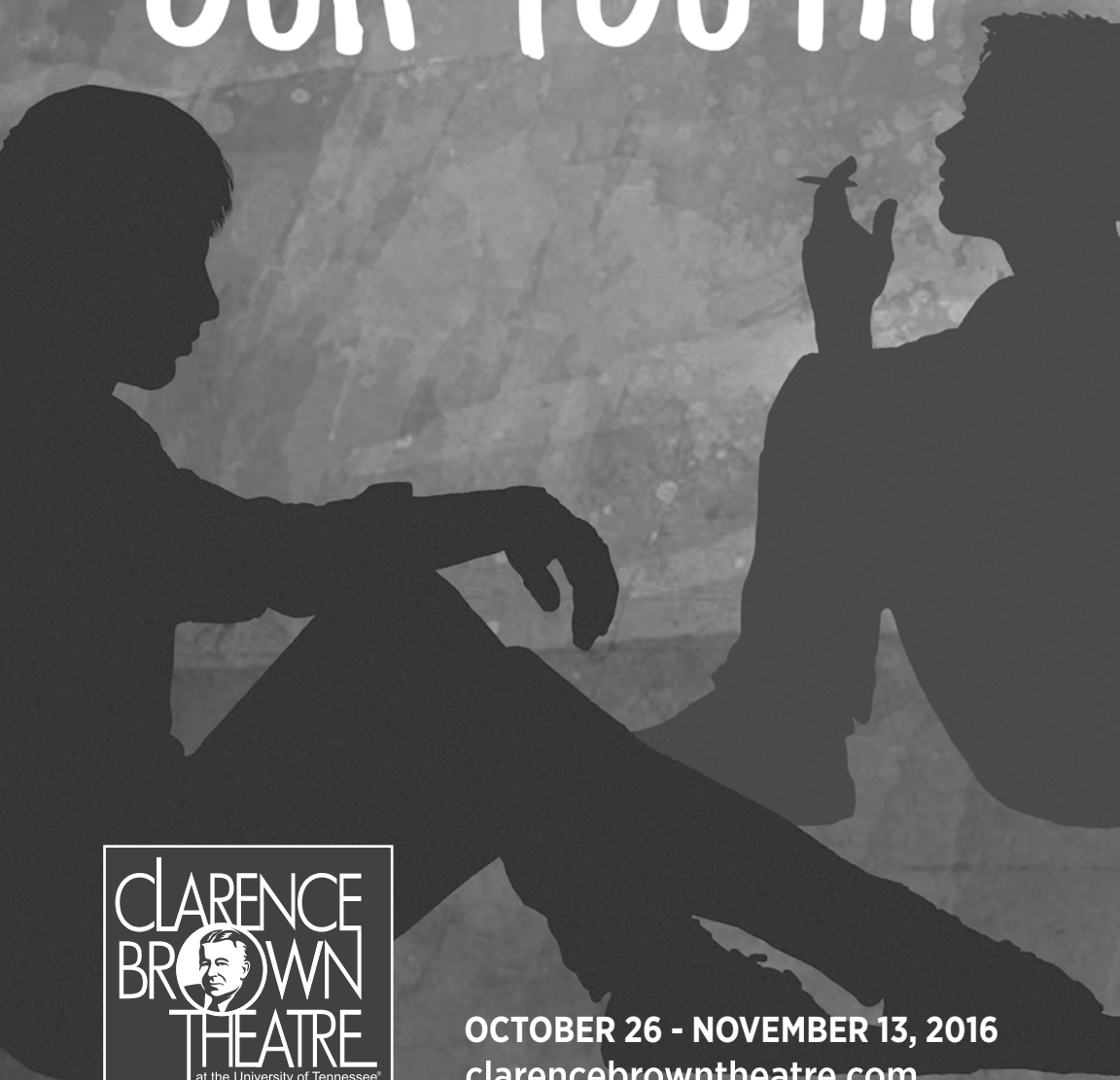


THIS IS OUR YOUTH



OCTOBER 26 - NOVEMBER 13, 2016
clarencebrowntheatre.com

THE CAST

Preston Alexander RaymerDennis Ziegler

Benjamin PrattWarren Straub

Emily CullumJessica Goldman

Time: Late March, 1982

*This production contains strong language and adult themes
and is recommended for mature audiences only.*

This production has one 15-minute intermission.

