

THE HAMILCAST

EPISODE 306 CHRISTOPHER HENRY YOUNG 3 TRANSCRIPT

[00:00:00] Hi, I'm stage and stage's Lin-Manuel Miranda and you're listening to the Hamilcast.

Gillian Pensavalle [00:00:18] Hey, friends, I'm Gillian and this is The Hamilcast. This week, I'm finishing up my conversation with Christopher Henry Young, swing for Man one through six on the And Peggy tour. If you missed the first two episodes, you have a lot of catching up to do. Christopher talks about his introduction to the theater world booking Hamilton, his experiences inside the industry, how Broadway and theater all over the country can grow and change moving forward, and even more, if you can believe it. But for now, here's part three of my conversation with Christopher. Enjoy.

Gillian Pensavalle [00:00:50] We have questions from the Patreon Peeps, of course, but before we dive into that, because I think it'll it'll bring us back to some of the things we're discussing. Can we just go back to your Hamilton story a little bit because I'm so... I keep thinking about how you said learning. My shot would be terrifying to me too, but then also being in a room of people where it's like, Is it my? Am I the only one who? It's their first time learning my shot? Oh my god. And then you book the thing and then you have this sort of break up with your imposter syndrome. So then what I mean, were they saying, OK, you're going to be in? What company did you know it was going to be the And Peggy company? Because I know sometimes that changes. Maybe go in thinking you're auditioning for one role and then you get another. So what happen? You get the call and then what?

Christopher Henry Young [00:01:34] So originally. So just to set that context, a Bronx tale which was the show I was in had gotten its closing notice in that that was largely responsible for my perspective at the time. But originally, I was not interested in a tour, and that wasn't the first offer or first offer or two that I got. There were spaces on both the Angelica and the Philip company, and they asked if I was interested in those things, and I responded saying, like, I'm very interested in Hamilton. I am not able to go on a tour. At first it was because I was still in a Bronx tale, and when we had got our closing notice at the original time of the year that first ask and I wasn't going to leave the Broadway show, I was in to go on

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tour, mostly just because of my life and my relationship. My husband, like all the things and I in a Bronx tale, I was in like a featured role. You know, I didn't necessarily want to go be a swing on it on a traveling tour with what I needed out of life at the time. And so I said, like, if there's a spot in like the Chicago company, which was like at the time I sit down that was not slated to close to my knowledge or the Broadway company. I'm super gung ho for. That is what I said, essentially in response to those first two asks. And then they responded with, Well, the And Peggy company is coming down the pipeline. It all started Puerto Rico for a month, but then it'll sit down in San Francisco before going on tour. And when I talked to when my husband and I had the discussion about that, about whether that was possible, he was like, Absolutely, I'd even move out there with you. So that was the thing that kind of gave me the personal life set up to be able to accept any of those offers. Because my family is on the East Coast right now, it's really important for me to be in my family and be close to my family because of some things that are happening with us. But being on tour is incredibly challenging for that reason. I'm on the opposite side of the country in a different time zone, traveling my husband that comes out to every stop and that is incredibly taxing on our wallets, on our lives, all the things. So when when And Peggy came around, it was specifically because it was going to be in San Francisco for so long and it was like one spot. It is very healthy for me to have a home base. It is very difficult to navigate being on tour for my emotional and mental health in what I'm doing quite a quite good job and navigating. Fortunately, thanks to a lot of a wonderful support system. But yeah, that's how I wind up with And Peggy from my end of things. At least it was that I kept saying specifically, the tours are not my jam. If there's like a sit down somewhere. Beam me up, Scotty. And so that's kind of how it worked out from my vantage point.

