

GOLDEN BOY

by **CLIFFORD ODETS**

directed by
BARTLETT SHER



LINCOLN CENTER THEATER
at the  **BELASCO** 111 West 44th St.

TEACHER RESOURCE GUIDE

LINCOLN CENTER THEATER

under the direction of

André Bishop and Bernard Gersten

presents

GOLDEN BOY

By

Clifford Odets

with (in alphabetical order)

Michael Aronov Danny Burstein Demosthenes Chrysan

Anthony Crivello Sean Cullen Dagmara Dominczyk Ned Eisenberg

Brad Fleischer Karl Glusman Jonathan Hadary Daniel Jenkins

Danny Mastrogiorio Dion Mucciato Seth Numrich Vayu O'Donnell

Lucas Caleb Rooney Tony Shalhoub Yvonne Strahovski David Wohl

Sets

Michael Yeargan

Costumes

Catherine Zuber

Lighting

Donald Holder

Sound

**Peter John Still and
Marc Salzberg**

Fight Director

B.H. Barry

Stage Manager

Jennifer Rae Moore

Casting

Daniel Swee

Executive Director
of Development & Planning

Hattie K. Jutagir

Director of Marketing

Linda Mason Ross

General Press Agent

Philip Rinaldi

Managing Director

Adam Siegel

Production Manager

Jeff Hamlin

Directed by

Bartlett Sher

This production is dedicated to the memory of Ben Gazzara.

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INTRODUCTION

“I will reveal America to itself by revealing myself to myself.” Clifford Odets

Welcome to the teacher resource guide for Lincoln Center Theater’s production of Clifford Odets’ classic play *Golden Boy*. Playwright Clifford Odets, “the unextinguished White Hope of the American Theater” as he was called by newspapers in the 30s, was known for pioneering social dramas such as *Waiting for Lefty* and *Awake and Sing!* *Golden Boy* opened in 1937 and was a commercial success at the box office, running for 250 performances. It garnered critical accolades and was soon adapted into a Hollywood film, and later, a Broadway musical.

Golden Boy tells the story of a young Italian man born to immigrant parents in New York who must choose between his violin and a pair of boxing gloves. Set during the latter years of the Great Depression, *Golden Boy* explores the price and consequences of material gain, fame, and recognition; questions the validity of the American Dream; and examines what constitutes true success and worth. Under the direction of Bartlett Sher—director of Lincoln Center Theater’s 2006 Tony Award-winning production of Odets’ *Awake and Sing!*—and with a cast of outstanding actors, *Golden Boy* returns to the Belasco Theater, where it originally premiered in 1937 marking the 75th Anniversary of the play.

Golden Boy offers many **thematic and theater learning opportunities** for students related to:

- playwright Clifford Odets and American Theater in the 1930s;
- the effects of the Great Depression on the American Dream;
- the immigrant experience;
- and the process of reviving a classic play.

HOW TO USE THIS GUIDE

Arts experiences resonate most strongly for students when themes and ideas from the play can be aligned to your curriculum. This resource guide has been created to do just that by providing you with background information to help you prepare your students to see *Golden Boy*. We also hope to lead you to resources that can further your classroom’s exploration of the play. We encourage you to photocopy and share pages of this guide with your students. In each section, look for resources including links to materials and videos available online. In addition, at the end of this guide you will find suggested classroom activities and ideas that you can use before or after seeing the production.

The overall goals of this guide are to:

- connect to your curriculum with standards-based information and activities;
- and, to provide you with the necessary tools to have an engaging, educational, and inspiring experience at the theater.
- reinforce and encourage your students to exercise critical and analytical thinking skills;

GOLDEN BOY: THE PLAY

THE STORY

ACT I

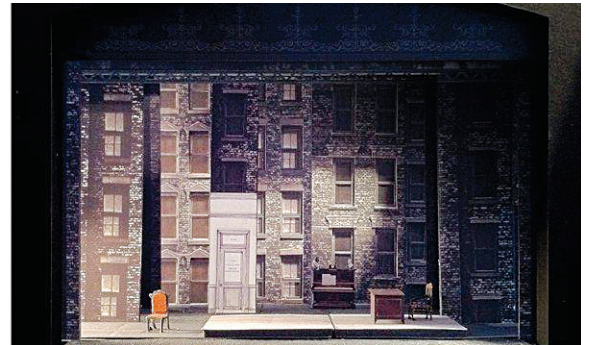
“ Well, I always felt different. Even my name was special — Bonaparte — and my eyes...” Joe Bonaparte, Act I, Scene 4

Golden Boy begins in the office of boxing manager Tom Moody, who is bickering with his girlfriend Lorna Moon. A Boy enters the office with news that Moody’s fighter Kaplan, who is scheduled to fight the Baltimore Chocolate Drop that evening, has injured his hand. The Boy introduces himself as Joe Bonaparte and implores Moody to let him fight that evening in Kaplan’s place. After Kaplan’s trainer Tokio reveals that Joe broke Kaplan’s hand, Moody decides to throw caution to the wind and let Joe fight.

Back at Joe’s house, Mr. Bonaparte, Joe’s father, tells his friend Mr. Carp that he has scraped up the money to purchase a top-of-the-line violin for Joe as a present for his twenty-first birthday. Joe’s brother Frank comes home with a newspaper announcing Joe’s win against the “Baltimore Chocolate Drop”. Mr. Bonaparte, surprised by the news, decides not to give Joe the violin.

Two months pass and Joe’s career as a boxer is on fire except for one thing—Joe won’t throw punches—he seems to be protecting his hands. As Moody, Tokio, and Roxy Gottlieb, one of Joe’s new managing partners discuss this, Mr. Bonaparte visits and reveals to them that Joe is a gifted violinist. Lorna decides to intervene on behalf of Moody and convince Joe to do what he needs to do to become a prize-fighter.

The first act ends back at the Bonaparte home where Joe is packing for a Midwest boxing tour. His father presents Joe with the violin he bought for him months before, and Joe leaves the room and plays it for a moment. When he reenters, he tells his father to return the violin.



Scenic designs by Michael Yeargan for Lincoln Center Theater’s production of Golden Boy.

ACT 2

“Yes! I’m your maker, you cock-eyed gutter rat! Outta sawdust and spit I made you! I own you—without me you’re a blank!” *Moody, Act 2, Scene 3*

It is six months later and Joe’s boxing career continues to advance, much to the pleasure of his managers. Eddie Fuseli, an infamous gambler and gangster, approaches Moody and Roxy demanding they sign him on as a partner. They leave it up to Joe who ultimately agrees. Worried that Joe is getting distracted by the diversions that have come along with his newly found fame, Moody coerces Lorna into talking to him again. Lorna agrees, and as she and Joe sit in the park talking, he professes his love to her and, in turn, she does the same.

