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1 youth



FEB 5-17, 2019

By James Ijames
DIRECTED BY Edward Sobel

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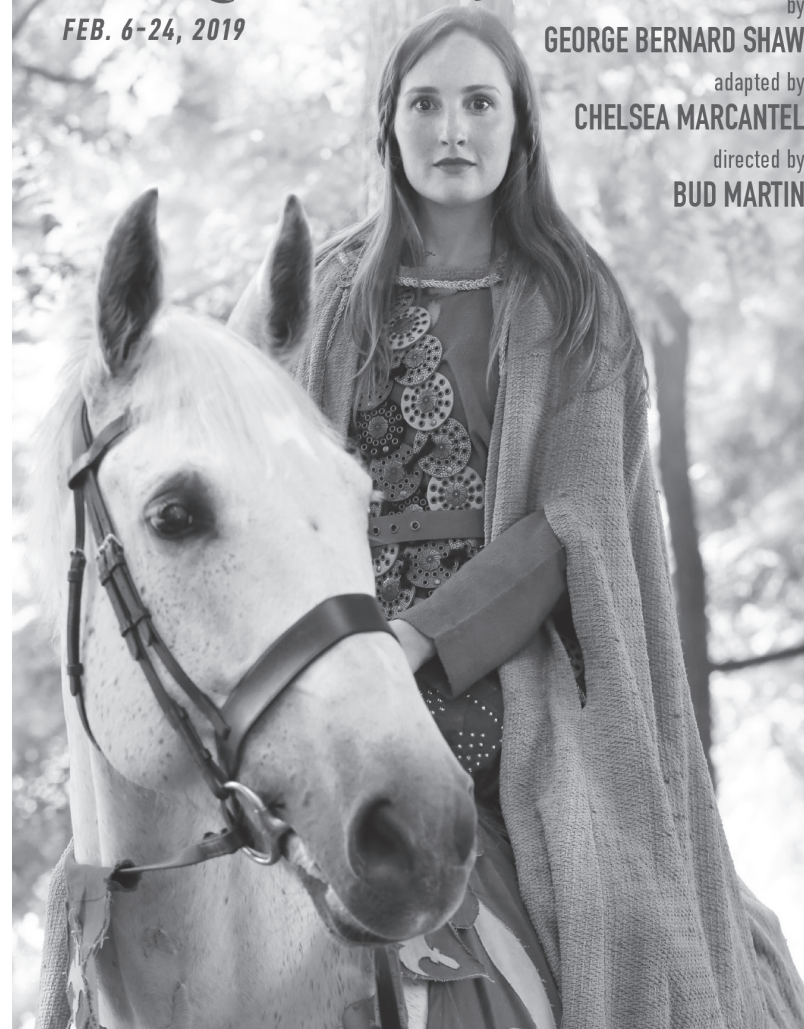
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FEB. 6-24, 2019

by
GEORGE BERNARD SHAW

adapted by
CHELSEA MARCANTEL

directed by
BUD MARTIN



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40TH
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Villanova Theatre Presents

YOUTH

by JAMES IJAMES

Scenic Designer
MELPOMENE KATAKALOS

Costume Designer
JANUS STEFANOWICZ

Lighting Designer
JEROLD R. FORSYTH

Music Director & Sound Designer
JOHN STOVICEK

Dramaturg
ADRENA WILLIAMS

Directed by
EDWARD SOBEL

February 5-17, 2019
Vasey Hall, Villanova Theatre

SETTING

The fellowship hall of an Evangelical church. The present.