Gillian Pensavalle [00:04:05] That's amazing that you said to like arguably the biggest show at the time. Just thanks. But this is sort of what I like. You had your boundaries and your terms, and I think that's really empowering for people to hear

Christopher Henry Young [00:04:17] And I don't want to make it sound easy. Of course, I drafted the email that I had to give the phone to my husband to press send on because I was so afraid that it was going to ruin any chance I ever had. If I said not

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right now, because it was not that I was saying no by any means. It was saying that those that circumstance is not healthy or good for me, setting a boundary. And fortunately, they were open. They were open to me being in the show, that was the ask. It was not that they were saying, we, we can only see you in this specific company of the show. So then and then it just became a thing of timing. Fortunately, the timing then worked out that And Peggy Company was coming down the pipeline. So that is awesome. And I Hamilton, I've said this to a lot of my bosses in the show. I would do Hamilton for the rest of my career if I'm able to kind of move around in what it is, if I can go from swing to onstage ensemble or from swinging to a principal cover of, you know, stand by or whatever like I would because there's so much room for me to move around in here. And Hamilton is the show. I think there's a lot a lot of artists are not fortunate enough to live in the time where their abilities to do the roles that they want to do and the roles they want to do exist at the same time. There are tons of people who are like who were pre, who were brilliant dancer singer actors. Ten years before, of course line came came out. There are tons of contemporary dancers who were brilliant 10 years before wicked. You know, there are tons of rock singers who rent does not exist for Broadway anymore, so it's like to be a person who lives in the time where they believe their talents in the show they want to do exist. I'm like, This is what I would do. I would sit in Hamilton for us my career. And be perfectly happy and fulfilled. And so the fact that this worked out in this way is like, super great for me.

Gillian Pensavalle [00:06:04] Yeah, yeah. What was it like going into that company?

Christopher Henry Young [00:06:09] We did. I did the original stint with the show, so I we we started rehearsal in October, November of 2018 19, 2018. I guess it was and we rehearsed in New York, and then we went to Puerto Rico and I was one of the original swings, one of the original members of the company. And so that first that first it was wild, honestly, because like I said, I just a Brox Tale had just closed in August. I did a production at theater under the stars in between with someone who then wound up two people who are now in my time with Hamilton been in the cast with me. So one of the original cast members, the original Charles Lee in the And Peggy Tour, was with me as the scarecrow. His name is Chris. He was a scarecrow

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in this production of The Wiz at the Theatre of the Stars. He left for a few days during our rehearsal process to go to his final callback for Hamilton and then wound up booking it. And so he and I went from that production together, and I'd already known when I started that rehearsal process that I had already gotten the contract. He went to go audition, and then we started the show together and now our Lafayette, Jefferson, Paris Knicks. He was he was the Tin Man in that production of The Wiz, and he joined us Chicago Company in that same time. And so it's wild getting to work with people and also our Hamilton. Julius Thomas, the third and I go way back. He's been a friend of mine for years and and one of the first people in our industry who has been colleague and friend that I've been really fortunate to have that he and I worked on aint too proud workshop together and getting to do that together is been wild and amazing. But starting rehearsal started in rehearsal for the impact company was awesome because it was also we got to perform. The show was going to be performed with Lin-Manuel Miranda in Puerto Rico. And so getting to work with him at the time, what it was such a learning experience because again, he was like premiering Mary Poppins Returns at the time. Like, there were so many things happening that I got to see, like the real working pieces and we got to rehearse the show with, you know, Lin who originated the thing. And so there was just a wealth of knowledge. The energy in the room was also and we had quite a few people in our company who had worked together before. So we kind of joined into a really nice. The vibe in the room was just nice, because there were so many, so much connective tissue. And of course, the talent was out of out of this world, which was, you know, it's wonderful when that when those two things come together, when you have the talent and the camaraderie. And then again, we were going to Puerto Rico and in so getting this was awesome. And that first few, that first few months was such a cool experience.

Gillian Pensavalle [00:08:49] Yeah, I've only seen the And Peggy company in Puerto Rico and it was it was phenomenal for everything it meant also, but just the energy on the stage was just it was amazing.