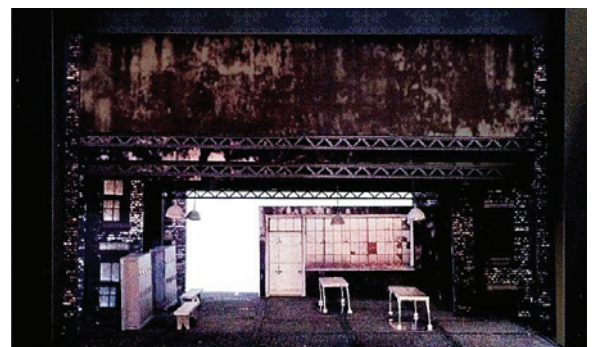
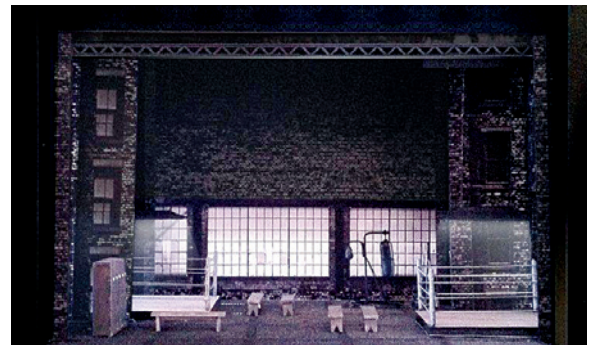
Despite her feelings for Joe, Lorna is unable to break it off with Moody. Joe is devastated. Feeling as though he has lost both his father’s respect and Lorna—the two people who matter most to him—he no longer holds back in the ring. At the end of the act, he gives it his all against his opponent “The Great Lombardo”—earning both a victory and a broken hand.

ACT 3

“When did you look in the mirror last? Getting to be a killer! You’re getting to be like Fuseli! You’re not the boy I cared about, not you. You murdered that boy with the generous face—God knows where you hid the body! I don’t know you.” *Lorna, Act 3, Scene 1*

Six months after his victory over Lombardo, Joe is a top-ranked prize-fighter. His weariness and disillusionment with his managers and his rise to fame is beginning to show. His viciousness, both inside and outside the ring is intensifying. Things get worse when he finds out that Lorna is officially engaged to Moody. They have it out and she accuses Joe of becoming a killer like Fuseli. Disoriented by their fight, Joe goes into the ring to fight the “Baltimore Chocolate Drop” and can’t stay focused. He is down until the eighth round but pulls through with a victory at the last moment. Before the celebration gets underway Joe is alerted that his final blow to the “Chocolate Drop” has killed the boxer.

In the final scene of the play, we return to the Bonaparte home where the managers convene to wait for Joe and Lorna, and to celebrate Joe’s victory. The phone rings and Frank takes the call. Frank puts down the receiver and stuns them all with the news that Joe and Lorna have died together in a car crash. Mr. Bonaparte prepares himself to claim the body and bring Joe, “home...where he belong.”



Scenic designs by Michael Yeargan for Lincoln Center Theater’s production of Golden Boy.

THE CHARACTERS

THE BOY/JOE BONAPARTE

A talented violinist in his early twenties who trades in his violin for a pair of boxing gloves and the prospect of recognition, fame, and fortune.

“When I play music nothing is closed to me. I’m not afraid of people and what they say. There’s no war in music. It’s not like the streets.”

MR. BONAPARTE

Joe’s father; an optimistic and passionate Italian man who struggles with his son’s decision to abandon music.

“There’s a olda remark—never interfere in the laws of nature and you gonna be happy.”

FRANK BONAPARTE

Joe’s brother; a labor union representative for the Congress of Industrial Organizations.

“I’m not fooled by a lotta things Joe’s fooled by. I don’t get autos and custom-made suits. But I get what Joe don’t.”

ANNA

Joe’s sister; a good-natured woman who has a spirited relationship with her husband Siggie.

“Seven years and I haven’t stopped laughing yet.”

SIGGIE

Anna’s husband who dreams of owning his own taxicab business and getting ahead in life.

“You can’t insult me, I’m too ignorant!”

MR. CARP

Mr. Bonaparte’s pessimistic friend who likes to discuss philosophy and other intellectual subjects.

“What’s the use to try...for every wish we get, ten remains unsatisfied. Death is playing with us as a cat and her mouse.”

MOODY

Joe’s manager, Lorna’s fiancé; a man in his forties who managed all the great fighters before the Depression hit.

“It’s a business—Joe does his work and I do mine. Like this telephone—I pay the bill and I use it!”

LORNA MOON

A young woman who is engaged to Moody, but who falls in love with Joe throughout the course of the play.

“I’ve seen life in all its aspects.”

ROXY GOTTLIEB

One of the outspoken partners managing Joe along with Moody and Eddie Fuseli.

“We want to make your boy famous—a millionaire, but he won’t let us—won’t cooperate.”

EDDIE FUSELI

A menacing Italian gangster and gambler who buys a piece of Joe’s management.

“A year ago Bonaparte was a rookie with a two-pants suit. Now he wears the best, eats the best, sleeps the best. He walks down the street respected—the golden boy! They howl their heads off when Bonaparte steps in the ring...and I done it for him!”

TOKIO

Joe’s sympathetic and even-keeled trainer.

“I got faith in the boy.”