CAST

Wyatt.....Jay V.
Reggie.....Harold Dietrich
Dave.....Jerald Bennett
Jennifer.....Mina Kawahara
Leila.....Mary Lyon
Maurice.....CJ Miller

PRODUCTION CREW

Stage Manager.....Asaki Kuruma
Assistant Stage Managers.....Effie Kammer, Kale Thompson,
Alex Mitchell, Ethan Mitchell,
Amy Abrigo*
Stage Management Consultants.....Amanda Coffin,
Allison Emmerich
Scenic Construction and Lighting.....Amanda Coffin
Sound Board Operator.....Ian Notte
Light Board Operator.....Kristin Curley
Master Electrician.....Michael Hamlet
Fight Choreographer.....Ian Rose
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SPECIAL THANKS

Beth Hassel, Director of the Villanova Center for Faith and Learning
Steve McWilliams, Director of Disability Services

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

YOUTH runs approximately 90 minutes with no intermission.
Please silence all cell phones and electronic devices.

Loneliness & the Development of *faith*

by Adrena Williams

Dramaturg



† According to theologian James Fowler, in his 1981 work *Stages of Faith*,



there are six distinct stages of faith.* Beginning in infancy — when we tiny humans develop our basic concepts of trust, love, and safety — and continuing through childhood, adolescence, and into adulthood, faith is always developing and changing to adapt to our developing and changing realities. Perhaps the most im-

portant transition is the one that occurs between stages three and four, when we as believers move from a group-identified faith into the development of our own personal faith. We do this work on our own, for the most part, and it can be a lonely experience.

*THE SIX STAGES OF FAITH

- O UNDIFFERENTIATED FAITH (INFANCY)
- I INTUITIVE-PROJECTIVE FAITH (EARLY CHILDHOOD)
- II MYTHIC-LITERAL FAITH (CHILDHOOD)
- III SYNTHETIC-CONVENTIONAL FAITH (ADOLESCENCE)
- IV INDIVIDUAL-REFLECTIVE FAITH (YOUNG ADULTHOOD)
- V CONJUNCTIVE FAITH (ADULTHOOD)
- VI UNIVERSALIZING FAITH

-James Fowler, *Theologian (Stages of Faith 1981)*

The characters in YOUTH find themselves at this crossroads, where they must each decide for themselves what faith means for them and how it fits into their lives. This fourth stage is often precipitated by a significant life event — an accident, perhaps, or the end of a relationship — prompting us to reconsider our beliefs up to this

point. Our faith continues to change throughout our lives, and this re-evaluation and re-examination must recur along with it. Pastor Dave and his young charges begin to question what they see and what they believe when Wyatt, a newcomer to their group, exhibits struggles with his own ideas and expectations of faith.

“One may feel prayers are going unanswered — or worse, unheard.”

Within the Christian tradition, the faithful believe that the greatest connection to God is through Jesus. God is a confidant and strength through all things, and even when distanced from those around them or losing faith in other aspects of life, believers can always rest assured that God will never forsake them. Loneliness, among Christians, can arise from a loss of this relationship. Losing this connection is a devastating and bewildering experience. One may feel prayers are going unanswered — or worse, unheard — and that no one is listening to cries for help or mercy.

In YOUTH, we see varying levels of this disconnection and disengagement. This sense of rejection can sometimes correspond with a drifting away from the institutional church. However, this rejection of the institution, with proper individual guidance, can also lead to the development of a more mature personal faith.

Christians are called to community worship, that is, worship in physical proximity with others, lifting and supporting one another in faith. While the experience and expression of faith is ultimately one's own, and deeply personal, that faith can only be strengthened by having others around who share it. YOUTH's regular meetings are, as Pastor Dave calls them, a “spiritual support group” for the young members, who are potentially facing many challenges to their faith in other parts of their lives.