Christopher Henry Young [00:09:01] Absolutely. Yeah. The thing that the thing that I have loved and this is why when we were kind of corresponding about me getting to do this opportunity, I didn't have many questions because I got to hear that it is a

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natural conversation where everything is on the table and nothing is taboo. And to get to have those conversations with you, who am I listening of the other episodes are genuinely lovely one. And also beautifully curious to everything that people offer up. And really, you are letting people tell their stories and then you are mining curiosity in such a way that I think is, like, really helpful to everything that I believe in again. Hamilton is such this large platform, understandably so. And such this brilliant show that most people don't actually know the everyday parts of it. In my listening of some of the people who I've known in the podcast, we get to talk about the everyday of it all to help people really understand the whole world that is Hamilton in the fullness of human, that the actors that they see really are. We get to talk about people, get to talk about the struggles and the excitement and the joys of real life. And that's been the thing that I've liked about listening to the episodes, as I've kind of we retraced back my steps and now I have like 200 plus episodes that I want to listen to. But yeah, thank you for having this.

Gillian Pensavalle [00:10:22] Thank you so much for saying that. That was really nice of you.

Christopher Henry Young [00:10:25] Of course.

Gillian Pensavalle [00:10:26] I got to break up with my imposter syndrome. She's like, she's she's not leaving anytime soon, but I'm working on it.

Christopher Henry Young [00:10:31] I love the work.

Gillian Pensavalle [00:10:32] Thank you. And I mean that. Sincerely, thank you because it's, you know, you get it. Yeah. So Christopher, are you ready to take some questions from the Patreon peeps?

Christopher Henry Young [00:10:43] Oh, I'm so ready. Let's do it.

Gillian Pensavalle [00:11:08] The first question that I ask ensemble members and swings occasionally is during the the company screams in chaos part of room where to put the capital? Yup. What do you do? You have a go to play you?

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Christopher Henry Young [00:11:28] I always say Boston I'm normally just a regular old Boston human in this for two reasons. I used to be super ambitious and I used to try to say something unique. And it now really fit, and then I normally wind up cracking myself up in the process because the rule is that it actually exists in one count and it can't have a pickup. So if I were to do New Jersey, I couldn't do five six seven New Jersey like that would be in the pickup in the middle. I would have to do New Jersey and then I would, yes, crack myself up because that sounds weird, and then I would be giggling to the rest of the number. And yeah, a self in self isolate, a joke that no one else is apart. I'm literally just giggling to myself. So I had to go to Boston just to keep myself able to finish.

Gillian Pensavalle [00:12:16] Boston Yes. That yes. Kurt and I, Kurt Crowley and I did the whole thing with the clapping and the counting. He explained it all to me, the syllables and the the emphasis, the whole thing. Carey says, Congratulations on your wedding. Do you have any new traditions planned as a couple for the holidays? So yeah, we are. These questions came, in other words, the holidays. Now it's December 29th. It's a little late, but you know, yeah, yeah.

Christopher Henry Young [00:12:40] So Corey and I actually started traditions early in our relationship that we've carried over for. We both celebrate Christmas and so the Christmas holidays that we celebrate, the Christmas traditions that we do. We always try to have with our group of friends wherever we are at Christmas cocktail again. Pre-pandemic, it's not happening this year, but the first we can. We always do a Christmas cocktail party. We love to host and we always host a dinner. I come, you know, part of my culture and my family's upbringing was family dinners. And, you know, every Sunday there would be a massive family dinner out, like when my grandparents house in one of my great aunts and then into my life, my parents would just cook these incredible holiday meals. And so Corey and I, especially because we come from different backgrounds. And so bringing some of his family meal traditions in my family meal traditions together for the holidays to our friends has been like one of the biggest joys of my life. And so those are the things that we try to do in that way are isolated like he and I tradition that happened sort of accidentally. It was the one gift that came became a yearly occurrence is that we get a photo