SECONDARY CHARACTERS

DRAKE

A sports writer

LEWIS

A sports writer

PEPPER WHITE

A boxer

MICKEY

Pepper White’s manager

SAM

Pepper’s second

DRISCOLL

Boxing staff

BARKER

The “Baltimore Chocolate Drop’s” manager

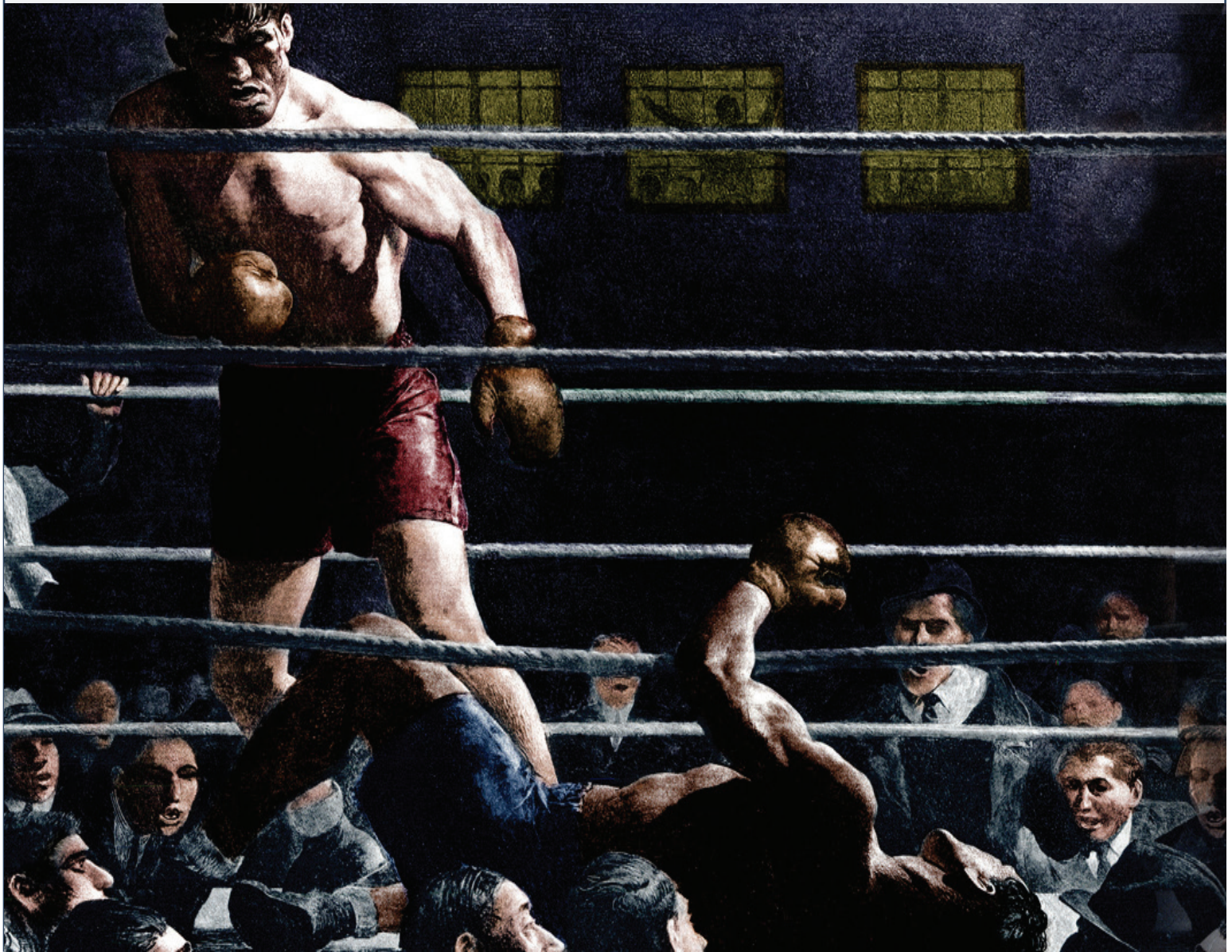
INTRODUCTORY ACTIVITY: AN INTRODUCTION TO THE WORLD OF GOLDEN BOY

OBJECTIVE: The image and activities below can be used to introduce your students to *Golden Boy* and to get them thinking about the characters, setting, action, and themes in the play prior to your visit.

MATERIALS: Copies of, or a projected version of the image below.

STANDARDS: CCR Writing 6-12: 1-9; Speaking and Listening 1-6; Language 1-6; *Blueprint:* Making Connections

PROCEDURE: Before identifying the image or providing any details about it, have students work on their own to answer the following questions. While many of their answers will be inferences, students should support them with evidence from the image:



Riggs, Robert. One-Punch Knockout. Lithograph, circa 1934.

CHARACTERS

- Who is the main character in the image? How does he feel?
- Describe the other people in the image. How do they feel about him? About each other?

SETTING

- What is the setting or environment like? What sounds would you hear there? What smells would you smell? Who might you meet?
- When do you think this event took place? Why?

ACTION

- What is happening? What happened moments before? What happens moments later?

CONFLICT

- What is the conflict in the image? How might it be resolved?

TONE

- What is the tone of the image?
- What title would you give this image?

DISCUSS

Have students share their answers with the class, and write them on the board using the column headings: CHARACTERS, SETTING, ACTION, CONFLICT, and TONE. Explain to students that is the poster art for *Golden Boy*. Have a discussion with students about how this image might relate to the production they will be seeing.

WRITE

Students will choose one idea from each column and write a story that incorporates them all. Prior to the performance have students share their stories with the class.

IMAGINE

Provide students with copies of the image. Let them create “thought bubbles” attached to various characters in the image to be filled in with what the characters might be saying or thinking. Students can then use the content of their “thought bubbles” as a starting point for writing dramatic scenes.

RESEARCH

Explain to students that the image used for the *Golden Boy* poster is a lithograph print by Robert Riggs. A painter, printmaker, and illustrator, Riggs was well known in the 30s for his realistic images of the circus, boxing matches, and hospital and psychiatric wards. When he visited an exhibition of lithographs by George Bellows, a realist artist of the early 20th century who was famous for his prints of boxing subjects, Riggs became inspired to create boxing prints of his own.

As an extension, have students conduct internet research to learn more about Bellows and Riggs, create a classroom gallery of boxing images from both artists, or visit the Metropolitan Museum of Art’s exhibit of Bellows’ work which opens this fall. Following the performance of *Golden Boy*, have students write a reflective essay that examines why Lincoln Center Theater might have chosen Riggs’ painting for their poster art, and how it connects to Clifford Odets’ play.

Information about the exhibit can be found here.

<http://www.metmuseum.org/about-the-museum/press-room/exhibitions/2012/george-bellows>

FROM PAGE TO STAGE



Van Vechten, Carl. Portrait of Clifford Odets, 1937. Source: Library of Congress.

CLIFFORD ODETS

Nothing in Clifford Odets early life suggested that he would one day be Time Magazine's Man of the Year. Born in Philadelphia in 1906 to Romanian-Jewish immigrants, his family moved to the Bronx when he was young. He grew up in a middle class home dominated by an overbearing father. Odets described himself as a "melancholy" young man and was never much of a student. He dropped out of Morris High School in the Bronx and pursued a career as a performer at the age of 17, much against his father's advice.

He found work in radio, in vaudeville, and as an actor, but his stage career was unimpressive: bit parts, a stint as a robot, and several jobs as an understudy, standing by, ready to go on if needed, but always for excellent actors who never missed a performance. Not the stuff of stardom.

All of that changed in 1935, when, seemingly overnight, Odets made the transition from mediocre actor to acclaimed playwright. In January, his play *Waiting for Lefty* was presented in a benefit performance and was a sensation. A political play about a New York City taxi strike, designed to whip up support for organized labor, *Waiting for Lefty* left audiences not only sympathetic, but actually on their feet roaring, "Strike!" along with the actors at the end. *Waiting for Lefty* took the nation by storm, performing in 104 cities over the next eight months. In February, the Group Theatre premiered his first full-length work, *Awake and Sing!* on Broadway. In March, the Group restaged *Waiting for Lefty* on Broadway, along with another Odets one-act, *Till the Day I Die*. In September, the Group Theatre again remounted *Waiting for Lefty*, and in December the Group staged his play *Paradise Lost*.

1935 was an astounding year by any measure. Not surprisingly, it led to offers from Hollywood to write screenplays. Odets began traveling between New York and Hollywood, juggling what would be a lifelong career encompassing both film and theater. When he returned from writing his first screenplay in Hollywood, Odets sat down and began to write *Golden Boy*. Unlike the political dramas that kick-started his writing career, *Golden Boy* focused more on personal issues. By using the character of Joe Bonaparte, a sensitive violinist turned prize-fighter, to explore how society measured success, Odets seemed to be working through his own internal conflict in regard to his newly acquired fame. *Golden Boy's* issues struck a chord with even greater audiences than his previous plays had and, to this day, is considered his most popular and successful work.

After *Golden Boy*, Odets continued to write plays such as *Rocket to the Moon*, *Night Music*, *Clash by Night*, *The Big Knife*, and *The Country Girl*, but none of these rose to the level of success that his previous plays had. His films included *The General Dies at Dawn* (finished right before he started *Golden Boy*), *None but the Lonely Heart* (which he also directed), and *The Sweet Smell of Success*. In the words of critic and historian Ellen Schiff, he was known as, "The poet of the proletariat."

Odets married and divorced the actresses Luise Rainer and Bette Grayson (with whom he had two children), and was also romantically linked to Fay Wray, Frances Farmer and others. In 1953, Odets was questioned by the House Un-American Activities Committee, which was investigating Communists under the direction of Senator Joseph McCarthy. Odets had been a member of the Communist Party for eight months in 1934-1935, but he disavowed any Communist sympathies and

‘named names,’ informing the committee about other Communists he knew. As a result, he was not blacklisted, or prevented from working, as many others were during this politically dangerous and divisive time. But many were dismayed to see this once politically outspoken man take such a path.

THE GROUP THEATRE

The Group Theatre, of which Clifford Odets was a member, was a noble experiment. In 1931, Cheryl Crawford, Lee Strasberg and Harold Clurman, then all working with a well-regarded company called the Theater Guild, decided to start a theater which would be a true ensemble, dedicated to excellent acting and to new American plays which would mirror and perhaps even change the troubled world around them.