¹ Job 19:13-19

² Matthew 27:46; Mark 15:34

³ Psalm 22

Finding ourselves in congregation with people who are assumed to have a strong faith, when we have questions that we cannot answer, can contribute to a deeper isolation. In crises of faith, Christians are encouraged to not sink into

this isolation and are reminded that even the most faithful believer has also experienced these doubts. For example, in Hebrew Scripture, Job, during the worst of his abuse and afflictions by the Devil, feels abandoned by God, saying:

HE HAS ALIENATED MY FAMILY FROM ME;
MY ACQUAINTANCES ARE COMPLETELY ESTRANGED FROM ME.
MY RELATIVES HAVE GONE AWAY;
MY CLOSEST FRIENDS HAVE FORGOTTEN ME...
...THOSE I LOVE HAVE TURNED AGAINST ME.¹

In the New Testament, Jesus expresses doubt in God calling, “Why have you forsaken me?”² as he is being crucified. His words call back to Psalm 22, one of many in which the Psalmist, David, wrestles with his own desire for a more intimate connection with God.

These ancient laments have many similarities to modern loneliness at its core: simple estrangement from our fellow human beings. Job's family, intimate friends, and even acquaintances all abandon him—and seemingly even God. David also conveys the physical effects of loneliness, the sense of pain and exhaustion. Job seeks connection to bolster his faith. He and David seek signs that God is still watching over them.

The first verse of Psalm 22 continues:
WHY ARE YOU SO FAR FROM SAVING ME,
SO FAR FROM MY CRIES OF ANGUISH?
MY GOD, I CRY OUT BY DAY,
BUT YOU DO NOT ANSWER,
BY NIGHT, BUT I FIND NO REST.³

Within YOUTH, we also find several characters who, whether they realize it or not, are seeking deeper connections with God, in part to relieve their loneliness, but also to give their lives purpose and meaning. Rather than isolate themselves in their confusion, playwright James Ijames allows his characters to gain strength in themselves and their faith through each other, leading to deeper and stronger individual relationships with God.

Sects & Schisms

Dissension in the Christian Church

Wyatt's entry into Community Covenant's youth group creates disruption; his questioning nature seems, to Pastor Dave, clearly intended to breed rebellion, discord, and disrespect among the youth. However, Wyatt may only be searching for the best way to practice his own faith, to put his faith forward in the service of others.

Rebellion and disruption are at the root of religious and societal progress. Rebellion is how our many religious denominations and sects, Christian and otherwise, came about. The word "Protestant" derives from protest. The protest of large groups taking the initiative to make changes in how they worship, often risking their very lives to do so, led to present-day denominations like Lutherans, Methodists, and Baptists.

An early rebellious example, Martin Luther, an Augustinian monk in Germany, sparked the Protestant Reformation in 1517 with his 95 Theses, a list of suggested reforms for the Roman Catholic Church. Luther was ultimately excommunicated and declared a heretic for his ideas and for his refusal to back down from them. He went on to found the Lutheran denomination in 1522.

In 1681, in colonial America, Pennsylvania was founded to welcome people of all faiths, creating a new home for sects that had fled religious persecution in England and elsewhere, such as the Quakers and the Anabaptists. Nearly two centuries later, the Baptist Church experienced a significant schism during the American Civil War, when Baptists in the North opposed slavery, and the national assembly separated into two: The Southern Baptist Convention and American Baptist Churches USA.

Protestant denominations have continued to debate, to separate, to change or create new forms. Often the disruption comes from a conflict over the specific interpretation of scripture and, in particular, how that scriptural interpretation functions in an ever-changing world. Through his earnest exploration and fresh perspective, Wyatt brings all of the youth group members to a deeper understanding of the lessons that Pastor Dave wants them to learn. When he questions Jesus's actions in the "Woman at the Well" story, the moment provokes Pastor Dave to offer a more detailed version of the story and prompts the youth group to imagine, as Wyatt does, what they might do in Jesus's place. As previous questioners and reformers have done, Wyatt fumbles toward his own understanding of Jesus's example and its connection to his current circumstances.

"Rebellion and disruption are at the root of religious and societal progress."

