

INSIDE OUT

A STUDY GUIDE FOR EDUCATORS



CLYDE'S

PLEASE RETURN TO PATRON SERVICES



INSIDE OUT

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Clyde's

By

Lynn Nottage

Directed by **Jamil Jude**

OCT 27 – NOV 26

KILSTROM THEATRE

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PLAYWRIGHT BIOGRAPHY



Lynn Nottage is a playwright and a screenwriter. She is the first, and remains the only, woman to have won the Pulitzer Prize for Drama twice. Her plays have been produced widely in the United States and throughout the world.

Most recently, Nottage premiered *MJ the Musical*, directed by Christopher Wheeldon and featuring the music of Michael Jackson, at the Neil Simon Theater on Broadway; *Clyde's* directed by Kate Whoriskey at Second Stage Theater on Broadway; and an opera adaptation of her play *Intimate Apparel*, composed by Ricky Ian Gordon and directed by Bart Sher, commissioned by The Met/Lincoln Center Theater.

Her other work includes, *Floyd's* (retitled *Clyde's*) (Guthrie Theater); the musical adaptation of Sue Monk Kidd's novel *The Secret Life of Bees*, with music by Duncan Sheik and lyrics by Susan Birkenhead (The Almeida Theatre/Atlantic Theater Company); *Mlima's Tale* (The Public Theater); *By The Way, Meet Vera Stark* (Lilly Award, Drama Desk nomination- Second Stage/

Signature Theater); *Ruined* (Pulitzer Prize, OBIE, Lucille Lortel, New York Drama Critics' Circle, Audelco, Drama Desk, and Outer Critics Circle Award- MTC/Goodman Theater); *Intimate Apparel* (American Theatre Critics and New York Drama Critics' Circle Awards for Best Play Center Stage/SCR/Roundabout Theater); *Fabulation, or The Re-Education of Undine* (OBIE Award - Playwrights Horizons/Signature Theater); *Crumbs from the Table of Joy*; *Las Meninas*; *Mud, River, Stone*; *Por'knockers*; and *POOF!*

Her play *Sweat* (Pulitzer Prize, Evening Standard Award, Obie Award, Susan Smith Blackburn Prize, Tony nomination, Drama Desk nomination) moved to Broadway after a sold-out run at The Public Theater. It premiered and was commissioned by the Oregon Shakespeare Festival American Revolutions History Cycle/Arena Stage. Inspired by her research on *Sweat*, Nottage developed *This is Reading*, a performance installation based on two years of interviews, at the Franklin Street, Reading Railroad Station in Reading, PA in July 2017.

Source: <http://www.lynnnottage.com/about.html>

Image Source: <https://www.caa.com/caaspeakers/lynn-nottage>

PLAY SYNOPSIS

At *Clyde's*, formerly incarcerated individuals cook up meals that range from sublime to soul-crushing. Even as the surly shop owner tries to keep them under her thumb, their kitchen mentor, Montrellous, guides them on a quest to create the perfect sandwich – and reclaim their lives. Through this shared pursuit, each cook must face their demons on their personal journeys towards purpose, self-worth, and even salvation.

CHARACTER DESCRIPTIONS

Montrellous: The Zen-like, wise, talented, and cool as hell head cook. He's the John Coltrane of sandwich making.

Clyde: The head honcho of the sandwich shop. She's fierce, sexy, and all steel.

Leticia: One of the line cooks. She's a strong, quick witted, and opinionated single mom.

Rafael: Another one of the line cooks. He's a former addict, who wears his heart on sleeve, and is a hopeless romantic even if his game is a little weak.

Jason: The newest line cook. He's quiet, moody, and rocking a white supremacist prison tattoo on his face. Jason is also a character who appears in Lynn Nottage's *Sweat*.

PLAY SETTING

A sandwich shop in Reading, Pennsylvania

A LITTLE MORE ABOUT READING, PENNSYLVANIA

The city of Reading, located in southeastern Pennsylvania, is the principal city of the Greater Reading Area and the county seat for Berks County. With a population of 94,844 as of the 2018 census, it is the 4th most populated city and municipality in the state, after Philadelphia, Pittsburgh, and Allentown.