The 28-member company shared equal billing and equal pay (when there was pay). Many of them became icons of the American theater. Group Theatre co-founder Lee Strasberg created his own technique based on Stanislavski, which he taught for decades at the Actors Studio, and which became famous as “the Method,” used by many famous actors such as Marlon Brando and James Dean. Luther Adler, Lee J. Cobb, and Jules Garfield, who became a movie star under the name John Garfield, were all members who appeared in the original production of *Golden Boy*. Also in the company were Harold Clurman, who directed the original production of *Golden Boy* and Elia Kazan, who achieved fame as a director of both stage (*A Streetcar Named Desire*, *Death of a Salesman* and many others) and screen (including *On the Waterfront* and *East of Eden*).



The Group Theatre. Ralph Steiner Photograph, courtesy the Estate.

Clifford Odets had met the Group’s founders when he was performing small roles at the Theater Guild. He joined the newly formed company as an actor, but it was when he turned to playwriting that he and the Group Theatre came into their own. In 1935, Odets had four plays produced by the Group Theatre. Each of these plays took a strong political stance, most notably Odets’s pro-union play *Waiting for Lefty*. *Waiting for Lefty* was a perfect example of “agit-prop” theater—theater intended to agitate and propagandize and stir people to action, and Odets’s mastery over this genre would soon make him an overnight success. *Awake and Sing!*, and *Paradise Lost*, more subtle, but no less forceful than *Waiting for Lefty*, evoked the devastation that the Depression wrought on individuals and families in America. *Till the Day I Die* was one of the first anti-Nazi plays written in the United States. Clifford Odets and the Group Theatre led the charge for theater that was contemporary in its setting and subjects, as well as fundamentally political in nature.

Despite their many successes, the Group Theatre always struggled on the brink of financial disaster. Finally in 1941, beset by debt and infighting, the company folded. The Group Theatre had lasted for only 10 years and mounted just over 20 productions but it changed the American Theater forever.

The sections above on Clifford Odets’ biography and on the history of the Group Theater were drawn from Victoria Abrash’s teacher resource guide for Lincoln Center Theater’s production of Awake and Sing!

TIMELINE: CLIFFORD ODETS—A PLAYWRIGHT OF THE DEPRESSION ERA

1906	Clifford Odets is born.
1917	U.S. enters World War I.
1918	Germany signs an armistice ending World War I.
1923	Odets leaves school early and begins acting.
1928	Herbert Hoover is elected President of the United States.
1929	Odets moves to New York City to understudy Spencer Tracy on Broadway in the play <i>Conflict</i> . The stock market crashes in October sending the economy into a tailspin.
1930	Crowds gather at the Bronx branch of the Bank of the United States to withdraw their money; the bank fails and the Great Depression begins in earnest.
1931	Odets joins the Group Theatre.
1932	Franklin D. Roosevelt (FDR) is elected President of the United States.
1933	FDR enacts the New Deal.
1934	Odets writes <i>Awake and Sing!</i> and <i>Waiting for Lefty</i> .
1935	<i>Waiting for Lefty</i> is an instant hit; <i>Awake and Sing!</i> premieres at the Belasco Theater and <i>Paradise Lost</i> at the Longacre Theater, both produced by the Group Theater.
1935	The Works Progress Administration (WPA) provides jobs to the unemployed via an ambitious range of public works projects.
1936	Odets goes out to Hollywood to write the screenplay for <i>The General Dies at Dawn</i> , which has its premiere that year.
1937	Odets returns to New York City where he writes <i>Golden Boy</i> ; <i>Golden Boy</i> is produced by the Group Theatre and becomes a commercial success.
1937	America dips into a second recession, bringing the unemployment rate back to what it had been in 1934.
1939	World War II begins and the economy begins to recover.

THE WORLD OF GOLDEN BOY

THE GREAT DEPRESSION: AN OVERVIEW

“I’ve been off the gold standard for eight years. This used to be a gorgeous town. New York was hot with money.” *Moody; Act I, Scene I*

Clifford Odets’s skyrocketing career as a playwright coincided with one of the most treacherous periods in American history—the Great Depression. During the 20s—the “Roaring 20s”—American enjoyed a period of prosperity and unprecedented wealth. Unfortunately, this economic boom was to come to an end in 1929. Stockbrokers began demanding that people repay loans for stocks bought on margin, businesses began to slow down, stock prices began to fall, and on October 20, 1929, the day known as “Black Tuesday,” the stock market crashed. With the failure of the Bank of the United States the following year, America entered into a decade-long period of economic devastation. In 1935 the unemployment rate topped 20%. In other words, one in five people who wanted to work couldn’t and those with jobs could scarcely be choosy. In addition, banks had folded, taking people’s life savings with them. Many people lost their homes and were forced to live in shantytowns. After five years of extreme drought, the Dust Bowl laid waste to the nation’s agricultural heartland and sent families fleeing to the coasts, which already housed their share of the unemployed. In 1937, the year Odets wrote and produced *Golden Boy*, the economy dipped back into a second recession bringing the unemployment numbers back to where they had been in the early years of the Depression.

Trouble Abroad

Bad as the Depression was in America, ominous events on the world scene threatened even worse. Propelled by economic disaster, fascists rose to power in Europe. In 1935, Nazi Germany built up its military and passed laws against Jews, setting the stage for World War II. Fascists Italy invaded Ethiopia. Efforts by the League of Nations to stem these aggressions were futile.

The New Deal

Two years into his first term, President Franklin Delano Roosevelt took dramatic steps to restore hope to the nation. In 1935, with no end to the Depression in sight, he introduced signature programs such as Social Security and the Works Progress Administration (WPA) to help the millions who, through no fault of their own, found themselves unable to earn a living wage.

DEPRESSION ERA RESOURCES

Books

Bolden, T. *FDR's Alphabet Soup: New Deal America 1932-1939*. Knopf, 2010.

Cohen, R. (Ed.) *Dear Mrs. Roosevelt: Letters from Children of the Great Depression*. University of North Carolina Press, 2007.

Terkel, Studs. *Hard Times: An Oral History of the Great Depression*. The New Press, 2000.

Documentaries

PBS: American Experience, "Surviving the Dust Bowl"

<http://www.pbs.org/wgbh/americalexperience/features/general-article/dustbowl-great-depression/>

PBS: American Experience, "Riding the Rails"

<http://www.pbs.org/wgbh/americalexperience/films/rails/>

PBS: American Experience, "The Crash of 1929"

<http://www.pbs.org/wgbh/americalexperience/films/crash/>

Films

The Grapes of Wrath Dir. John Ford. Perf. Henry Fonda. (1940.) 20th Century Fox, 2004. DVD

Cinderella Man Dir. Ron Howard. Perf. Russell Crowe, Renee Zellweger. Universal, 2005. DVD

Modern Times Dir. Charlie Chaplin. Perf. Charlie Chaplin, Paulette Goddard. (1936.) Criterion Collection, 2010. DVD.

Cradle Will Rock Dir. Tim Robbins. Perf. Hank Azaria, Bob Balaban. Buena Vista, 2000. DVD

Websites

An award-winning website for educators sponsored by EdTechTeacher, Inc. with numerous Depression era web resources.

<http://www.besthistorysites.net/index.php/american-history/1900/great-depression>

An easy-to-navigate web resource for viewing photos from the Depression grouped by categories.