CAST AND CREW

JERALD BENNETT (Dave) is a first-year graduate acting scholar returning to the stage after appearing in Villanova Theatres' *The Book Club Play* (Alex) and *She Loves Me* (Kodaly). He earned his BA in Theatre and Communications from Temple University, where he appeared in *Dutchman* (Clay Evans), *Seven Guitars* (Canewell) and *Purlie Victorious* (Purlie). Jerald has performed at Steel River Playhouse, The Ritz Theatre, The Prince Music Theater, Freedom Theatre and The Media Theatre. Favorite roles include Phil in *White Christmas*, James Thunder Early in *Dreamgirls* and Hysterium in *A Funny Thing Happened on the Way to the Forum*. Currently, he serves as Music and Drama Teacher at the AIM Academy in Conshohocken, PA. During the summer, he teaches Music Production for ESF Summer Camps, where he was awarded the Master Teacher Award in 2009, 2010 and 2013. Jerald is also a member of and serves as Worship Council Leader and Youth Choir director at the Freedom Christian Bible Fellowship Church.

HARRY DIETRICH (Reggie) is a first-year graduate theatre student who made his premier on the Villanova Theatre stage last semester in *She Loves Me* (Ensemble). He earned his BA in Theatre and English from Albright College where he appeared in *Maelstrom* (Vaclav), *It's A Wonderful Life: A Live Radio Play* in association with Brickhouse Theatre Company (The Stage Manager), *Marybeth* (Trent), and the original short play *Geist* (Mary Roth and Andrew). He also held many roles behind the scenes for various productions: he was an Assistant Stage Manager for *Doubt: A Parable*, a dresser for *Twelfth Night*, an Assistant Director for *Intimate Apparel* and directed a production of *Quad* by Samuel Beckett. Harry is also a member of the Domino Players Theatre Company.

MINA KAWAHARA (Jennifer) is a second-year graduate acting scholar most recently seen at Villanova Theatre as Amalia in *She Loves Me*, Balthasar in *Much Ado About Nothing*, Quincy/Bart in *Mr. Burns, a post-electric play* and Jesus in *Godspell*. She earned her BFA in Musical Theatre from the University of the Arts in Philadelphia. Recent credits include *You For Me For You* at Interact Theatre Company (Junhee); *The Matchmaker* at People's Light & Theatre Company (Ermengarde); and *A New Brain* at Theatre Horizon (Waitress/Nancy D). She has workshopped and done staged/concert readings of numerous new works, such as *The Elementary Spacetime Show* by César Alvarez; *SUM* by Andrew Schneider and Heather Christian at Ars Nova in New York City, and *Philadelphia Nocturne* and *Cheer up, Dostoevsky* by Alex Bechtel. She is one third of the band Monday Night Airwaves. Mina is the proud recipient of the Brian G. Morgan '67, '70 Endowed Theatre Award.

MARY LYON (Leila) is a second-year graduate set assistant. Originally from Massachusetts, Mary has had the opportunity to work with the American Conservatory Theatre in San Francisco and the Lir Academy in Dublin. Some of Mary's favorite roles include Eliante in *School For Lies*, Lucienne in *A Flea in Her Ear* and Hero in Villanova's recent production of *Much Ado About Nothing*. She was most recently seen in the role of Jen in *The Book Club Play*. Mary has a BA in Theatre and a minor in Education Studies from Allegheny College, where she was awarded for her outstanding achievement in the field of dramatics.

CJ MILLER (Maurice) is a second-year costume assistant in Villanova's MA in Theatre program. Originally a standup comedian, CJ has spent the last five years teaching elementary school theatre in South Carolina and Syracuse, New York. Currently in his final semester as a graduate student, CJ looks forward to a future of activism and helping others in any way he can.

JAY V. (Wyatt) is a first-year graduate student and set assistant pursuing his MA in Theater and MPA Certification, who is excited to be returning to the stage at Villanova Theatre after last fall's production of *She Loves Me*. Jay is a Philadelphia-based actor and playwright who specializes in devised work. He received his BA in Theatre from Rowan University and has worked with companies such as Elephant Room Productions and the historic Cliveden House.

