica has taught Marketing and Management at USC’s School of Dramatic Arts and works with local nonprofits including Hollywood Orchard. BA, Cornell University. MFA, Yale School of Drama.

GORDON DAVIDSON  
(Founding Artistic Director) led the Taper throughout its first 38 seasons, guiding over 300 productions to its stage and winning countless awards for himself and the theatre—including the Tony Award for theatrical excellence, Margo Jones Award, The Governor’s Award for the Arts, and a Guggenheim fellowship. The Kentucky Cycle and Angels in America (Part One) won the Pulitzer in consecutive years and, in 1994, three of the four plays nominated for the Tony Award for Best Play were from the Taper (Angels in America won). In 1989, Gordon took over the Ahmanson and, in 2004, he produced the inaugural season in the Kirk Douglas Theatre.
The actors and stage managers employed in this production are members of Actors’ Equity Association, the union of professional actors and stage managers in the United States.

The following employees are represented by the International Alliance of Theatrical Stage Employees, Moving Picture Machine Operators, Artists and Allied Crafts of the United States, its Territories and Canada, AFL-CIO, CLC: Stage Crew Local 33; Local Treasurers and Ticket Sellers Local 857; Wardrobe Crew Local 768; Makeup Artists and Hair Stylists Local 706. The scenic, costume, lighting, and sound designers in LORT Theatres are represented by United Scenic Artists, Local USA-829.

The Director and Choreographer are members of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.

Center Theatre Group is a member of the League of Resident Theatres (LORT), the American Arts Alliance, the Broadway League, Independent Producers’ Network (IPN), National Alliance for Musical Theatre (NAMT) and the Theatre Communications Group (TCG).
JUST THE RIGHT MEDICINE

How Pulitzer Prize-winner Lynn Nottage leans into optimism in *Clyde’s* to discuss darker and deeper truths.
CONTINUING CENTER THEATRE GROUP’S COMMITMENT to sharing the stories of woman-identifying, transgender, and nonbinary voices at the Mark Taper Forum this season, the West Coast premiere of Clyde’s is a new comedy written by Lynn Nottage that serves up the story of ordinary characters with big dreams. The formerly incarcerated staff of Clyde’s truck stop diner are looking to start their lives over in the kitchen under the pressure of the fiery rule of their owner. In pursuit of the perfect sandwich, the chefs imagine a future they have been constantly told is out of reach. Deeply felt, quirky, and urgent, Clyde’s is a play that reminds us that “sometimes a hero is more than just a sandwich” (The New Yorker).

Lynn Nottage is a playwright and a screenwriter, who is also 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, and she is well versed in documentary storytelling; a theatre making process that builds upon real subjects and interviews for dialogue and characterizations. She began interviewing subjects in Redding, Pennsylvania, one of the poorest cities in the nation, in 2011 for her 2015 play, Sweat, which then played at the Mark Taper Forum in 2018.

Nottage said at a roundtable event in September that she is building from her interview work in Redding for Clyde’s. “I encountered one beautiful man who found inventive and inspiring ways to uplift and heal his community,” she said. “I realized in that moment I wanted to write a play that leans into that optimism.”
While *Clyde’s* is a new show, *Sweat* continues to inspire the play. Audiences familiar with *Sweat* will recognize Jason, the newest team member at Clyde’s truck stop diner. Jason was last seen being released from prison after assaulting a busboy at a bar in Redding, and *Clyde’s* continues his story as we see him adapt to life post-imprisonment.

Nottage is not the first playwright to be inspired by documentary theatre. Anna Deavere Smith’s *Twilight: Los Angeles, 1992*, appearing at the Taper later this season, tackles a multitude of identities and political perspectives. Smith interviewed 320 people across Los Angeles about their experiences during the Los Angeles Riots thirty years ago. When the production premiered at the Taper, she took on each character herself. But now, it has been reimagined for a cast of five.

It is through the roots of documentary theatre that Nottage brings authenticity to the story she tells; a powerful tool when conveying the message of realism and urgency to her audiences. With real life inspiration at the core of Nottage’s work, it can then become difficult to convey these heavy topics within art. Though art has no limits, it must be shaped carefully to ensure that the audience is still receptive to its message while not feeling overwhelmed by the topics at hand. *Clyde’s* touches heavily on the conversations of race, gender, and imprisonment, but the artists pull elements into the piece that help convey these messages in a comprehensible manner.

One of the most notable elements in Nottage’s *Clyde’s* is the use of comedy to highlight the pain and hardships of marginalized communities through a different lens. On the topic, Nottage said in an interview with Center Theatre Group that, “I wanted to tell this story using humor because there’s something about the way in which we open up our spirits and open up our mouths and invite people in when we’re laughing that I think is infectious and is healing and important.” Within the show, we are introduced to characters who have been through the incarceration system, but each character has experienced this reality through their own lens. These can be difficult conversations to swallow, but Lynn’s use of comedy helps create an inclusive conversation that pulls the audience into the center.

As it turns out, her brand of medicine is in popular demand, as our production of *Clyde’s* is a co-production with the Goodman Theatre in the Chicago area. *Clyde’s* is also one of the most produced shows this year, with our run being one of the 11 productions being presented in 2022, according to the American Theater Magazine. The demand for the show attests to the impact it has among audiences, and the success Nottage has in sharing these deep and complex stories. **AFTER ALL, SOMETIMES COMEDY IS JUST THE RIGHT MEDICINE—AND LYNN NOTTAGE ALWAYS LEAVES THE AUDIENCE HUNGRY FOR MORE.**
Since 2005, we have invited local playwrights to spend a year researching and writing a new work with the feedback of their fellow writers and artistic staff as part of our Center Theatre Group Playwrights Retreat. Learn more at onthestage.com.

Center Theatre Group would like to thank its exceptional staff for their ongoing commitment, dedication, and extraordinary efforts.