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of us framed in these ornaments. And for years, the photo was always from the Christmas of the year before, and it wasn't intentional. We would. The pictures were like he saw me and guys and dolls when I performed at in in L.A. at the Wallis Annenberg Center, and it was during Christmas. And so we took a picture our first Christmas together and then the next Christmas that became the picture because it was already Christmas themed. And then that same year of that Christmas, we wound up going to see shuffle along on Broadway. So we had this really nice picture of us outside the theater as it was kind of snowing, so that became the next year's picture. And so it just wound up being these Christmas photos. And then this year we had a wedding ceremony back in October, and so this year's picture was from our wedding ceremony. That's this photo that someone took about, like in mid-laugh at each other. That is just my favorite thing is one of my favorite things. And so that so that's our tradition. Every year we get a framed photo into a Christmas ornament. So those are some of our tradition.

Gillian Pensavalle [00:14:42] Oh, I love that those are really beautiful, and I love that you were like traditions. Absolutely. You love to think you had like five of the top here. Yeah, I love it. Rob is asking, what is your favorite moment in the show to witness from off stage or the surround or otherwise while the spotlight is on someone else?

Christopher Henry Young [00:15:00] My favorite moment to witness while the spotlight is on someone else, meaning that the spotlight isn't on me or yeah.

Gillian Pensavalle [00:15:08] Like if you're in the surround or if you're in the wings waiting to go on, if you're like actually watching the show, kind of happen

Christopher Henry Young [00:15:15] My favorite moment is the section of time between when Jefferson says to Burr Burr When you see Hamilton, thank him for the endorsement and the moment where he says, For the last time, though, I'm watching what I think Burr is, is human. I think Burr is a perfect depiction of everyone's humanity and how fragile and how strong it can be all the same time. But watching this moment of this person does that last straw in the break down, especially in I've been fortunate in our company to see some incredible Burrs. I mean, our Donald Weber as our onstage Burr is just, yeah, Donald is, you know,

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how every artist most artists have that person that when they find them in their career, they're like, That's the person he was. That person for me. You know, some people are like, I want to be like Sutton Foster or I want to be like Norm Lewis. Donald is when I saw him on stage for the first time, I was like, That is actually the person whose abilities marry what I want for myself. So that's incredible. And even watching DeAndre Woods do it, you know, the guy who was our George Washington once covered Burr. We've had some incredible birds and what I call the Burr breakdown. And so this moment in the show, the Burr breakdown is hands down because it it says, I have really tried to hold on. I have really tried to to succeed and to navigate and to be my best self and to follow the rules laid before me by my parents and all these things that were supposed to help me in that. And. Were you turn this person seems hell bent on ruining me, and it is that final straw and it is the most human. And it is something that I struggle with often about what I'm convinced becomes people's village and or stories and for me. Burr, his village and origin story is Hamilton is actually the telling of Burr origin story, in my opinion, in a certain way. And so watching this moment, as these actors navigate the realization that the person who was once their friend broke their heart, that the person who they have been saying they've been at this tug of war with for most of their professional life has now really won. Watching them break that down into all the versions of grief, your anger, remorse, sadness, you know, pleading and then to watch you spiral in that and you know, that exposed nerve way is beautiful to me. It's my obsession. One day I will play Burr. That is just it.

Gillian Pensavalle [00:17:39] I was going to say, I can't wait to see you as Burr.

Christopher Henry Young [00:17:42] And in the moments of this show that I am, I look forward to being able to navigate for myself and experience in real time or moments like that where. The only thing to do is be human.

Gillian Pensavalle [00:17:55] Uh-Huh. Yeah, yeah. I love that too. I love that moment. I love obedient servant. I love watching that. Watching Burr come to terms with all of that. And I also love just before the moment you're talking about when Jefferson is announced the winner and Burr. He like this moment before he starts to process it, the sort of glazed over like,

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Wait, what? Wait it like he can't. He can't get there. And then Jefferson really hits at home to thank him for the endorsement. And then, like the the wheels are turning and the clock is ticking. And it's, yeah,

Christopher Henry Young [00:18:36] it's an even the way the the moment is written. I mean, we spend the whole time saying Burr Burr Burr, he is at the height. He knows he's got this. And the fall is is steep. But yes, that's one of my favorite moments in the show.

