

Chapter 1 : Awake and Sing! (Audiobook) by Clifford Odets | [www.nxgvision.com](http://www.nxgvision.com)

*Awake and Sing!* is a drama written by American playwright Clifford [www.nxgvision.com](http://www.nxgvision.com) play was initially produced by The Group Theatre in

Call or visit [www.nxgvision.com](http://www.nxgvision.com). When I came to rewriting it I was going to change the world -â€” or help it. As the second wave of President Franklin D. Roosevelt's New Deal, it was still a fragile recovery, as the Depression had been deep, following the speculative excesses of the Roaring Twenties, and there was a concerted battle being waged by the entrenched, powerful leaders of the conglomerates of business and finance, against expanding the New Deal legislation. We were seeking a conscious audience to follow the program of a theatre that would grow with the years and make a permanent contribution to our social cultural life. This new potential took shape in 1935, with the performance of two plays, written by one of their members, Clifford Odets, a failed actor who had taken up writing. Our youth had found its voice. It was a call to join the good fight for a greater measure of life in a world free of economic fear, falsehood, and craven servitude to stupidity and greed. It was composed of lofty moral feeling, anger, and the feverish argot of the big city. It bespoke a warm heart, an outraged spirit, and a rough tongue. The success of these two plays reached far beyond the narrow confines of the theater in New York. Their success was instrumental in the decision to include funding in the Works Progress Administration -- which was part of the second phase of the New Deal, passed in 1935 -- for artists, actors and writers! The production, directed beautifully by Cheryl L. Meyer, is a difficult play, on several levels. There is a subsuming bleakness which is imposed by the realities of the Depression. This is reinforced by a sensation of claustrophobia, which is both physical, resulting from the cramped living quarters, from which there is no escape during the play; and from the stifling subjective circumstances, related to the dysfunctional nature of the Berger family. Yet, there is also a hopeful thread throughout the drama, that escape from the smothering environment may be possible. This comes from the optimism which emanates from the grandfather of the house, Jacob. He combines a strange mix of Jewish messianic hope, socialism, and love of classical culture, represented by the great opera singer, Caruso. For example, Bessie, the matriarch of the Berger family, can be shrill, calculating, controlling, and downright nasty at times. Yet, she cannot be one-dimensional. Given that her husband, Myron, is a prototypical nebbish, she did have to be both the mother and father of the family, as she said. Luisa Amaral-Smith gave an excellent, multi-faceted portrayal of Bessie. Her interactions with Myron, well played by George Brock, were believable -â€” especially for anyone with such a nebbish in their family! Steve Garfinkel did an admirable job in his portrayal of Jacob. Like many grandfathers, he therefore transfers his hopes to his grandson, advising Ralph not to be like him. Another performance which stood out was that of Jamie Geiger as Moe Axelrod. Moe is also full of contradictions: His cynicism is biting, his yearning to burst out of the confines of the family is ultimately decisive, and his passion for Hennie is simultaneously rough and tender. Geiger brought an ardent intensity to Moe, making him compelling, credible, and even likable. Natalie Arneson brought Hennie to life. Likewise, Uncle Morty is an important figure in the play. He represents what Odets despises, the pragmatist who cavorts with dress models, lives in a penthouse with a Japanese butler to serve him, and offers favors, when it makes him look good. Jack Young played him well, giving a crackle to his dialogue, and bringing out the anger effectively when his scheming is exposed. Did Jake die for us to fight about nickels? Right here he stood and said it. The night he died, I saw it like a thunderbolt! I saw he was dead and I was born. And that is exactly what Odets, and his colleagues at The Group, intended. With the economic uncertainty of our present time, perhaps the disquieting ending will provoke reflection, on what we, the members of the audience today in Houston, Texas, must do to improve our world. A brief note on the use of the New York Yiddish dialect by cast members: This was a brave, and absolutely essential decision, and was carried out well, with an attention to detail, under the direction of dialect coach Carolyn Johnson. It is not just that Odets was writing about first and second generation Jewish families in America. Odets, and most of the actors associated with The Group, had come out of the Yiddish theater, which, though now mostly forgotten, was extremely influential in developing the world of the theater in New York City, and later in the development of the film industry. Though the Yiddish accents may be

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jarring at first to the ears, it is hard to imagine Bessie speaking with a flat mid-western twang, or a Texas drawl! This book is a must read for anyone with an interest in the development of theater in America.