<http://history1900s.about.com/od/photographs/tp/greatdepressionpictures.htm>

A large selection of recorded interviews done by Studs Terkel for his book *Hard Times: An Oral History of the Great Depression*.

<http://www.studsterkel.org/htimes.php>

View an exhibition of WPA Literature and Art from the Collections of the Bienes Center for the Literary Arts.

<http://www.broward.org/library/bienes/lii10204.htm>

View the Library of Congress' Federal Theater Project website for information, lesson plans, and classroom materials.

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/depwwii/art/theater.html>

ENTERTAINMENT IN THE 30S

In 1937, when *Golden Boy* premiered, America was still in the throes of the Great Depression. Nevertheless, Broadway soldiered on presenting lavish musical diversions such as *The Gold Diggers of 1935*, just around the corner from searing political dramas such as Maxwell Anderson's *Winterset*, based on the true story of Sacco and Vanzetti, anarchist immigrants executed for murders they denied.

With the introduction of sound into films, movies became an increasingly popular diversion. Especially popular were comedies and musicals; films that allowed people to forget their troubles for a few hours. The radio, the most popular at-home form of entertainment at this time, offered big band and swing music, soap operas and serials like *Superman* and *Little Orphan Annie*, and the assurance that better times were ahead in FDR's weekly broadcasts called The Fireside Chats.

Engage students in the issues of the day with this National Endowment for the Arts *Fireside Chats* lesson.

<http://edsitement.neh.gov/lesson-plan/fdrs-fireside-chats-power-words>

BOXING IN THE 30S

During the Depression, boxing was one of the most popular American sports, second only to baseball. The impetus to fight, to manage boxers, or to gamble on boxers came out of the desperate need to survive and make money during the Depression. Kids would fight on street corners to win a bag of groceries or win a watch they could sell for cash to help their parents pay the bills. Professional boxers would put their lives into the hands of managers who treated them like a piece of property, in order to make a living. Managers like the infamous Max “Boo Boo” Hoff of Philadelphia, would fix fights with other managers and gangster racketeers to make sure the outcomes paid off financially. In

short, it was a business—and a very profitable one at that. Fights were risky, crowds were hungry for spectacle and blood, and fans would find a way to scrape together the money to watch a fight live if it promised to be a good one.

Joe Santore, a painter and Professor of Art at Bard College grew up in a South Philadelphia neighborhood where boxers were idolized. He remembers the stories his father, a manager of boxers in the 30s and a former President of the Veteran's Boxing Club, would tell about boxing during the Depression in South Philadelphia. “Dad was a tough guy,” Santore explained, “who grew up fighting in a makeshift ring in the backyard, with my grandfather refereeing.” With aspirations to be the next Jack Sharkey, Henry Armstrong, or South Philly's very own Mike Evans, the neighborhood kids created their own competitive boxing hierarchy that mirrored the professional one. As Santore explains, “Each block would have a champion fighter, and my Dad was the champion of his block.” The champion of the block would then go on to compete with the winner of the adjacent block, and so on, until a neighborhood champion could be crowned.



Harris & Ewing. ‘Rollicking’ Tony Galento, Orange, N.J., pubkeeper, 1938.
Source: Library of Congress.

Santore describes the style of fighting in the thirties as such: “There were a lot more holds, and more pushing, hitting, grabbing, and shoving,” he explains. However, he emphasized that each region and even each neighborhood, had its own unique style influenced by the fighters and the trainers from those neighborhoods.

In 1935, America became entranced with a young African-American boxer named Joe Louis (also known as the “Brown Bomber”) who rapidly rose through the amateur ranks and was offered a large contract to fight. While Santore considers Henry Armstrong to be the quintessential boxer of the 30s, he recalls the impact Joe Louis had not only on boxing in America, but also on politics and national pride. As Santore explains, “Joe Louis came along at a time when all the troubles of the world were brewing.” A clean-cut fighter who was groomed to be the antithesis of Jack Johnson, a controversial African-American champion who had come before him, Louis ushered in a new era of fame and fortune for champion boxers. In 1937, the year *Golden Boy* premiered, Joe Louis was crowned the world heavy-weight champion, earning the title and throngs of fans.

The following year, Louis fought Max Schmeling, a German who had been the first boxer to defeat Louis in 1936, in a historic re-match. With the Nazi party rising to power in Germany, Americans saw Louis’s loss to Schmeling as both a literal defeat, and a political one. Schmeling found himself being used by both Americans and the Nazis as a national symbol. The Nazis packaged him as a hero, one who embodied the ideals of German supremacy, and the Americans vilified him for being the personification of Nazi evil. After being pelted with garbage on his way into the boxing ring, Schmeling was defeated by Louis in front of a packed audience at Yankee Stadium. Years later Schmeling would say, “Looking back, I’m almost happy I lost that fight. Just imagine if I would have come back to Germany with a victory. I had nothing to do with the Nazis, but they would have given me a medal. After the war I might have been considered a war criminal.” On the other hand, Louis, with this symbolic victory, became the first African-American sports hero widely embraced by white, mainstream America.



Harris & Ewing. Cheering on the Sidelines, 1935.
Source: Library of Congress.

Learn more about Max “Boo Boo” Hoff here.

<http://www.dvrbs.com/history-local/InterestingPeople-MaxBooBooHoff.htm>

Learn more about Henry Armstrong here.

<http://www.henryarmstrongfoundation.org/home.html>

Learn more about Jack Johnson here.

<http://www.pbs.org/unforgivableblackness/about/>

Learn more about Max Schmeling here.

<http://tinyurl.com/9pwe89k>

ITALIAN IMMIGRATION IN THE 20TH CENTURY

“I used to hear it in my youth — the streets of America are paved with gold.” Mr. Carp, Act I, Scene 2

The late 19th and early 20th century saw an all-time high in American immigration—23 million immigrants arrived at Ellis Island. Of those 23 million, an estimated 4 million were Italians from poor villages and towns who fervently believed that once they reached Ellis Island or “Isola della Lacrime” (Island of Tears) as they called it, they would have the opportunity for a better life. By 1910, three out of four people in New York City were immigrants or the child of immigrants. Because they couldn’t speak English when they arrived and were unaccustomed to American ways, they formed enclaves—ethnic neighborhoods with their fellow countrymen, where they could speak their native language and preserve their customs.



Hine, Lewis. Italian immigrants do piece work at home at 309 W. 146th Street, 1912. Source: Library of Congress.

Many immigrant neighborhoods were filled with tenement houses. Tenements were narrow, low-rise apartment buildings that were cramped, stuffy, and usually lacking in indoor plumbing. This came as a shock to Italians. While rural houses in Italy were small and crowded, Italians spent most of their time eating, socializing, and conducting business outside. The adjustment to tenement life was not an easy or a happy one.

For many immigrants, and especially Italians, “La Famiglia” (the family), was at the core of their survival in this new, unfamiliar country. When immigrant children assimilated to American customs and the language much faster than their parents, this often resulted in painful conflicts. Wanting so badly to be accepted as fully “American,” they rejected their heritage and the customs and traditional values of their parents.

Share the following historical essay about Italian immigration from the American Immigration Law Foundation.

<http://www.ailf.org/awards/benefit2004/ahp04essay.asp>

Access the American Immigration Council Educator Resources here.

<http://www.communityeducationcenter.org/community-education-center-resources>

Learn more about immigration on the Ellis Island website.

http://www.ellisland.org/immexp/wseix_5_3.asp

Read an article by Group Theatre member Stella Adler about the struggles of being an American immigrant.