JAMES IJAMES (Playwright) is an Assistant Professor of Theatre at Villanova and a Philadelphia-based actor, director and playwright. He has appeared regionally at Arden Theatre Company, Philadelphia Theatre Company, The Wilma Theater, Baltimore Center Stage and InterAct Theatre Company, among others. His own produced plays include *WHITE*, *The Most Spectacularly Lamentable Trial of Miz Martha Washington*, *Moon Man Walk*, *The Threshing Floor* and *Osiris: Redux*, and *Kill Move Paradise*. In 2017, he received the prestigious Whiting Award for Drama and was granted a Pew Fellow Residency at the Headlands Center for the Arts in California. In 2015, he was awarded a Pew Fellowship and the Kesselring Prize. In 2011, he received an Independence Foundation Fellowship in Performing Arts. His Barrymore Awards include the 2011 F. Otto Haas Award for an Emerging Theatre Artist, awards for Outstanding Supporting Actor in a Play (for *Superior Donuts* and *Angels in America*), and most recently, the 2014 Barrymore for Outstanding Direction of a Play for his work on *The Brothers Size*. Ijames is a founding member of Orbiter 3 Playwrights Collective. He received a BA in Drama from Morehouse College in Atlanta, GA and an MFA in Acting from Temple University in Philadelphia, PA; at Villanova, he teaches Acting and Collaborative Theatre Making.

EDWARD SOBEL, (Director) is an Associate Professor at Villanova. Previously, he was Associate Artistic Director at the Arden Theatre Company and Director of New Play Development at Steppenwolf Theater Company, overseeing development of more than 40 new plays including Tracy Letts' Pulitzer and Tony Award-winner *August: Osage County*, and Pulitzer finalists *Red Light Winter* and *Man from Nebraska*. Broadway credits as dramaturg include *August: Osage County* and *Superior Donuts*. He directed the world premieres of James Ijames' *Moon Man Walk* for Orbiter 3 and *The Most Spectacularly Lamentable Trial of Miz Martha Washington* at Flashpoint, productions of *Endgame*, *Clybourne Park* and *Superior Donuts* at the Arden, and *The Chosen* and *A Lesson Before Dying* at Steppenwolf. Ed created the First Look Repertory of New Work, for which he received the Elliot Hayes Award from the Literary Managers and Dramaturgs of the Americas for outstanding contribution to the field. He's been a grant evaluator for the Doris Duke Foundation and a selection panelist for the National Endowment for the Arts. He taught at DePaul University, the University of Chicago and was head of the directing and playwriting programs at Temple University. He holds a BA from the University of Pennsylvania and an MFA in directing from Northwestern.

JEROLD R. FORSYTH (Lighting Designer) is a theatre lighting designer and consultant. In regards to theatre lighting, Mr. Forsyth has designed over 350 productions to date. Philadelphia area credits include designs for: The Wilma Theatre, Villanova University Theatre, Walnut Street Theatre, Arden Theatre Company, Philadelphia Shakespeare Theatre, Interact Theatre Company, Simpatico Theatre, Orbiter 3, Fringe Arts, Amarylhis Theatre Company, The American Music Theatre Festival, People's Light & Theatre Company, Philadelphia Festival Theatre for New Plays, Venture Theatre, and The Philadelphia Drama Guild. Additional east coast credits include: The Kennedy Center, The New York Shakespeare Festival, Lincoln Center Theatre, The York Theatre Company, The Village Theatre Company, The Vineyard Playhouse, Opera Ebony--New York, and Palm Beach Dramaworks. Design awards include thirteen nominations and two Barrymore Awards for Outstanding Lighting Design. Mr. Forsyth has also twice received "Most Notable Lighting Design" citations from *The Philadelphia Inquirer*. Mr. Forsyth has consulted on theatrical lighting systems for: The Wilma Theatre, Delaware County Community College, The Playground at the Adrienne, and Pennsylvania Institute of Technology. In addition, Mr. Forsyth designed a unique art gallery lighting system for the Bethlehem House Contemporary Art Gallery.