**Chapter 2 : Download Awake and Sing! (C. Odets) for Android - Appszoom**

*Three Plays By Clifford Odets: Awake And Sing, Waiting For Lefty, Till The Day I Die [Clifford Odets] on [www.nxgvision.com](http://www.nxgvision.com) \*FREE\* shipping on qualifying offers. This scarce antiquarian book is a facsimile reprint of the original.*

This time, Odets takes on the effects of the Depression and what he sees as capitalistic oppression and examines it at the level of a family living in the Bronx. The action all takes place in their apartment. The family, the Bergers, face one problem after another – all the problems, however, tied to the fact that there is not enough money coming in to do more than meet the basic expenses of life – rent and food. As Odets says in his prelude to the Odets, Clifford. As Odets says in his prelude to the stage directions: The family consists of Bessie Berger, the mother. As she herself states, she is not only the mother in this home, but also the father. She loves life, likes to laugh, has great resourcefulness and enjoys living from day to day. A high degree of energy accounts for her quick exasperation at ineptitude. She is a shrewd judge of realistic qualities in people in the sense of being able to gauge quickly their effectiveness. She knows that when one lives in the jungle one must look out for the wild life. He would like to be a leader. He would like to make a million dollars. He is not sad or ever depressed. But he is heartbroken without being aware of it. She is proud of her body. She is self-reliant in the best sense He wants to know, wants to learn. He is ardent, he is romantic, he is sensitive. He is naive, too. This is a powerful play by Odets that is much more subtle in his arguments for implementation of a more socialistic system of government and its likely benefits for Americans. The reading experience was interesting enough, but the characters on the page never came to life as fully as they did when I saw them on stage admittedly I gave the script a cursory read though.

**Chapter 3 : Awake and Sing! by Clifford Odets**

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**Chapter 4 : Download PDF: Awake and Sing! by Clifford Odets Free Book PDF**

*Awake and Sing is a timely story of how far a family will go to ensure that every generation secures a brighter future. With its beautiful, distinctive language, this play reveals why Odets became an inspiration for writers like Arthur Miller, Neil Simon, and so many others who followed.*

Early life[ edit ] Odets was born in Philadelphia to Louis J. Theater[ edit ] Odets pursued acting with great passion and ingenuity. At the age of 19 he struck out on his own, billing himself as "The Rover Reciter. He also functioned as a drama critic, allowing him free entry to Broadway and downtown shows. In his early twenties, Odets spent four summers as a dramatics counselor at Jewish camps in the Catskills and the Poconos. His first Broadway break came in , when he was cast in two small roles and as understudy to the young Spencer Tracy in Conflict by Warren F. He acted in small roles in a number of Theatre Guild productions between and It was at the Guild that he befriended the casting director, Cheryl Crawford. Crawford suggested that Harold Clurman , then a play reader for the Guild, invite Odets to a meeting to discuss new theater concepts they were developing with Lee Strasberg. They were the first to base their work on an acting technique new to the United States, devised by the Russian actor and director Constantin Stanislavski. From the start, Odets was relegated to small roles and understudying his Group colleagues. Odets credited Lawson with giving him an understanding of the power of colloquial language. Odets wrote two early plays, an autobiographical piece entitled Eden Street, and one about his hero, Beethoven, entitled "Victory. In late , Odets began writing a play about a middle-class Jewish family in the Bronx, initially called I Got the Blues. He worked diligently on this play, sharing drafts of it with Clurman and promising parts to his fellow actors – often the same parts. He stated in an interview late in life that "My chief influence as a playwright was the Group Theatre acting company, and being a member of that company And you can see the Group Theatre acting technique crept right into the plays. Waiting for Lefty was inspired by the New York City taxi strike and is written in the format of a minstrel show. A one-act play, it is composed of interconnected scenes depicting social and economic dilemmas of workers in various fields. The play does not require a proscenium stage and can therefore be performed in any acting space, including union meeting halls and on the street. It was produced by a number of left-wing theaters in Britain, Australia, and other English-speaking countries, and has been widely translated. It has been cited as "the earliest quintessential Jewish play outside the Yiddish theatre. Photo by Carl Van Vechten , The two one-acts Waiting for Lefty and Till the Day I Die, along with a number of other works by various playwrights produced by the Group Theatre, are harsh criticisms of profiteers and exploitative economic systems during the Great Depression. They have been dismissed by some critics as left-wing propaganda. More commonly, however, Waiting for Lefty is considered iconic in the agitprop genre and the piece is widely translated and anthologized and continues to be popular. Odets asserted that all of his plays deal with the human spirit persevering in the face of any opponent, whether or not the characters are depicted as struggling with the capitalist system. The highly successful Golden Boy portrays a young man torn between artistic and material fulfillment. In the Group presented Rocket to the Moon , a psychological play that explores the failure of human beings to fulfill their creative potential. Leftist critics rebuked Odets for abandoning his formerly overt political stance and the play was only modestly successful. The playwright George S. Kaufman queried, "Odets, where is thy sting? The Big Knife is an allegory about the damaging effects of fame and money on the character of the artist. It ran only three months and lost money at the box office. It was a critical and box office success and was later adapted for a film starring Bing Crosby and Grace Kelly. Both actors earned Academy Award nominations for their performances. Kelly won the Best Actress award for her work in the film, and screenwriter George Seaton received an Oscar for his adaptation. He first went to Hollywood in early [33] to write for the screen as well as the stage. From this point on he would spend most of his life in Hollywood. Odets declined to be credited for many of the films on which he worked. He did, however, accept full credit as both screenwriter and director for None but the Lonely Heart , adapted from the novel by Richard Llewellyn and produced by RKO. Odets wrote the screenplay for Sweet Smell of Success , based on the novelette and a first draft by Ernest Lehman and produced by the independent