Agriculture is an important industry in Berks County... the largest and finest farms are in the southern part of the county. Berks ranks 3rd among all Pennsylvania counties in cash receipts from agriculture, which total \$73.9 million. Income derived from dairy production is \$29.3 million, field and forage crops \$25.7 million, poultry \$10.2 million, and meat animals \$8.7 million.

Today, Reading is a city pulsating with industrial life. It is also well equipped with agencies that represent civilization at its best — churches, hospitals, clubs, fraternal societies, recreational centers, schools and colleges, a historical society, an art institute, as well as a daily newspaper.

Reading claims the distinction of a symphony orchestra, two choral societies, a chamber musical ensemble, a civic opera company and many other excellent music groups that have contributed to the city's prestige as a center of art and culture.

Information and Image Source: <https://www.readingpa.gov/about-reading>



JASON'S JOURNEY FROM SWEAT TO CLYDE'S

One character, Jason, appears in two of Lynn Nottage's plays: *Sweat* and *Clyde's*. *Sweat* takes place at a bar in Reading, Pennsylvania as the locals—all of whom have some connection to the local steel mill, Olstead's—drink, gossip, and dream of the lives they wish they could lead. The play jumps between 2000 and 2008. In 2000, millworker Jason is in his early 20s and dreams of buying a motorcycle and his own business with his best friend Chris. Chris, however, has been accepted into an academic program, destroying Jason's dream. Rumors spread that layoffs are coming to the mill.

Months later, Jason is enraged to learn that the mill is asking the employees to take a 60% pay cut. He and Chris picket in front of the factory and get into a physical fight with a local Latinx man who has crossed the picket line to take a temp job at the mill. Later that night, at the bar, Jason sees the temp worker and, in a spout of rage, hits him with a baseball bat while Chris restrains the man. During the attack, Jason accidentally hits the bartender, who is a long-time friend.

In 2008, Jason and Chris have both been released from prison and are on parole. Jason, fearful of the way his emotions can cause him to lose control, is now incredibly apathetic. He is in his late 20s and has acquired white supremacist facial tattoos from his time in prison. He struggles to find a job, and the financial insecurity causes him great anxiety. While Jason is remorseful for his actions, he has also become radicalized and uses racial slurs against his parole officer. The play ends as Jason returns to the bar to find that the temp worker is now the manager of the bar, and the bartender who Jason accidentally struck, has a traumatic brain injury, rendering him deaf and mute.

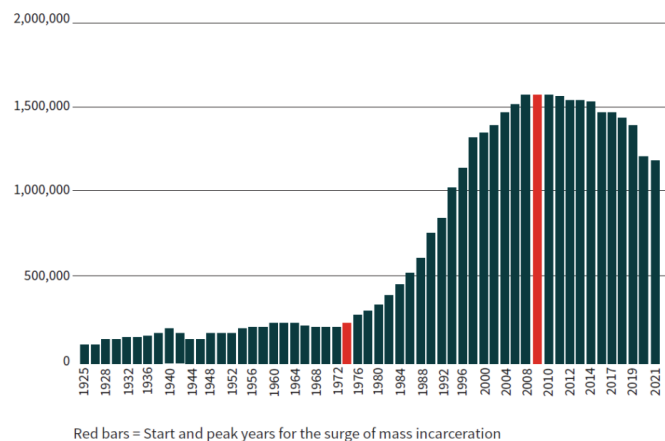
Source: <https://www.studiotheatre.org/plays/play-detail/2022-2023-clydes/lynn-nottage-theatrical-universe>

MASS INCARCERATION

At the center of *Clyde's* is the story of mass incarceration in the United States. The United States has the highest population of incarcerated people globally. At the end of 2020, it was estimated that the number of people under supervision of the criminal justice system was over 5.5 million people¹ and that nearly two million people were living in prisons or jails.²

With the advent of the “War on Drugs” prison expansion began in 1973 peaking in 2009 with the prison population growing seven times as large during this time period. The Reagan Presidency launched a 10-year period of increased measures under the guise of the “War on Drugs” (1985-1995) in which the prison population grew by eight percent each year.³

Image Source: <https://www.sentencingproject.org/advocacy/50-years-and-a-wake-up-ending-the-mass-incarceration-crisis-in-america/>
<https://www.forbes.com/sites/forbeseq/2021/08/16/words-matter-dont-call-people-felons-prisoners-or-inmates/?sh=6116874c407e>
<https://hartfordjusticecenter.org/what-is-restorative-justice/>



RECIDIVISM

Recidivism refers to a person's return or relapse into criminal behavior after having previously committed and been convicted of a crime. "Recidivism rates in the U.S. are some of the highest in the world with almost 44% of criminals released returning to prison within their first year out."⁴ In a study of the formerly incarcerated from 2017-2021, it was found that Colorado's recidivism rate was 44.9% ranking the state 34th in the nation for recidivism rates.