Lab Theatre Productions

Welcome to an exciting evening of theatre. This production is part of the Clarence Brown Theatre's commitment to training. Our Lab Theatre productions are an important part of our dual mission. The production you are about to see is helping to prepare the students in our Master of Fine Arts and undergraduate programs to take their place as theatre artists. We hope you enjoy the play, and also enjoy the experience of witnessing the next generation of theatre professionals emerge. Look around you, for this production, this performance, might be one you remember when...



presents

THIS IS OUR YOUTH

by

Kenneth Lonergan

Directed by

Conner Wilson

Scenic Design
Becca Johnson

Costume Design
Erin Reed

Lighting Design
Alice Trent

Sound Design
Zack Bennett

Stage Manager
Savannah Smith

Producing Artistic Director
Calvin MacLean

Managing Director
David Bryant Byrd

This Is Our Youth

is presented by special arrangement with Dramatists Play Service, Inc., New York.

The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.



KENNETH LONERGAN



Kenneth Lonergan's play *This Is Our Youth* ran on London's West End. He has been represented in New York by *Lobby Hero* (Playwrights Horizons, John Houseman Theatre, Drama Desk Best Play nominee, Outer Critics Circle Best Play, and John Gassner Playwrighting nominee, and included in the 2000-2001 "Best Plays" annual), *The Waverly Gallery* (Williamstown Theatre Festival, Promenade; 2001 Pulitzer Prize runner-up), and *This Is Our Youth* (Drama Desk Best Play nominee). *Lobby Hero* completed a successful run on the West End. He co-wrote the film "Gangs of New York," which garnered a WGA and Academy Award nomination for Best Original Screenplay. His film "You Can Count on Me," which he wrote and directed, was nominated for an Academy Award for Best Screenplay, won the Sundance 2000 Grand Jury Prize and the Waldo Salt Screenwriting Award, the New York Film Critics Circle, L.A. Film Critics Circle, Writers Guild of America and National Board of Review awards for Best Screenplay of 2001, the AFI awards for Best Film and Best New Writer, as well as The Sutherland Trophy at the London Film Festival. He is a member of Naked Angels.

FROM THE DIRECTOR

In March of 1982 the United States youth finds itself lost in its own culture. On, what should be, the tail end of a decadal transition from the 1970s to 80s, the ever-changing and tumultuous world seems only to be spiraling further out of control. Ronald Reagan is President of the United States and unemployment is at the highest its been since the Great Depression; and, a new "cancer" that we would only later name "The AIDS Crisis" was just starting to infect the city of New York. While peace, love, drugs, and rock & roll were all in good fun in the 1970s, the hippies have grown up and moved on into adulthood, leaving behind a counter culture of cocaine, punk rock, and a deep dissatisfaction with the state of the world.

While all of these things are spinning around these characters lives, perhaps the most striking nuance of *This Is Our Youth*, is the lack of mention of any cultural events by the characters themselves. We are given, indisputably by the playwright, that this play lives on a Saturday night in March of 1982 on the Upper West Side of New York. However, besides this initial stage direction and the occasional reference to Ronald Reagan, there is absolutely no indication of the necessity of this play living in March 1982, compared to say perhaps June 1983 or February 1985.

We can only assume this is a conscious choice, given to us by the playwright, as an indication of character. While the world spins madly on around these three characters, we find them narcissistically oblivious to the major events happening around them. We find them trapped in the phase of our youth, where nothing seems to matter unless it effects us directly.

This Is Our Youth is not a story of great change. It is a story of incremental ones. It is a story of negative momentum turning into positive momentum, and how difficult that transition can be. Through the course of twenty four hours we see these characters eyes open to a greater world around them and, for the very first time, feel that all of their actions have a direct affect on the people around them. If anything, *This Is Our Youth* is a story of potential energy, which is ultimately, a story of hope.

Conner Wilson

THE MARKET FOR YOUTH

by Dr. Gina M. Di Salvo

Before us is a dumpy studio apartment with a record player and a mattress. This set asks us to consider where *This Is Our Youth* takes place. Is it still an era of LPs or is it the curated habitat of a contemporary hipster? It turns out that Dennis's apartment is designed to advertise his practiced disaffection, but the record player is a time travelling device meant to shoot us back to early Reagan-era New York. It's 1982, the economy is rotten, and yesterday's hippies are now bankers and lawyers. But whereas those former idealists sold out at the right time and at the right price, their kids are spending their youth fast and cheap.