JANUS STEFANOWICZ (Costume Designer) is Villanova Theatre's resident costume designer and costume shop manager. She has designed costumes for Act II Playhouse, the Arden Theatre Company, Delaware Theatre Company, People's Light & Theatre Company, Philadelphia Theatre Company, The Wilma Theater, Pennsylvania

Shakespeare Festival, the 2013 Philadelphia International Theatre Festival, The Lantern Theatre Company, Theatre Horizon and Hedgerow Theatre Company. Janus has received 17 Barrymore Award nominations for Outstanding Costume Design for Villanova Theatre's *The Tempest*, *Parade*, *Chicago*, *Children of Eden*, *Into the Woods*, *Candide*, and *Evita*; Cheltenham Center for the Arts' *The Illusion*; Philadelphia Theatre Company's *Intimate Apparel* (2006 Barrymore Award winner); The Wilma Theater's *The Invention of Love*, *Magic Fire*, *Big Love* (2003 Barrymore Award winner), *Galileo* and *Age of Arousal*.

MELPOMENE KATAKALOS (Scenic Designer) is an international scenic designer who has designed in San Francisco, NYC, and Philadelphia for over 100 productions. Her designs have been seen on the stages of the Tony-award winning theatres La Jolla Playhouse and San Francisco Mime Troupe, California Shakespeare Theatre, and Cornerstone Theatre in Los Angeles. In NYC, she has designed off-Broadway at the Clurman, HERE Arts Center, La Mama, 45th Street Theatre, and the Triad. In Philadelphia, she has designed at InterAct, the Prince Theatre, and Shakespeare in Clark Park. Her designs and devised works have been seen at the both the Beijing and Singapore International Fringe. Her work was chosen to represent the US at the 2019 Prague Quadrennial of Performance Design and Space, the largest performance design event in the world. Katakalos is an Associate Professor at Lehigh University, the director of the New Play Design Lab at the Bay Area Playwrights Foundation, and a co-founder of San-Francisco-based Crowded Fire Theater. She received her MFA from UC San Diego and her BFA from Ithaca College.

JOHN STOVICEK (Music Director/Sound Designer) has designed shows for Villanova Theatre and other area theatre companies since 2005. Recent work includes *It's a Wonderful Life* and *Biloxi Blues* for Act II Playhouse; *Stranger Than A Rhino* at the 2018 New York Fringe Festival; as well as Villanova Theatre's 2018 productions of *The Book Club Play* and *She Loves Me*. Coming up next, John will sound design for *She Kills Monsters* at Drexel University and music design a touring production of *Hamlet* for Philadelphia Shakespeare Theatre.

TOM WAY (Magic Consultant) is an Associate Professor of Computing Sciences at Villanova, Chair of the Faculty Congress, and conducts research in parsing, sentiment analysis, and machine learning. Prior to earning his PhD from the University of Delaware in 2002 he worked for 10 years as a writer, producer, and director in Hollywood on sitcoms and award shows. A professional magician since age 13, Tom has performed both internationally and at the famed Magic Castle, and still regularly performs at many events. His acting experience includes *South Pacific*

(native boy), *Tribute* (Jud), and most recently *Willy Wonka* (Grandpa Joe) where he sang while flying and flipping. He is remembered by his students as the professor who escapes from a straitjacket on the last day of class each semester.

ADRENA WILLIAMS (Dramaturg) is a second-year graduate assistant in costumes. She received a BA in English Literature from Temple University in 2016 before turning her focus to theatre. A former administrative intern with Inis Nua Theatre Company, she has acted as production dramaturg for *Dogs of Rwanda* (InterActTheatre), *The Amish Project* (Arcadia University), and *Love and Information* (Villanova University). Adrena will return to Inis Nua as dramaturg for the American premiere of *Untitled* later this spring.