THE FORMERLY INCARCERATED AND RE-ENTRY PROGRAMS AND STRATEGIES

In order to combat recidivism, many community-based organizations have created re-entry programs for the formerly incarcerated. When the formerly incarcerated are released from the criminal justice system, they are often lacking in three key areas: housing, job training/access, and community resources. Re-entry programs help provide their clients with these essential resources in order to ensure them the greatest success of reintegration into society.⁵

Oftentimes these programs will emphasize that re-entry preparation has to start during incarceration with pre-release programs. This allows for education opportunities and job training to begin before these individuals begin reintegrating into society, which comes with its own physical, psychological, and emotional stresses. By removing as many barriers as possible early, there are higher chances of success of re-entry for their clients.

Click on the links below to learn more about Colorado-based organizations doing re-entry work:

[Second Chance Center, Inc](#)

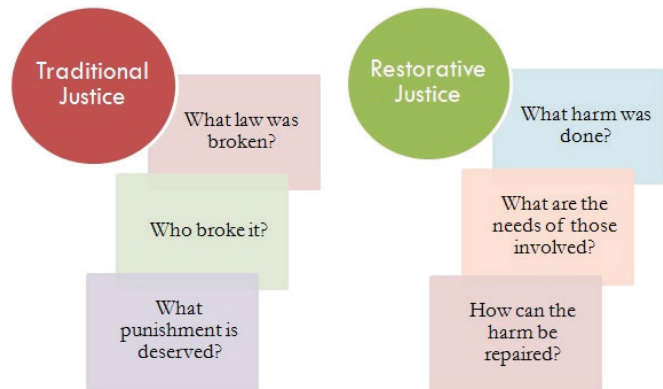
[Remerg](#)

[The Reentry Initiative](#)

AN ALTERNATIVE TO PUNITIVE JUSTICE

In our current system, the main form of justice is punitive justice. Punitive justice focuses on punishing offenders for wrongdoing as a way of correcting behavior. This form of justice works under the belief that the offender is bad and a threat to both the victim and to society. Under punitive justice, fines and imprisonment are the way the offender pays back the assumed debt they owe society.⁶

Restorative justice is an alternative system to punitive justice in which crimes are seen as a violation of people and relationships rather than rules. Within a punitive system there is a focus on the guilt of the offender, while in a restorative system there is a focus on the accountability of the offender. The current traditional system focuses on the offender and how they should be punished. Under the values of a restorative justice system, the focus becomes centering the victims and survivors of crime and how the harm they experienced can be repaired. In the restorative justice system, personhood is returned to victims and survivors who are often voiceless and nameless in the punitive justice system.⁷



MINDFULNESS, INTENTION, AND PROCESS VS PRODUCT

When describing *Clyde's*, playwright Lynn Nottage said, "At its heart, it is a dramedy about creativity, resilience, mindfulness, community, and the healing power of delicious food."⁸ Mindfulness, intention, and an emphasis on process vs product is exemplified in Montrellous' mentorship of Leticia, Rafael, and Jason. Mindfulness refers to the ability to be fully present, aware of where and what we are doing, and to not overreact or become overwhelmed by our surroundings and circumstances. Mindfulness is often assessed through meditation, body scans, breathing exercises, as well as not rushing to respond verbally, physically

or emotionally.⁹ Intention refers to a mental state that involves an action plan that the person setting the intention has committed themselves to.¹⁰ Process vs product refers to what is valued in the way we create. Underneath capitalism, we are often forced to be product oriented. The value is placed on the end result, measured in quantifiable terms. When we are process oriented, the value is placed on the experience of creating. In process-oriented spaces and experiences, a focus can be placed on the expansion and evolution of the self through creation.¹¹

THE HISTORY OF THE SANDWICH



John Montagu, the 4th Earl of Sandwich is the namesake of the sandwich, but we can definitely say he was not the inventor of the tasty meal. One of the earliest references to anything sandwich-like comes from The Haggadah, a first century B.C. Jewish text. Hillel the Elder, a rabbi and scholar, is said to have created a meal of Paschal lamb, bitter herbs, and unleavened matzah bread. It is tradition during Seder for folks to remember this story by creating their own version of this meal.