As soon as the play begins, Dennis and Warren burn through their stock of vile realism. They insult, steal, plot, smoke, and fight. No real grown-ups appear on stage, but our anti-heroes hide their embarrassing vulnerability behind a parade of the worst stock characters plucked from corporate America, coke-dusted alleys, and their parents' living rooms. Through their best efforts of posturing bravado, we meet the grieving abuser, the unhinged boyfriend, the mocking socialite, the apathetic criminal, and the calculating broker who trades and cashes in on any available asset. These roles are still an awkward fit for these boys, the fallen children of Upper West Side privilege. Though their childhood was marked by expensive toys, their adolescence lacked any model of generosity. Kindness, for some time now, has been in short supply.

What Dennis and Warren lack in their knowledge and ability of kindness, they make up for in their shrewd navigation of market value, an obsession that links the '80s to the present moment. If they have learned one thing from the absent, apathetic, and abusive adults in their lives, it's that there is a market for everything – for lingerie, for art, for upper-class charity work, for drugs, for memorabilia. They might not always be clear on the actual cash value of the commodity, but they know they can liquidate sentimental assets if necessary or even if just for shits and grins. In this crude economy, there is even a market for human affection and affirmation. For it, one character will pay a thousand dollars and the other will trade his tears. It turns out that the market value for kindness is actually quite high, an unsurprising metric given its lack of circulation and desperate but hidden demand.



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THE CAST



EMILY CULLUM

(Jessica Goldman)
Emily Cullum is blessed to be returning to the Clarence Brown Theatre as a sophomore, and performing in the Lab Theatre for the first time!

You may have seen her as Belinda Cratchit in *A Christmas Carol* last year. A TN native from the Nashville area, she has performed regionally with the Boiler Room Theatre and also attended Governor's School for The Performing Arts in 2013. Some of her favorite roles include "Milady" (*The Three Musketeers*), "Jack's Mother" (*Into the Woods*), "Ghost of Christmas Past" (*The Trial of Ebenezer Scrooge*), and "Wilbur" (*Charlotte's Web*). Emily is proud to be studying Journalism and Theatre at UTK, while also being a part of the Chancellor's Honors Program. She would like to thank her family, her dog, and her friends for their support. She hopes you enjoy *This Is Our Youth*, as it has been a gift to her every day. To Conner, Ben, and Preston: you're cooler than Zappa.



PRESTON ALEXANDER RAYMER

(Dennis Ziegler)
Preston is ecstatic to be playing the role of Dennis in *This Is Our Youth*. Originally from Nashville, Preston is a senior at the University of Tennessee, double majoring

in Theatre and Communication Studies. He would like to thank his family (Jerry, Teri, Peyton, and Weasley) for their love and support. He also sends thanks to the director, Conner Wilson as well as Ben and Emily for their work and dedication to such a moving play. Previous credits include: "Mark" in *The Idiot Box*, "Lafe/Ensemble" in *Big River*, "Alarbus/Goth #1" in *Titus Andronicus*, "Whit" in *Of Mice and Men*, "Katurian Katurian" in *The Pillowman*, and "Young Ebenezer" in *A Christmas Carol* (2014). Preston will be playing the role of "Servant" in *The Busy Body*, directed by John Sipes, next spring. – Ephesians 6:4



BENJAMIN PRATT

(Warren Straub) Benjamin Pratt is a senior at the University of Tennessee double majoring in theatre and communication studies. Previous credits at the CBT include *Violet* (Billy Dean,

Virgil), *Rogers and Hammerstein's South Pacific* (Thomas Hassinger), *Mr. Burns, A Post-Electric Play* (Sam/Scratchy). Benjamin is extremely honored to be a part of this production, and thanks his friends and family for being so supportive.