<http://www.lct.org/talksLctReviewIssue.htm?id=16>

BEHIND THE SCENES

GETTING READY: RESEARCH, COLLABORATION & CREATION

Theater is truly a collaborative art form. For one theatrical production, there can be over two-hundred collaborators who begin preparations months to years before a show hits the stage. Some of the different collaborators involved in a full-scale professional production like Lincoln Center Theater's *Golden Boy* are: director, playwright, actor, lighting designer, scenic designer, costume designer, sound designer, props designer, and fight choreographer. Each of these collaborators specializes in a specific art discipline. With training and work experience they develop, master, and refine the skills needed to do their job to the best of their ability, and then bring those skills and talents to the table along with other collaborators; working as a team to unify their ideas and contributions into one shared vision.

Once an artist has committed to work on a play they begin what is called the *pre-production process*. During this time, they may research, sketch, design, journal, listen to music from the period, visit museums and watch films. In short, they may enlist a range of traditional and non-traditional research methods to help them immerse themselves in the “world” of the play. The goal is for all the collaborators to step into the room on the first day of rehearsal with a solid foundation and understanding of the play, along with a personal connection to the material. The pre-production process is a highly individual one, and takes many forms. Before rehearsals began for *Golden Boy*, actor Seth Numrich shared how he prepared for the role of Joe Bonaparte.

What have you been doing to prepare for your role as Joe in *Golden Boy*?

When I was cast a few months ago I began doing boxing training immediately. I wanted to learn about the physicality and mentality that a person has to adopt in order to become a boxer. Not only do I feel like I am finding a way into Joe's body by doing this training, but also into his mind. I'm learning that boxing is a hugely psychological activity, and I'm grateful to have the opportunity to experience it first hand. I'm doing what I can to train, eat and think like a boxer!

On the other side of my preparation, I have done a lot of research into what life might have been like in New York in the 30s. I've been reading books and watching films from or about the era, and learning about what was happening historically in the city, especially for Italian immigrants. This has helped me to understand more about the world of the play.

Another thing I like to do is listen to music. Because of Joe's background as a classical musician, I've been listening to some of the great violin music from throughout history, much of which must have inspired Joe as a young aspiring artist. I've been listening to Mozart,



Seth Numrich

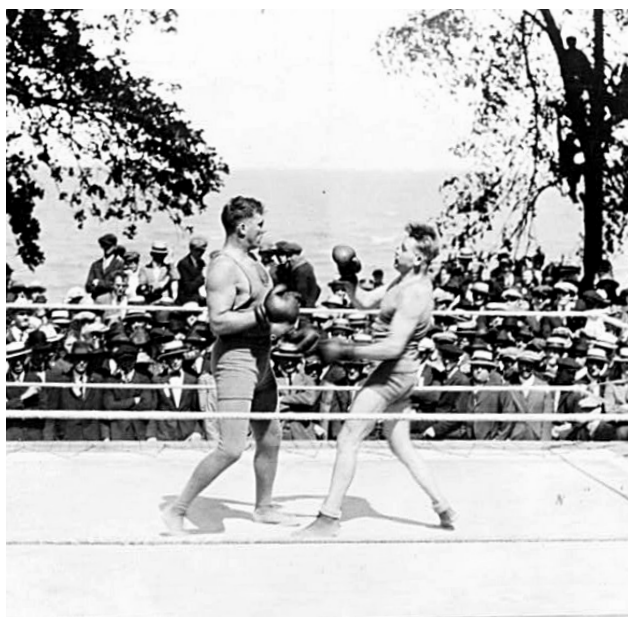
Beethoven, Dvorak, Stravinsky and many other composers, including Paganini and Vivaldi, whom Joe might be especially interested in, knowing that they were Italian.

Along with violin music, I've been listening to a lot of Jay-Z. I know that might sound weird! Jay-Z definitely wasn't alive in 1937, nor does he play the violin. But, there is a sense of swagger and confidence, as well as an intense energy, about his music which I find strangely akin to the world of boxing. To be a boxer you have to believe that you are the best, and over the course of the play we see Joe adopt a sense of self-confidence that is overpowering. It may just be a front, but I think that Joe is trying to convince himself of it, along with the rest of the world. Listening to Jay-Z helps me connect to that part of myself.

I've also been reading and watching a lot of material specifically about boxing. There are many great films and documentaries on the subject, and I've been reading the likes of Joyce Carol Oates, Norman Mailer and A. J. Leibling who all write about the sport with incredible insight.

Lastly, in regards to working on the text of the play: I don't approach every project the same way, and for this one I've been finding it helpful to just read the play over and over again. I often discover new things that I hadn't thought of before, and I often just write down questions that come to me as I read. Sometimes I bring those questions into rehearsal, and sometimes they just float around in my head as we work on the play.

As you've been preparing, in what ways have you found that you personally connect with Joe and his struggle in the play?



Two boxers in outdoor boxing ring, c1919.
Source: Library of Congress.

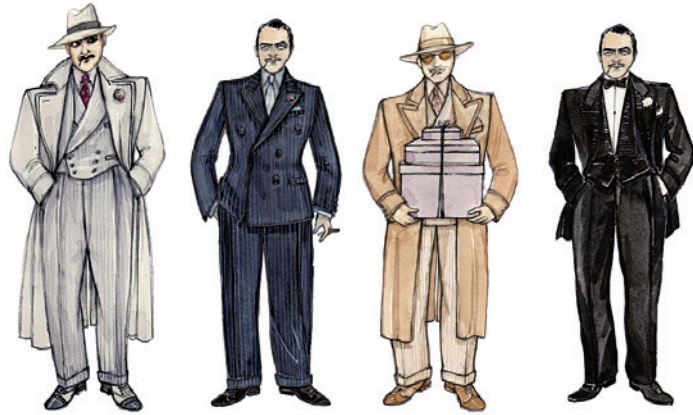
I think Joe is struggling with things that most of us struggle with. He wants to love and be loved. He wants to find his place in the world. He feels he's been down-trodden throughout his life and wants to fight back. These are all things that I've felt in my life. I also feel especially connected to Joe because I am an actor. Joe is deciding between following his passion as a violinist and pursuing a career as a boxer. On the one side he has artistic fulfillment, and on the other he has financial success, respect, and a way to prove something to the world. I think that actors are faced with a similar dilemma. Of course, in the best of all worlds, I could aspire to be an actor who is artistically fulfilled, financially stable, and also appreciated and celebrated by my colleagues and by the rest of the world for what I do. Unfortunately, that's not so easy to attain. Often artists feel they have to sacrifice artistic integrity for the possibility of "fame and fortune." I think that this was partially what Clifford Odets was struggling with when he wrote *Golden Boy* and it's something I feel I can relate to as well.

To learn more about *Golden Boy* director Bartlett Sher and costume designer Catherine Zuber's pre-production preparation, view the following interview here.

<http://www.lct.org/talksLctReviewIssueArticle.htm?id=16&lctReviewArticleId=126>



Joe Bonaparte



Eddie Fuseli



Roxy Gottlieb



Lorna Moon



Siggie



Tokio



Tom Moody

BEHIND THE SCENES ACTIVITY

GETTING READY: RESEARCH, COLLABORATION & CREATION

OBJECTIVE: In this activity, students will choose a role—actor, director, costume designer, or scenic designer—and do individual research as well as collaborative group work to prepare for the first day of rehearsals for *Golden Boy*. Students should read *Golden Boy* and have a basic understanding of the play prior to beginning this activity.