Gillian Pensavalle [00:18:51] I have chills. Look.

Christopher Henry Young [00:18:52] So good.

Unidentified [00:19:03] How this Hamilton.

Gillian Pensavalle [00:19:38] Cassie. So Cassie has a lot of questions about And Peggy company. She says, I want to know about the Peggy Company. I want to get to know them so much better. Can you give us the inside scoop? Who were your besties? Are there inside jokes? Are there pranksters? And also, do you have any new traditions since Covid?

Christopher Henry Young [00:19:55] Yeah, so OK. And Peggy realness. So so some of my some of my the people I'm most connected with in the And Peggy Company, like I said, Julius Thomas, the third he and I have known each other before this, as well as our most recent dance captain. We are. We are Ian Cochrane, who is our current one of our current dance captains. He and I worked together at that Oregon Shakespeare Festival Company production of The Wiz years ago, and I was his dance captain. So to work beside him and to have him as one of my managers has been incredibly helpful because the way he works, like the one is the way he navigates the personal side of it is so beautiful and trusting. And then to get to work with someone who won, he's one of the funniest people I've ever known in my entire life, but also he's so loving and incredible on stage watching him dance. The show is like butter. He is phenomenal. So he I love working with him and then one of our other standbys, his name is Justin Showell, like he he I think I think if people believe that like your heart is split at birth and like giving into two bodies like Justin is the other part of my heart. He like, reads my brain. He's just the one of the best

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humans that I've ever known. And that's some of, like my off stage family, that we connect so much. But then on stage, there are people. Our current Charles Lee started with a swing with us and his wife, who is one of our female ensemble dancers. They are two of my favorite people I've ever worked with in my entire career, both on the professional side of how we execute the show together and personally, and that we're like two married entities like getting to kind of have people to talk with about the wedding planning because they got married during the first part of our San Francisco step. Once we first settled there and then I was, I was very much in the thick of planning my wedding, so I really had some support and being like, So what did you do? And I got some things to look out for. So Emily Tate and Alex Larsen, those are those are two of my favorite people.

Gillian Pensavalle [00:21:46] And Donald and Rebecca, there are a couple.

Christopher Henry Young [00:21:48] Yes, and that's how I was going to mention next, Rebecca. So Donna and Rebecca are like two my favorite people to ever have worked with. But Rebecca is the unintentional fairy godmother slash mentor slash sister that I never knew I needed. She constantly says these things that breaks my understanding of what I think I believe and beautiful ways. Yes. And she's always so supportive. She's like, hilarious. One of the best actresses I've ever gotten to work with in my entire career. Like, she's just phenomenal and a new mom and watching her and Donald navigate having a what, 10 month old baby and doing one of the harder shows in the theater canon is, is artistry gold. Like so those are some of my favorite people in the company. like who you did an episode with is one of my favorite dance partners I've ever gotten to dance with her, and I dance, in my opinion, in in in such a simpatico way, like when I get to dance with her on stage, it just feels I know where her body is going to land. She knows where my body's going to land. It just always feels so much fun to do. And the acting wise, she is all about the conversation of navigating the acting. So like in my experience with her, if I give something as she receives it, if she give something, I receive it. And that's so much fun as an ensemble, as an ensemble cast to really get to use that acting tool with someone who will use it right along with you is wonderful. So that's what some of the people at Maggie that are. I'm I feel very connected to. And then as far as like the inside jokes of our company, there are quite a

