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Awake and Sing!

Ken Risch

USU Opera Theater

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AUDIENCE INFORMATION

ROYALTY AND COPYRIGHT ADHERENCE
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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.
Clifford Odets (1906-1963)

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

Director
Stage Manager
Assistant Stage Manager
Costume Design
Assistant Costume Design
Wardrobe Head
Lighting Design
Master Electrician
Properties
Assistant Properties
Set Design
Scenic Charge
Sound Design
Costume Shop Manager
Production Manager
Production Assistant
Technical Director
Technical Director for this production
Assistant Technical Director for this production
Artistic Director

Ken Risch
Griffin Satoda
Rebecca Swan
Ally Thieme
Vanessa Buck
Claire Harlan
Ebomi Williams
Patrick Mathis
Ashley Winch
Thomas Jennings
Robin Perry
Annie Tran
Tanner Funk
Lydia Semler
Bruce Duerden
LuAnn Baker
Matthew Stowe
Dwight Camillucci
Ashley Winch
Adrianne Moore

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
THE ARTS DEPARTMENT

Theatre

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MANE STATEMENT
The Career Colleges of the Arts are committed to providing a diverse range of programs and services to 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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