MATERIALS: Copies of the *Golden Boy* script; materials to write with.

STANDARDS: CCR Reading 6-12: 1-8; Writing 7-9; Speaking & Listening 1-6; Language 1-6; Blueprint: Making Connections, Making Theater, Theater Literacy, Careers and Lifelong Learning

PROCEDURE: Divide the students in your class into groups of four and review the collaborative team roles below that each group must contain.

The Actor: The person who brings the playwright's character to life onstage during each performance.

The Director: The person who leads the creative team and works directly with the actors. The director decides and executes the staging, the casting, and works closely with the full creative team overseeing the collaborative process and ensuring that the story and its themes are being fully realized through the many different artistic components.

The Costume Designer: The person responsible for envisioning and creating the look of each character by designing clothing and accessories that the actors will wear in performance.

The Scenic Designer: The person responsible for envisioning and creating the physical surroundings and visual aspects of a production—the scenery, furniture, props and other visual elements that create the environment of the play.

PART I: PRE-PRODUCTION RESEARCH

In their groups, have students divide the roles among themselves and individually complete the following tasks according to their roles:

The Actor: Choose a character from *Golden Boy* and compile a page of research notes about this character. Student's research notes should investigate: their character's personality traits, their significant relationships in the play, their world-view, what they are like at the beginning of the play and how they change by the end, as well as ideas about how their character walks, talks, and expresses themselves physically.

The Director: Compile a page of research notes that examine: what they believe the meaning or message of the play is, how they visualize the physical aspects of the play (set, costumes, actors), and why they think this play will matter to audiences today.

Costume Designer: Create a page of sketches and notes detailing specific costume ideas for at least three of the main characters.

Scenic Designer: Create a page of sketches and notes detailing ideas for the furniture, props, and scenic pieces in the play.

PART II: THE PRODUCTION MEETING

After the research segment of this activity has been completed, students will return to their groups for a PRODUCTION MEETING. Each collaborator will have 5 minutes to share their research findings and creative ideas with the group and address any questions the other collaborators have. Teams must then work together to come up with a cohesive approach to the play that integrates their research findings, and incorporates any new ideas that have come up in the meeting.

PART III: THE FIRST REHEARSAL

Each group will present a brief class presentation that provides an overview of their approach to the play, as if it were the first rehearsal for *Golden Boy*.

AT THE PERFORMANCE

Ask students to notice:

Actor: How the actor playing Joe physically brings together the two contradictory sides of the character (violinist and boxer).

Director: How the pacing of the dialogue builds momentum in the play.

Costume Designer: How the costumes help to delineate class, income, and status.

Scenic Designer: How the set design accommodates the cinematic structure (many short scenes, many locations) of *Golden Boy*.

MAKING CONNECTIONS

EXPLORING THEMATIC ELEMENTS

Although *Golden Boy* was written in 1937, the themes Odets explored in this play couldn't be more relevant today. Below you will find themes, symbols, and metaphors that run through *Golden Boy* and discussion questions that go with them. These can be used as a starting point for a classroom exploration of thematic elements in *Golden Boy*, as well as prompts for classroom discussions about why this play is so resonant seventy-five years later.

ART VS. MATERIALISM

“But nowadays is it possible for a young man to give himself to the Muses? Could the Muses put bread and butter on the table?” Mr. Carp; Act I, Scene 2

As we watch Joe's journey from a gifted violinist to a top-ranked prize-fighter, Odets asks audiences to examine the repercussions of Joe's decision to go against his “nature,” and choose fighting over music. Odets also asks us to examine the validity of Mr. Carp's claim above, and what that means for us as a society.

- Why does Joe decide to become a boxer? What do we see happen to him when he goes against his nature? What are the consequences?
- How do Joe's managers treat him like a commodity? What effect does this have on Joe?
- What arguments does Mr. Bonaparte put forth in support of Joe pursuing music? How does he respond to Joe's decision to fight?
- Is it possible for an artist to pursue their natural talent and financially survive in our society? If not, what impact does that have on society as a whole?

VELOCITY & VIOLENCE

“Those cars are poison in my blood. When you sit in a car and speed you're looking down at the world. Speed, speed, everything is speed—nobody gets me!” Joe Bonaparte; Act I, Scene 4

It is doubtful Odets could have imagined a world that embraces texting, emailing, instant messaging, reality shows that glorify cat-fighting housewives, and a mass market of video games and feature films that normalize violence. And yet, Odets' *Golden Boy* perfectly taps into the human instinct to fight for survival—in all its manifestations.

- What does a car symbolize for Joe? What does it foreshadow?
- How does Joe's relationship to fighting change and develop as the play develops? How does that change Joe as a person? How does that change his relationships with the people in his life?
- What other characters in the play have a relationship with violence?
- How does the structure and pacing of the play reflect this theme? How does the language reflect this theme?

THE AMERICAN DREAM GONE ASTRAY

“Poppa, I have to tell you—I don’t like myself, past, present and future. Do you know there are men who have wonderful things from life? Do you think they’re better than me? Do you think I like this feeling of no possessions?” Joe Bonaparte; Act I, Scene 2

At the turn of the century, European immigrants began arriving in America in search of a better life. They were wooed by the American Dream—the idea that in this “land of opportunity,” hard work, perseverance, and determination could lead to great prosperity. As a second-generation Italian, Joe, like so many immigrants, is caught between the “old world” values that Mr. Bonaparte still carries within him, and the desire and pressure to better himself personally, socially, and financially.

- How might the Depression have altered the concept of the American Dream?
- What struggles has Joe experienced being the son of immigrants?
- How do Joe’s immigrant ties influence his choices in the play? How do they add to his internal conflict?
- How has the immigrant experience changed since *Golden Boy* was written? In what ways has it stayed the same?

ADDITIONAL SYMBOLS/METAPHORS TO EXPLORE

Cars	Violin case	Driving	Music
Bullets	Boxing ring	Death	Male Identity
Violin	Joe’s hands	Boxing	Guns

A MODERN ALLEGORY

al·le·go·ry, noun

1. the expression by means of symbolic fictional figures and actions of truths or generalizations about human existence
2. a symbolic representation

~ Merriam-Webster.com, 2012

In an early draft Clifford Odets called his play a “modern allegory.” *Golden Boy* director Harold Clurman stated in 1939:

“The story of this play is not so much the story of a prize-fighter as the picture of a great fight—a fight in which we are all involved, whatever our profession or craft. What the golden boy of this allegory is fighting for is a place in the world as an individual; what he wants is to free his ego from the scorn that attaches to “nobodies” in a society in which every activity is viewed in light of a competition. He wants success not simply for the soft life—automobiles, etc.—which he talks about, but because the acclaim that goes with it promises him acceptance by the world, peace with it, safety from becoming the victim that it makes of the poor, the alien, the unnoticed minorities.”

Share this quote with students and discuss the following questions:

- Do you agree or disagree with Clurman’s assessment of *Golden Boy* as an allegory?
- Do you think what he says applies to American society today? If so, how?

CLASSROOM ENRICHMENT ACTIVITIES

In this section you will find a range of enrichment activities related to the play that can be used before or after the performance. Activities have been divided into four subcategories: ACT—experiential theater activities; RESPOND—activities that engage students closely in the text; INVESTIGATE—activities that focus on applying critical thinking skills to performance viewing; and CONNECT—activities linked to Social Studies/History.

The Words

Write the following line from *Golden Boy* on the board:

“Speed, speed, everything is speed—nobody gets me!”