The Mediterranean has also long used flatbreads. The Earl of Sandwich is said to have traveled to Turkey during the mid-17th century, where he may have been inspired by the cuisine to “create” his own version of the flatbread, which became a staple meal for the Earl. On November 4, 1762, historian Edward Gibbon wrote in his diary about a man eating “a bit of cold meat, or a sandwich.” This was the first recorded use of the word but by the mid-19th century the word “sandwich” had taken off in popularity.¹²

Image Source: <https://www.britannica.com/biography/John-Montagu-4th-Earl-of-Sandwich#/media/1/522257/14037>

MAKING YOUR SANDWICH GOURMET

The first thing to think about when making your sandwich is the bread. The bread is the vehicle for all the deliciousness you’re putting inside of it. Rather than your standard fare, try some artisan sourdough or a beautiful focaccia. Sourdough and other thinner breads are great for a more exciting grilled cheese while focaccia and sturdier breads like it are great for heartier toppings.



Focaccia image source: <https://kristineskitchenblog.com/focaccia-bread/>
Sourdough Image Source: <https://venisonfordinner.com/sourdough-sandwich-bread/>

After the bread, it’s time to think about the star of your sandwich: the toppings. When thinking about meats, you can go with your classic cold cuts but also options like sirloin, porchetta, or honey baked ham can really elevate what you’re doing. Rather than your simple lettuce and tomatoes produce like roasted asparagus, sliced pears, or mango can really add some pizzazz. Cheese options are the ultimate of making that sandwich delicious. The options are endless when it comes the world of cheese from Monterey jack, to a jalapeno cheddar, to an earthier goat cheese, you can elevate a sandwich with any of your favorites.

The all-important question of what sauce or condiment you put on your sandwich is one not to be ignored. No one likes a dry sandwich. Rather than your standard mayo, try some spreads or dips like hummus or baba ghanoush. For a lighter sandwich, olive oil or vinegar may be the way to go. As with all meals, consider some textural contrast. Frying up some onion, adding some kimchi, or a nice, pickled vegetable could give the sandwich that needed crunch.



The final thing to think about in creating the best sandwich possible is layering your sandwich. Put your more fragile veggies and textural items above your heavier meats and spreads. Make sure to put your sauce or condiments in an even layer on your bread. If you’re feeling spicy, think about toasting your sandwich or putting it in a panini press. But the most important thing is to have fun with your sandwich and take risks!¹³

1st sandwich Image source: <https://www.taste.com.au/recipes/mediterranean-vegie-haloumi-open-sandwich/5fon5xdm>
2nd sandwich image source: <https://www.walderwellness.com/gourmet-grilled-cheese-sandwich/>

QUESTIONS AND ACTIVITIES

Pre-Performance Questions

1. How does society treat formerly incarcerated people? What are the expectations of these people when they are trying to rejoin society?
2. Playwright Lynn Nottage describes the setting as “a truck stop sandwich shop...a liminal space.” What liminal space(s) are you familiar with? How do different cultures regard states of limbo, purgatory and other crossroads in life?
3. If you are familiar with Lynn Nottage’s *Sweat*, what are your expectations about seeing this play?