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few. For a chunk of time, a lot of us had never toured to Boise, and I don't think I can't remember anyone who had ever said they'd taught the Boise and we were going to be in Boise. We were in Boise for Christmas. So when we restart it, we kept making Boise like felt like we don't know of it all because we were like, no one knew what Boise was going to be like. It wound up being some of our best audiences fold our houses like awesome, some of the best food in town that we've had. But originally some people would say Boise during the room where it happens, conversation because it fits Boise, Idaho. And we would also be like, Girl, oh, like if something again, if you were unsure about something it, you would say it's like it's giving me Boise At Christmas, because we were like, what is that going to be? A lot of us had not been in snow in years and we're like, Oh, now this is Idaho, so it's giving very much Boise at Christmas, So that Christmas was a fun inside joke. But again, Boise wound up being again. Part of the skepticism was that a lot of us just didn't know what it was going to be like. And I can. I can say from my experience it was other than the cold and the snow. It was such a pleasant experience. Those are some inside jokes. We also had a mishap. For those of us who are part of the original and peggy company, there was a mishap with a George Washington one time on stage in the section where they during Yorktown, where he's going. Not yet. And whatever was happening for that actor wound up coming up with Nit Yit it really was just like yet. And so a lot of us repeat that in that moment as something silly, because that's really funny to me to me, mishaps on stage are beautifully human and beautifully like live theater that like totally when, when, when no one's harmed or no one's like hurt by it, by the mishap. They can be some of the most like reviving moments to the show. So those are some of the the inside jokes of it all. Yeah, that's a little bit. And give it all in tradition. Why is a lot of shows have this tradition, especially Hamilton shows where we circle up for someone's debut or debut, so whenever we circle up backstage. Part of what I like about Peggy and I can only speak to it from impact because I'm a part of Peggy and I have an experience any other Broadway companies our company has, people have people on on a wide spectrum of religious beliefs or non beliefs or religions that they practice. So getting to be in a space where we circle up for people and we do a a prayer, a conversation, a speech that acknowledges whether you are not spiritual, religious or whatever that is all about saying, we hold you, we support you is such a beautiful thing to experience. And that's

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really lovely. So, yeah, those are some some. And Peggy know moments that I that live finally in my heart, it's those circle ups.

Gillian Pensavalle [00:26:06] Yeah, yeah, I love that. Ahmed is saying so. We touched on this. I mean, a lot for like an hour, but I just wanted to let you know sort of how great the Patreon Peep side because excellent, Ahmed says as a swing, how do you feel about the comments made by the head of the Broadway League? I found it insulting, demeaning and overall quite horrible. Swings are the heroes of the theater world and I salute every one of you. So just wanted to let you know. I mean, please, if you have more to say on the on the topic, please say whatever is on your mind. But I just want to let you know that that is also the listener of the listeners of this podcast will never, ever think that, you know, it's an efficiency issue or that swings aren't just deserving of of all of this praise. So I just want to let you know that well

Christopher Henry Young [00:26:49] And I appreciate them saying that. And just just so I can say it from my own mouth. Alongside the the more recognizable and seen responses of rage and frustration, it was also a little heartbreaking.

Gillian Pensavalle [00:27:01] Of course,

Christopher Henry Young [00:27:03] it was confirmation and I mean, heartbreaking in the way that really sits you in your seat when the realization of just how broken a system that you've given so much of yourself to in that in one breath is your salvation. And in another breath it breath is your oppression. And so thank you, Ahmed, for for that, for saying all that and for asking that question because it really was heartbreaking to hear and to experience.

Gillian Pensavalle [00:27:32] Yeah. So yeah, because if she's saying this as the head of the Broadway League, I mean of, yeah, what's happening? What is she saying behind closed doors? I mean, she knew she was being quoted. I mean, I just barf, barf, barf. That's all I have to say about it. Michael says, Christopher, I saw in your credits that you were in a production of sweat. I was just wondering if you could speak a bit about being in that production.