company Hecht-Hill-Lancaster. Starring Burt Lancaster and Tony Curtis, this film noir depicts the underbelly of the newspaper world. The character of J. Hunsecker, played by Lancaster, was voted the 35th most despicable villain in years of film by the American Film Institute. Often character is more important than plot, reflecting the influence of Anton Chekhov. The House Committee was investigating possible subversive communist influences in Hollywood and inevitably subpoenaed Odets in April. He first testified in executive session, and on May 19 and 20 he again testified, this time in a public hearing. He had belonged to the Communist Party for less than a year, between and , [39] but continued to sponsor many left-wing, progressive groups, some of which were suspected as Communist fronts. He cooperated with the Committee to the extent that he responded to their questions and reiterated names of Communist Party members who had been previously cited by his friend and former Group colleague, Elia Kazan. He also found it increasingly difficult to garner film assignments. The negative reactions to his testimony confused him as he did not consider himself a cooperative witness. He also acted as script supervisor. He died before the project came to fruition. Though many obituaries lamented his work in Hollywood and considered him someone who had not lived up to his promise, director Elia Kazan understood it differently. The mind and talent were alive in the man. Odets and actress Bette Grayson had two children: Nora, born in , and Walt Whitman [47] born in . Odets and Grayson divorced in . Death[ edit ] Odets had long been suffering from gastrointestinal distress and on July 23, was admitted to Cedars of Lebanon Hospital in Los Angeles to undergo treatment for stomach ulcers. During surgery, doctors discovered that he had metastatic stomach cancer. Renoir dedicated a chapter of his autobiography to his close friendship with Odets. According to Arthur Miller , "An Odets play was awaited like news hot off the press, as though through him we would know what to think of ourselves and our prospects. It opened on December 5, to enthusiastic reviews, subsequently garnering 8 Tony Award nominations. According to New York Times reviewer Anita Gates, "the production easily makes the point that ethnicity is transcended by the humanity of frightened, imperfect people facing unpleasant realities. Odets was the subject of a psycho-biography by psychoanalyst Margaret Brenman-Gibson, wife of playwright William Gibson: It was one component of an umbrella project undertaken by Brenman-Gibson on the subject of creativity. Brenman-Gibson died in , leaving the project unfinished. A new, full-length biography of Odets is currently in progress with the cooperation of the Odets Estate, to be published by Random House Doubleday Knopf.

## Chapter 5 : The Books: "Awake and Sing" (Clifford Odets) | The Sheila Variations

*Description of the book "Awake and Sing!": Clifford Odets' masterpiece, starring Mark Ruffalo, Richard Kind and Ben Gazzara, brings to life the struggles of a working-class family aspiring to the promise of the American Dream.*

## Chapter 6 : Awake and Sing (TV Movie) - IMDb

*Odets, Clifford. AWAKE AND SING. (). \*\*\*\*. This time, Odets takes on the effects of the Depression and what he sees as capitalistic oppression and examines it at the level of a family living in the Bronx.*

## Chapter 7 : Clifford Odets - Wikipedia

*Odets's AWAKE AND SING! Although the ending of Clifford Odets's Awake and Sing!() has been much criticized for its "contrived optimism," I would like to reexamine at least.*

## Chapter 8 : Brian Rock Monologue - Odets "Awake and Sing!" on Vimeo

*Odets was writing at the height of the Depression, when economic disorder had led to a sudden, urgent questioning of some fundamental tenets of American society. "Awake and Sing!"*

*Less than seven weeks after the premiere of "Lefty", Odets' "Awake and Sing!" opened, on February 19, With these two plays, Clurman writes that Odets was introducing "a new kind of theatre dialogue.*