Post-Performance Questions

1. How do the technical elements of scenic, costume, sound, and lighting design enhance the story?
2. Explain who you think is the main character in this play and why.
3. How would you describe Montrellous? Why do the other characters look up to him?
4. What is Montrellous’ obsession and why does it find its way into the other character’s hearts and minds? How does this clash with Clyde?
5. Compare Montrellous and Clyde. Explain where their values may align and/or where they differ.
6. Why do the characters allow Clyde to treat them how she does? Where does her power lie and how does she exploit it?
7. How are gender roles in the kitchen challenged in this play?
8. What are potential prejudices and racism common to the work and workers in kitchens? Are they the same in domestic kitchens as those of professional/industrial ones? How is prejudice and racism present in this play’s kitchen?
9. What do we learn about the life struggles of each character and how are they coping?
10. Why do you think it is common for kitchen staff to consider themselves “family”? Why do you think there is a sense of reverence for those who are successful in the kitchen?
11. How do the other character’s vision of the restaurant clash with *Clyde’s* vision?
12. After the play ends, what do you imagine happens to Clyde, Montrellous, Letitia, Rafael, and Jason?

ACTIVITIES

Perspective Writing – Character Narrative

1. Have students select an important moment from *Clyde's*. This should be a moment that has more than one person in attendance. For example, Montrellous and Clyde discussing the sandwich at the beginning or when Jason arrives for his first day of work.
2. From this moment, the students are to pick a character from the story and, in their own words (paraphrase), provide the character's perspective and attitude of what transpired. Specifically, emotions, behavior, and how the moment affects the character should be explored.
3. From the exploration of a moment from the play, each student will write a short monologue describing the moment from the character's perspective of what they experienced.
4. Compare the monologues about the event from other characters that were involved. Discuss the similarities and differences that arose during the writing process. Was there general agreement of what happened or marked differences? Why were the moments similar or different? Were they subtle or obvious variations? Did students agree on what was important to include and why? If not, how would the elimination of some elements change the way the moment would be understood or remembered by the character?

Writing PG: Articulate the position of self and others using experiential and material logic.

Writing PG: Write with clear focus, coherent organization, sufficient elaboration, and detail.

Persuasive Arguments

The goal of this activity is to have students create a persuasive argument to support their decision. They can work individually or in small groups.

1. Begin by first, describing your “perfect” sandwich. Include: ingredients that are needed, how the sandwich is prepared, how the sandwich is presented, what accompanies the sandwich, etc.
2. Students now create a persuasive argument to champion their sandwich – steps 4 and 5 below outline building a persuasive argument.
3. Create an opening statement. This statement should include the kind of the sandwich and possibly an ingredient.
4. List three reasons that support the position. From these three reasons, find three facts to support each reason. Use opinionated personal conclusions and have a reason for them.
5. Write a concluding statement. Include the original position statement and incorporate the strongest reason from the three to support the concluding statement.
6. Have students share their work with each other: to the whole group, in pairs or in small groups.
7. EXTENSION OPTION: If working in pairs, select your partner's sandwich and find the additional reasons why their sandwich is better.

Civics PG: Research, formulate positions, and engage in appropriate civic participation to address local, state, or national issues or policies.

Research and Reasoning PG: Independent research designs articulate and defend information, conclusions, and solutions that address specific contexts and purposes.

FOOTNOTES

1. <https://bjs.ojp.gov/content/pub/pdf/cpus20st.pdf>
2. American Correctional Association (1984). *Corrections Compendium*, 3(9); Bellin, J. (2022). *Incarceration nation: How the United States became addicted to prisons and jails and how it can recover*. Cambridge University Press.
3. Bureau of Justice Statistics Bulletin, *Prison and Jail Inmates, 1995* by Darrell K. Gilliard and Allen J. Beck, Ph.D. BJS Statisticians
4. <https://wisevoter.com/state-rankings/recidivism-rates-by-state/#:~:text=Recidivism%20rates%20in%20the%20U.S.,within%20their%20first%20year%20out.>
5. <https://www.mdpolicy.org/library/doclib/2021/02/Five-Program-Models-For-Reducing-Recidivism.pdf>
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7. <https://law.wisc.edu/fjr/rjp/justice.html>
8. <https://www.ensemble.com.au/writers-note-lynn-nottage-clydes/>
9. <https://www.mindful.org/meditation/mindfulness-getting-started/>
10. <https://plato.stanford.edu/entries/intention/>
11. <https://www.amandaquraishi.com/creative-process-v-creative-product/>
12. <https://www.history.com/news/sandwich-inventor-john-montagu-earl-of-sandwich>
13. <https://www.finedininglovers.com/article/gourmet-sandwich-tips>



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