THE ARTISTS

CONNER WILSON

(Director) Conner Wilson is a Chicago based Director and the Artistic Director of The Commission Theatre Co. He is thrilled to be back at the Clarence Brown Theatre after working on *Of Mice and Men* last season. Recent Chicago credits include: *The Comedy of Errors* (Commission Theatre Co.), *Sick* (Arc Theatre), *Unconventional* (Queeroism Play Festival), *Henry IV Part 1* (The Commission Theatre Co.), and *Love's Labour's Lost* (The Commission Theatre Co.). He has studied directing Shakespeare at the Great River Shakespeare Festival under Paul Barnes and Jim Edmondson.

BECCA JOHNSON

(Scenic Designer) is a first year MFA Candidate. She attended East Carolina University for her undergraduate degree where she designed the set for *Rent* and *Lullaby*. Both of her designs received second place in the scenic design competition at the Southeastern Theatre Conference. She has enjoyed working on this show because of its relevance to today's youth struggling to find their way in this politically controversial time.

ERIN REED

(Costume Designer) Originally from St. Louis, Missouri, Erin Reed is a first-year MFA Candidate at the University of Tennessee, Knoxville pursuing a degree in Costume Design. This is her first design with the Clarence Brown Theatre. Most recently, Erin has had the opportunity be assistant costume designer on *A Christmas Carol* (Repertory Theatre of St. Louis), *A Midsummer Night's Dream* (Shakespeare Festival St. Louis), and *Disgraced* (Repertory Theatre of St. Louis). Her other credits include: costume designer for *Moon Over Buffalo* (Insight Theatre Company), *Stage Door* (Browning Mainstage Theatre, The Conservatory of Theatre Arts at Webster University), *Stop Kiss* (Emerson Studio Theatre, The Conservatory of Theatre Arts at Webster University) and *A Reconsolidated Life* (Stage III, The Conservatory of Theatre Arts at Webster University).

ALICE TRENT

(Lighting Designer) Alice is a first-year Graduate Lighting Design candidate. This past year she worked at the Tony Award winning Cleveland Play House as the Lighting Apprentice for their centennial season. Before Cleveland, she worked as an assistant and electrical around Cincinnati, OH at Cincinnati Shakespeare Company and Cincinnati Playhouse in the Park. She attended school at Xavier University where she designed for *Rent*, *Spring Awakening*, *A Midsummer Night's Dream*, and *Godspell*. Her website is www.alicetrent.com. She's hopes you enjoy the show!

ZACK BENNETT

(Sound Designer) Zack Bennett is a senior Theatre Major at UT who is delighted to be designing his first show at the Clarence Brown. Zack's previous work at the CBT includes: *Violet*, *South Pacific*, *A Lesson Before Dying*, *The 39 Steps* and the upcoming productions of *The Busy Body* and *Around the World in 80 Days*. Zack would like to thank the terrific team of *Youth* as well Joe Payne and Mike Ponder for their guidance throughout this production. Zack is incredibly grateful for the unwavering and immense support of his parents as he pursues a career in technical theatre.

SAVANNAH SMITH

(Stage Manager) Savannah Smith is a senior Theatre Major at UT who is delighted to be stage managing her first show at the Clarence Brown. Savannah's previous work at the CBT includes: *South Pacific*, *Titus Andronicus*, *A Christmas Carol*, *The 39 Steps* and her upcoming productions of *Outside Mullingar* and *Around the World in 80 Days*. Savannah would like to thank the terrific team of *Youth* as well Patrick Lanczki and Susan McMillan for their guidance throughout this production. Savannah is incredibly grateful for the immense and unwavering support of her parents as she pursues a career in theatre.

CALVIN MacLEAN

(Producing Artistic Director) Cal is in his eleventh year as Theatre Department Head and CBT Company Producing Artistic Director. CBT productions he has directed include: *A Flea in Her Ear*, *The Life of Galileo*, *The Secret Rapture*, *A Streetcar Named Desire* (with Dale Dickey), *Amadeus* (with the Knoxville Symphony Orchestra), *Kiss Me, Kate*, *Sweeney Todd* (with the Knoxville Symphony Orchestra and Dale Dickey), *Our Country's Good*, *The Threepenny Opera* and last season's *The Open Hand*. Cal was the Artistic Director of the Illinois Shakespeare Festival for eleven seasons. Professionally active in Chicago, his productions – mostly at the Famous Door Theatre – earned several Joseph Jefferson Awards for Outstanding Production and Direction. Most notable was Joshua Sobol's *Ghetto*, a production that ran for seven months and honored with four Jeff Awards including for Outstanding Direction of a Play. Cal is the Past President of the University/Resident Theatre Association and a member of the National Theatre Conference. He and his wife Rebecca are the proud parents of Sam and Rachael.