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Christopher Henry Young [00:27:54] Yeah. So that that contract that I did at the Oregon Shakespeare Festival, it was the premiere of Sweat and I Understudied, an actor by the name of Tremmel Tillman. And that experience getting to work on sweat, getting to do that role was two things. My father was a factory worker and to this day still is, works for a trucking company. And so going sweat talks about the whole moving when companies were moving production to places that were cheaper for them and worse off for the unions and all these other things. And my family lived through a version of that. And so getting to tell my dad's story, which is not it's not a story that's flashy for musicals, you know, it's a real life, gritty story of people trying to survive. And I got to tell my dad's story, and that was really special to me in getting the work on that material. And then again, to get to work with some of the most incredible actors with credits that span stage and film as as a as a twenty five year old fresh into the union wide, I had no college degree. Having, you know, theater to having youth was mind blowing so that. And Lynn Notage's not just work is breathtaking. I mean, that script is. It gives the actor so much, and it also challenges us because the in my opinion, the way she wrote the characters of that show are so specific to the given circumstances of that community and of those people, which is a challenge in my experience as the actor. When you're trying to mine how to embody how to understand this human because you have the world as far as how you can tap into the circumstances. But you also have this very specific Redding Pennsylvania sensibility that is a thing. So you have like the world in this capacity as an actor, but you also have this really interesting space to work in, given that you have to speak truth to these people's reality. So I loved it. I thought it was fascinating and incredible.

Gillian Pensavalle [00:29:56] Yeah, yeah. Even watching you talk about it? Yeah, yeah, I can see it. It's like radiating from me.

Christopher Henry Young [00:30:02] I live, I live. Yeah, I get.

Gillian Pensavalle [00:30:05] Deb is asking, totally shifting gears. Deb is asking, What is your favorite type of pasta?

Christopher Henry Young [00:30:10] Favorite type of pasta? My favorite type of pasta, I think, is probably, oh oh, oh oh. So so I am a big fan of ravioli. And I think and I think here's why

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the whole idea of having like a pouch with gooey inside is excellent, but then to have the sauce with a pouch with a goodie inside? Yeah, chef guess. Yeah. And so that's what I'm having ravioli for dinner tonight. I love it. I think it's very yummy. And the thing I like about pasta is that you can make it in larger portions. It's normally better the day after when the sauce is fully soaked into it anyway. So you wind up having like it's the first meal, which is super great. It's great leftovers. It tastes great, if not better, when when it's fully like, marinate it in itself so that like, it's a gift that keeps on giving, you know?

Gillian Pensavalle [00:31:02] Oh, yeah. And then it's like three gifts and one, like you were saying, it's the ravioli than the gift inside of them. The gift of it's like it's just so good. Maybe I'll have ravioli tonight for you to.

Christopher Henry Young [00:31:14] i Support it. Support it.

Gillian Pensavalle [00:31:15] It's really gray and rainy and gorgeous. I love the gloomy weather, and if that feels like a hearty little, maybe I'll copy you. Oh, copycat can support it. Yeah, Carrie, different. Carrie is asking last question, Christopher. OK, she's asking What is inspiring you right now?

Christopher Henry Young [00:31:32] What is inspiring me right now? So the two things that are kind of constant wells of inspiration, the next generation of artists. Like I said, I'm fortunate to get to go do workshops, masterclasses with tons of new artists, next generation of artists, current artists and watching them discover themselves, sometimes based on the conversations I'm having with them and and then bringing themselves to the table is a constant reminder of that 13 year Christopher that found theater as as survival. It is. It reminds me to keep him alive and to use him to fuel everything that I know. And it reminds me that I have something to offer and feeling. Gauging my value based on the things I have to offer to the world in real, tangible ways makes sense to me. I might not be able to change how beautiful my skin complexion is, humblebrag or and I can't really, I can't really do much with the fact that I was born tall. People love that about me, but I didn't do it necessarily. But what I can do is use my whole life experience and offer it up in story and an experience and an anecdote to other people to add to their toolbox and feeling