ASAKI KURUMA (Stage Manager) is a first-year graduate costume assistant. She is originally from Yokohama, Japan and has been working professionally for over a decade in Philadelphia area as a stage manager, wardrobe supervisor, and performer. Notably she was the Assistant Stage Manager for Curtis Opera for 3 consecutive seasons, and the wardrobe supervisor for Lantern Theater Company for 4 seasons. Asaki's focus is costume design, and she recently designed *Las Mujeres* for Power Street Theatre Company; *Complete History of America (Abridged)* and *Romeo & Juliet* for Commonwealth Classic Theatre Company; and *Romeo & Juliet* for Lantern Theater Company. She is a proud Resident Artist at the Power Street Theatre Company.

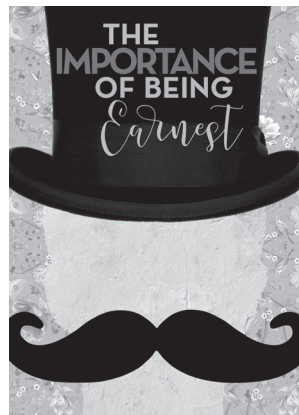
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Assistants to Costume Designer.....	CJ Miller, Adrena Williams
Wardrobe Managers.....	Leena Orropez, Aileen Bancroft, Rosie Norman, Erin Rodriguez
Costume Technicians.....	Deborah Alvarenga, Sydney Blasi, Mary Kate Shea, Christie Lee, Amy Abrigo
Carpenters.....	Chris Bowers, Jack Deppman, Megan Jones, Nathaniel Swezey, Jack Evans, Harold Dietrich
Properties Construction & Scenic Artists.....	Travis Milliman, Pieta Okonya, Alicia Langan, Harold Dietrich



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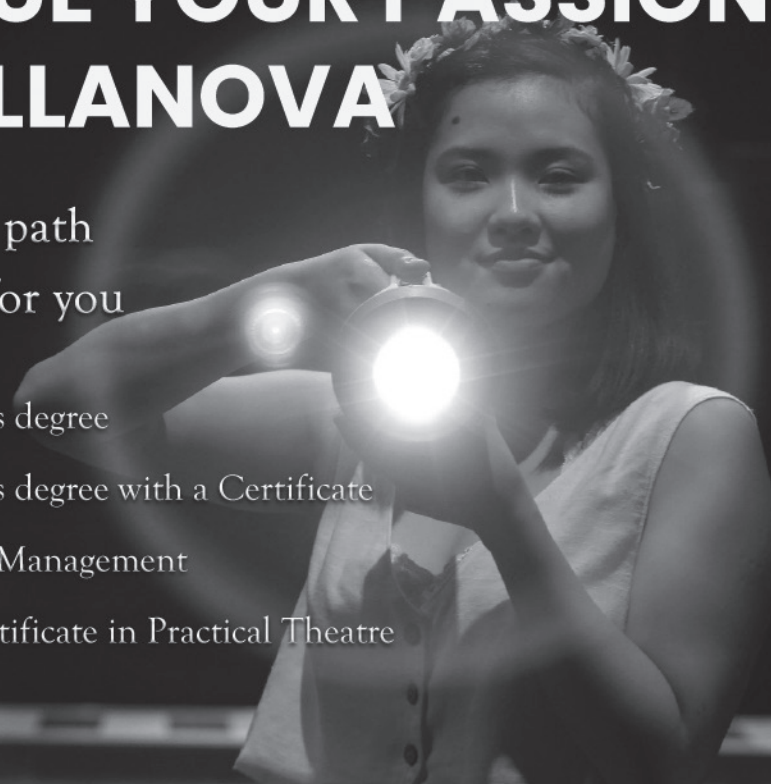
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