DAVID BRYANT BYRD

(Managing Director) Prior to joining the Clarence Brown Theatre in 2013, David held management positions at Westport Country Playhouse, American Dance Festival at Duke University, Triad Stage (General Manager), Yale Repertory Theater (Associate Managing Director), the Dwight/Edgewood Project (Managing Director), and the Guthrie Theater. He also assisted the producing team at Broadway Cares/Equity Fights AIDS in New York, NY. David received an MFA degree in Theater Management from Yale School of Drama and a BA degree in Drama from UNC-Greensboro in his native North Carolina. Appointed to the Chancellor's Commission for LGBT People and the College of Arts & Sciences' Diversity Committee, David also serves on the McClung Museum Academic Programs Advisory Board and has been a grant panelist for the National Endowment for the Arts, Tennessee Arts Commission and United Way of Greater Knoxville. David has adjudicated numerous theatre productions for young artists and has made community engagement in the arts and diversity and inclusion among his greatest goals. He is a 2015 graduate of Introduction Knoxville and a 2016 Knoxville Business Journal 40 Under Forty Honoree.

Accessibility

We are dedicated to making the magic on our stages accessible to everyone. Below is a list of the accessibility services we offer. Additional accommodations can be made with at least 30 days notice.



AUTOMATIC DOORS: Powered doors are located on the South (Left) side of the Main Lobby at both the main entrance and at the disability access level for the CBT.



ACCESSIBLE RESTROOMS: Accessible restrooms are located in the main lobby of the Clarence Brown Theatre.

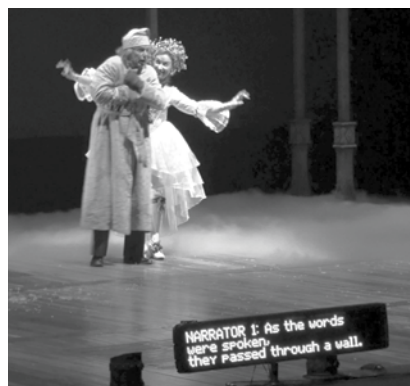


ACCESSIBLE SEATING: The CBT, Carousel, and Lab Theatres all feature wheelchair accessible seating. If you require accessible seating, call the Box Office **(865) 974-5161** and a ticket clerk will be happy to discuss our available options. If you would like additional assistance once at the theatre, please contact the House Manager **(865) 974-8287** at least 24 hours in advance.

Based on your individual needs and preferences, you may also elect to transfer to a theatre seat from a walker, wheelchair, or scooter. Due to fire codes, unoccupied walkers, wheelchairs, and scooters will be stored in the lobby by our House staff and can be returned to you by an usher at any time.



OPEN CAPTIONING is a text display of all of the words and sounds heard during a production — very similar to closed captioning on your TV. Whether you just miss a single word or you have hearing loss too severe to benefit from the use of assistive listening devices, Open Captioning can keep you from missing out. The first professional producing theatre in Tennessee to offer this service, the CBT brings this service to you free of charge. Open Captioning will be available on the third Sunday matinee for each of our 2016/2017 productions. Please contact the Box Office for additional information at **(865) 974-5161**.



David Kortemeier and Katy Wolfe in *A Christmas Carol*.

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Accessibility



ASSISTIVE LISTENING DEVICES:

The CBT Assistive Listening System features both headset-style and induction-loop Assistive Listening Devices (ALDs). ALDs are available on a first-come, first-served basis, free of charge. For the Mainstage and Carousel, ALDs are available at the Concessions Stand. In the Lab Theatre, ALDs may be obtained from the Box Office in the Lab Lobby.



images courtesy of Listen Technologies



DEAF NIGHT AT THE THEATRE: This season we will offer two Deaf Nights at the Theatre:

- *A Christmas Carol* – Sunday, December 4, 2016 at 7:30pm
- *Around the World in 80 Days*, Wednesday, April 26, 2017 at 7:30pm.