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like I have that to offer. And and that is a positive offering to help people fuels me. The other thing that has been fueling me, like no business is I really do get a kick out of having like real artistic discussions about the value of anything. I'm talking. I want to go down the rabbit hole about the artistic merit of Sesame Street. I want to talk about how, like, you know, Suessical defined a defined generation like, I really do get a kick out of really having nuanced discussions about everything, art and everything that it means debates even like I want. I want to be convinced of the other side. And it's inspiring me because it reminds me that art is subjective and art is a discussion, and art is a discussion always with reality in the moment. And so to me, that inspires me so much to go like, what else can we create? To continue the conversation, what else can we offer the world to be a mirror of itself? What, what part of humanity can I perform on stage so that someone feels acknowledged so that they feel that their experience is not as weird as they may feel in real time? Like, Oh, it is such an inspiration to me to be able to have those conversations because it becomes like a snowball of like curiosities I have about what the arts can do. So, yeah, those are my very nerdy moment. I just nerd it out fully. Word vomit

Gillian Pensavalle [00:34:12] no, I love all of that, and I saw a 30 second teaser for a documentary about Sesame Street and turned to my husband, Mike, and said, Why am I crying? Yes, I already crying during the teaser of it. So yes, I'm here for all those conversations. I love it. I love it. I love it. And I love why you want to have the conversations, of course. Yeah. Well, Christopher, this has been such an incredible conversation. I really appreciate you. I'm very grateful for you. Like I said earlier, your honesty and your generosity and all of that, so thank you so much for spending your afternoon with me.

Christopher Henry Young [00:34:42] Thank you for having me. It's been a pleasure and it was an honor to be asked and it's been a pleasure to experience. So thank you very much.

Gillian Pensavalle [00:34:49] Yes. Do you have any social media that you or websites or anything that that's coming up, that you want the people to know about?

Christopher Henry Young [00:34:55] Yeah. So my social media, my Instagram, my Tik Tok is c young on stage. That's my Twitter, my

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Instagram, my my, my Tik Tok. Please follow me. I always say to people who are part of that generation of artists, our current all up and coming. If you if there's any way that I can answer a question to you, please reach out to me on social media. I always respond it may not be direct all the time because, you know, life and schedule, but I certainly especially for the people who are trying to ask questions of real time performers reach out again and confined me on Broadway. Plus please book me to do Broadway Plus gigs. I love getting to be able to like, do those. So that is obviously a thing, and I do have a website which is also c young on stage dot com. And that's not just my actor website. It has like my resume and stuff, so. And you can get in contact with me through email that way. So that's all the tea about me.

Gillian Pensavalle [00:35:45] Perfect. Well, really, Christopher, thank you again so much. I appreciate it and thank you to the peeps for your amazing questions, as always. And yeah, I great therapy session. Thank you. I will venmo you today. You're amazing. And yeah, let's stay in touch. Let's call my friends. All right, everybody. Thank you so much for listening. I'll talk to you next week. I am G. Pen.

Christopher Henry Young [00:36:11] And I am C. Young.

Gillian Pensavalle [00:36:51] The Hamilcast is brought to you by my love of the thing TM and my complete lack of chill, please join me in raising all the glasses to Sir Alex Lacamoire for generously making my intro music and this custom Yorktown arrangement that I will never, ever get over. Thank you. Thank you. Thank you. To become a patreon peep and join the best, kindest and most welcoming corner of the Internet, go to Patreon dot com, slash the Hamilcast. You can submit questions to guests, join Zoom Hangouts, get behind the scenes access and of course, my unending gratitude. I'm at the Hamilcast on all social media and you can listen wherever you get your podcasts. Visit the Hamilcast dot com for transcripts, episodes and more. You can see what's going on with Mike. You know Mike at Michael Paul Smith dot net. True Crime Obsessed is my true crime comedy podcast with my podcast soul mate Patrick Hinds of Theater People and Broadway BackStory fame. Thank you so much for listening. It means the world to me, to the revolution



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