Awake and Sing!

Ken Risch

USU Opera Theater

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AWAKE AND SING!
BY CLIFFORD ODETS
AUDIENCE INFORMATION

ROYALTY AND COPYRIGHT ADHERENCE
In compliance with copyright laws and royalty agreement requirements, all shows are produced as written.

PHOTOS/RECORDING
In accordance with the requirements of our performance agreement, photographs, video and/or audio recording of this performance by any means whatsoever, including cell phone, are strictly prohibited.

QUIET PLEASE
As a courtesy to the actors on stage and to other audience members, please turn off cell phones, tablets, beeping watches or other noise or light emitting devices, and leave them off throughout the performance. These devices should be used only in the lobby.

LATECOMERS
In consideration of patrons already seated in the theatre, reserved seating will be held until curtain, after which alternate seating will be used. When traveling, please allow ample time for delays and parking.

NO FOOD OR DRINK is allowed inside the theatre.

PLEASE STAY SEATED until the lights come up after the curtain call.

WHEELCHAIR SEATING
Limited wheelchair seating is available. Please inform the ticket office representative when making your reservation that you require wheelchair space.

YOUNG CHILDREN POLICY
Babes-in-arms and children under 6 are not allowed in the theatre during performances. As a courtesy to other audience members, please ensure that children are not disruptive during the show. Age appropriateness is directly related to the subject matter of each show, so please check with the ticket office representative when making your reservation.

ASSISTED LISTENING DEVICES
Assisted listening devices are available in most venues on a first-come, first-served basis. Ask the House Manager for details.
When in 1931 the newly formed Group Theatre invited a handsome bit parts player named Clifford Odets to join its ranks, neither knew that their association was about to make theater history. Led by Harold Clurman, Lee Strasburg, and Cheryl Crawford, the Group would earn renown as a premier American producing company. By 1937 Odets would be acclaimed as the country's most promising playwright. But in 1931, all Odets wanted to do was act.

So it was that in 1932, while waiting to go on as an understudy, Odets spent hours typing in the cramped apartment shared by Group members. The script into which he poured his accumulated woes told the story of three generations of a Jewish family living in the Bronx during the depths of the Depression. He later explained to the New York World-Telegram, "I was sore: that's why I wrote that play. I was sore at my whole damn life." Small wonder he called his work I Got the Blues, the initial version of what would later become Awake and Sing!

"Thy dead shall live, their bodies shall rise, O dwellers in the dust, awake and sing for joy!"

— Isaiah 26:19

Awake and Sing! is a play about family. Family as a social unit within the broad framework of place and history as well as family as the abiding focal point of collective dreams. It is this dual role of family—within social reality and defining personal aspirations—that marks this play as both a modern work for the contemporary stage and a classic of American theater. It's a play that appeals to the heart as it provides a moving snapshot of our past and to our minds as it is rich in lessons for our future. It will retain its relevance as long as families are families and parents care for their children, while the children dream of better families in which to bring up their own children.

(Excerpts taken from notes provided by Ellen Schiff and Debra Wicks for the Oregon Shakespeare Festival, 1996)
Awake and Sing!
by Clifford Odets

CAST

RALPH BERGER ............................................................. Cameron Eastland
MYRON BERGER ............................................................ Spencer Hamilton
HENNIE BERGER/FEINSCHREIBER ........................................... Katie Francis
JACOB BERGER .................................................................... Justin Turpin
BESSIE BERGER .................................................................... Eliza Shoell
MR. SCHLOSSER .................................................................... David Kov
MOE AXELROD ........................................................................ Mitch Shira
MORTY BERGER ....................................................................... Tyler Campbell
SAM FEINSCHREIBER ................................................................ Travis Charron

TIME / PLACE

ACT I  Fall of 1934, the Berger apartment on Longwood Avenue in the Bronx, NYC. Early Evening

ACT II, Scene 1  The Berger apartment, one year later. A Sunday afternoon in winter.

~ 15 minute intermission ~

Act II, Scene 2  The Berger apartment, that night.

ACT III  The Berger apartment, a week later.
## PRODUCTION TEAM

<table>
<thead>
<tr>
<th>Role</th>
<th>Name</th>
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<tbody>
<tr>
<td>Director</td>
<td>Ken Risch</td>
</tr>
<tr>
<td>Stage Manager</td>
<td>Griffin Satoda</td>
</tr>
<tr>
<td>Assistant Stage Manager</td>
<td>Rebecca Swan</td>
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<tr>
<td>Costume Design</td>
<td>Ally Thieme</td>
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<tr>
<td>Assistant Costume Design</td>
<td>Vanessa Buck</td>
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<tr>
<td>Wardrobe Head</td>
<td>Claire Harlan</td>
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<tr>
<td>Lighting Design</td>
<td>Eboni Williams</td>
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<tr>
<td>Master Electrician</td>
<td>Patrick Mathis</td>
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<tr>
<td>Properties</td>
<td>Ashley Winch</td>
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<tr>
<td>Assistant Properties</td>
<td>Thomas Jennings</td>
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<tr>
<td>Set Design</td>
<td>Robin Perry</td>
</tr>
<tr>
<td>Scenic Charge</td>
<td>Annie Tran</td>
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<tr>
<td>Sound Design</td>
<td>Tanner Funk</td>
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<tr>
<td>Costume Shop Manager</td>
<td>Lydia Semler</td>
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<tr>
<td>Production Manager</td>
<td>Bruce Duerden</td>
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<tr>
<td>Production Assistant</td>
<td>LuAnn Baker</td>
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<tr>
<td>Technical Director</td>
<td>Matthew Stowe</td>
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<tr>
<td>Technical Director for this production</td>
<td>Dwight Camillucci</td>
</tr>
<tr>
<td>Assistant Technical Director for this production</td>
<td>Ashley Winch</td>
</tr>
<tr>
<td>Artistic Director</td>
<td>Adrianne Moore</td>
</tr>
</tbody>
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### RUN CREW
- Matt Abosamra, Anne-Marie Chugg, Noah Dixon, James Johnson, Alex Smith, Andrew Sugiyama, Sydney Vance

### SET AND COSTUME CONSTRUCTION
- Costume Shop staff
- Scene Shop staff

Department of Theatre Arts graduate and undergraduate students
THEATRE ARTS DEPARTMENT

Adrianne Moore, Department Head
LuAnn Baker, Administrative Assistant
Isaiah Jones, Staff Assistant

Leslie Brott, Richie Call, Bruce Duerden, Shawn Fisher, Dennis Hassan, Nancy Hills, Matt Omasta, Ken Risch, Lydia Semler, Jason Spelbring, Matt Stowe; Adjuncts: Fiona Benson, Stephanie White

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