Have students stand in a circle and say the line together. After the students are comfortable speaking the line and can recite it from memory, go around the circle, and one at a time have students recite the line experimenting with each of the vocal tools below.

VOLUME: How loud or soft the actor speaks—such as a whisper, a shout, casual tone, etc.

PITCH: Where the actor places the sound in their vocal mechanism—high, low, mid-range, etc.

TEMPO: How quickly or slowly the actor speaks and paces the words.

EMPHASIS: Which words the actor chooses to put the emphasis on and how that changes the meaning or emotion behind the text.

INTENTION: Who the actor is speaking to, how they feel about them, what the circumstances are, and why they are speaking at that moment.

After students have had the chance to experiment with the tools in the circle, discuss how the actors in *Golden Boy* might utilize these tools in order to express the full range of their character’s emotions.

Standards: CCR 6-12 Speaking & Listening: 3; Blueprint: Making Theater, Theater Literacy

Scene Analysis

Before the performance, share and discuss the following YouTube clip of actors John Garfield and Kim Stanley performing a scene from *Golden Boy* on the 1950 television show “Cavalcade of Stars.” John Garfield was the Group Theatre member who was originally supposed to play Joe Bonaparte in *Golden Boy* on Broadway, but lost the part to the Group’s leading actor at the time, Luther Adler. Kim Stanley was a famous “Method” actress who starred on Broadway in *A Streetcar Named Desire* under the direction of Group Theatre member Elia Kazan. As an extension exercise, have students work in pairs to rehearse and perform the same scene.

<http://www.youtube.com/watch?v=EhySOam5P2Y>

Standards: Speaking & Listening 2; Language 1-3, 4, 5; Blueprint: Making Theatre, Theater Literacy

RESPOND

Looking Back

Before the performance, provide students with the following quote from Brooks Atkinson's 1937 *New York Times* review of *Golden Boy*. As a class, read the quote, define any unknown words, and discuss the meaning.

"In *Golden Boy* Mr. Odets has trenchantly illustrated the perniciousness of choices that are false to a man's private character. Among other things, he has illustrated the false choices that our economic system frequently imposes on original people."

After the performance, re-read the quote with the class and discuss the following questions:

- How does this quote from 1937 relate to the current production?
- In what ways do we still struggle with the challenges the characters had 1937?
- Cite specific examples from the performance that support the assertions contained in the quote.
- What other themes stood out to you in the production?

View an archival copy of Harold W. Cohan's 1937 review of *Golden Boy* from the *Pittsburgh Post-Gazette* review here.
<http://news.google.com/newspapers?nid=1129&dat=19371221&id=4YgnAAAAIIBAJ&sjid=r2kDAAAAIIBAJ&pg=4945,3368283>

Standards: CCR 6-12 Reading: 1-9; Language 1-6; Blueprint: Making Connections, Theater Literacy

Who Said That?

After you and your students have attended the *Golden Boy* performance, read the quotes associated with the characters on [page 7 of this guide](#) aloud to the class, one at a time. Challenge students to identify which character said each quote. Encourage students to support their answers with evidence from the play.

Standards: CCR 6-12 Reading: 1-6; Speaking & Listening 1-3; Language 1-5; Blueprint: Making Connections

From Stage to Screen

In 1939, *Golden Boy* was adapted into a film starring emerging and established Hollywood stars William Holden and Barbara Stanwyck. The screenplay was written by four writers, none of whom were Clifford Odets. After attending the performance, watch the film and have students notate the changes that were made in the film adaptation. Follow up the viewing with a conversation about the changes, investigating why they might have been made, what worked, what didn't work, and what challenges arise when adapting a stage play to film.

Standards: CCR 6-12 Reading: 1-3, 6,7; Speaking & Listening 1; Language 1,3; Blueprint: Making Connections

INVESTIGATE

Character Study

Prior to the performance, have students choose one character from *Golden Boy* that they will focus on **during** the performance. Students should be prepared to answer the following questions about their character either in a written report or a verbal presentation **after** the performance.

- How would you describe your character to a friend?
- What are some of your character's positive traits? Negative traits?
- How does your character move, think, act and speak?
- What does your character want in the play, and what strategies do they use to try and get it?
- What does your character struggle with and why?
- How does your character change or grow throughout the play?
- How do your character's costumes change from the beginning of the play through the end?

Standards: CCR 6-12 Reading: 3; Speaking & Listening 1,3,4,6; Language 1-3; Blueprint: Making Connections, Theater Literacy

The Boxing Narrative

Many Hollywood films have been made about boxing—in fact, more films have been made about boxing than any other sport. Many of these films share a narrative similar to *Golden Boy*—the disadvantaged and misunderstood protagonist rises to fame by becoming a champion boxer, falls from grace after being seduced by their newly acquired fame and fortune, and ultimately, seeks redemption. Often there are subplots involving money-hungry managers who exploit and take advantage of the fighters. Choose one or more of the following films about boxing to watch with students and compare the narrative elements, as well as the protagonist's journey to those in *Golden Boy*.

- *They Made Me a Criminal* Dir. Busby Berkeley. Perf. John Garfield, Claude Rains. (1939). Alpha Video, 2002. DVD
- *The Champion* Dir. Mark Robson. Perf. Kirk Douglas. (1949). Republic Pictures, 2001. DVD
- *The Joe Louis Story* Dir. Robert Gordon. Perf. Coley Wallace, Ossie Davis. Miracle Pictures, 1953. DVD
- *Rocky* Dir. John G. Avildsen. Perf. Sylvester Stallone, Talia Shire. (1976). MGM, 2005. DVD
- *The Hurricane* Dir. Norman Jewison. Perf. Denzel Washington. Universal Studios, 2000. DVD

Standards: CCR 6-12 Reading: 7,9; Speaking & Listening 1,2,4,6; Language 1,3; Blueprint: Making Connections

Find the Rhythm

In a television interview with journalist Charlie Rose, *Golden Boy* director Bartlett Sher explained how he approaches a text:

“Find the deeper rhythm—that’s always what I’m after. The deeper rhythm is filled with metaphor, it’s filled with humanity, it’s filled with sound, it’s filled with joy. In all of it is rhythm.”

Clifford Odets was a passionate music lover. In a recent article his son recalls:

“His relationship to music finds voice in both the structure and the language of his writing. This is particularly true of the ‘Odets rhythm’ that so characterizes both his scene construction and his dialogue.”

Share this information with students prior to attending the production. After the production, have students write a reflective essay that examines the ways both the director and the playwright use and explore rhythm in *Golden Boy*.

View the full television interview with Barlett Sher and Charlie Rose here.

<http://www.charlierose.com/view/interview/9093>

Read an article that explores Odets’ relationship to music here, written by his son, Walt Odets.

<http://www.lct.org/talksLctReviewIssueArticle.htm?id=16&lctReviewArticleId=126>

Standards: CCR 6-12 Reading: 2,6,9; Writing 1,2,4,5; Language 1-5; Blueprint: Making Connections, Theater Literacy

CONNECT

Examining Primary Sources

In *Golden Boy*, Joe’s brother Frank is a labor organizer who works for the Congress of Industrial Organizations. View and discuss documents associated with labor unions here.

<http://www.loc.gov/teachers/classroommaterials/presentationsandactivities/presentations/timeline/depwwii/unions/>

Standards: CCR Social Studies 6-12: 1-9; Reading: Speaking & Listening 1-6; Language 1-6; Blueprint: Making Connections

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