A pre-show Family Feast also will be provided for Around the World in 80 Days beginning at 6pm. These special events are produced through a partnership with UT's Center on Deafness and are designed to be fully accessible for members of the Deaf community. More than a dozen interpreters are stationed throughout the facility and two teams interpret the production. To order single tickets in the interpreted section seating, contact the Box Office



Interpreters from UT's Center on Deafness at Deaf Night at the Theatre.

(865) 974-5161 or email housemanager@utk.edu as this is not available online.

Sign interpreting also is available by request for all productions produced by the CBT. To request interpreting, please call the Box Office **(865) 974-8287** or email box_office@utk.edu at least 30 days before the performance you would like to attend. Requests with less than 30 days' notice may not be accommodated due to interpreter availability.

Visit clarencebrowntheatre.com/access to learn more.

PRODUCTION *Crew*

MANAGEMENT

Assistant Stage Manager - **Sydney Steele**

COSTUMES

Wardrobe Supervisor - **Amber Williams**

Assistant Wardrobe Supervisor -

Meg Sutherland

Wardrobe Run Crew - **Chauncey Whitlock**

SCENERY

Deck Crew - **Craig Collins, Candace Moore**

LIGHTING

Production Electrician/Light Board Operator -
Andrew Quigley

SOUND

Sound Board Operator - **Clarke M. Smith**

CBT *Staff*

LEADERSHIP

Producing Artistic Director - **Calvin MacLean**

Managing Director - **David Bryant Byrd**

ADMINISTRATION

Marketing & Communications Director -

Robin Conklin

Business Manager - **Sharon Ward**

General Management Associate - **Shelly Payne**

Administrative Specialist - **Charlotte Holland**

Accounting Specialist - **Jill Baker**

External Relations Associate - **Amanda Middleton**

Grants & Research Associate - **Hana Sherman**

Graphic Designer - **Julie Anna Summers**

IT Specialist - **Mark Spurlock**

PATRON SERVICES

Patron Services Manager - **Sarah Burton**

Assistant Patron Services Manager -

Morgan Moody

Lead House Manager - **David Ratliff**

Patron Service Associates - **Kelci Beavers,**

Rachel Britt, Nicky Campbell, Craig Cartwright,

Kate Heminway, Lori Marsh,

Danielle Pressley, Preston Raymer,

Scott Serro, Katy Wawrzyniec,

and Lauren Winder

Archival Photographer - **Brynn Yeager**

OUTREACH/EDUCATION

Season for Youth, Tours, Workshops -

David Brian Alley

Summer Acting Workshops, Talk Backs -

Terry Silver-Alford

PRODUCTION

Production Manager - **Susan L. McMillan**

Production Stage Manager - **Patrick Lanczki**

Assistant to Production Manager/Rentals Coordinator -
Ian Paul Messersmith

COSTUMES

Costume Shop Manager - **Melissa Caldwell-Weddig**

Cutter/Draper - **Kyle Andrew Schellinger**

Costumers - **Elizabeth Aaron and Amber Williams**

Costume Assistants - **Victor Bercher, Katie Diamond**

Ty Murray, Devin O'Neill, Erin Reed, Rebekah Stucky,
Olivia Trees, and Aloise Wrestler

ELECTRICS

Electrics Shop Manager - **Travis Gaboda**

Master Electrician - **Jon Mohrman**

Lighting Assistants - **Nick Brown, Maranda DeBusk,**
Bailee Boisclair, Tannis Kapell, Hannah Simpson,
Alice Trent, and Jordan Vera

SCENERY

Technical Director - **Don Conard**

Assistant Technical Director - **Jason Fogarty**

Master Carpenter - **Marty Cooke**

Senior Carpenter - **Wes Smith**

Carpenters - **Laura Clift, Clarice Phillips,**

Nevena Prodanovic, and Henry Wilkinson

Scenic Charge Artist - **Jillie Eves**

Scenic Painter - **Rebecca Johnson**

PROPERTIES

Prop Shop Supervisor - **Christy Fogarty**

Lead Properties Artisan - **Sarah Gaboda**

Prop Assistants - **Jelena Andzic, Kim Hymer,**
and Kat Wright

SOUND

Resident Sound Designer & House Sound Engineer -
Mike Ponder