



BROADWAY  
THEATRICAL®

BROADWAY STUDY GUIDES

PRESENTS

# WORKING

**A musical based on the book by STUDS TERKEL**

**An Educational Study Guide**

**This Study Guide is compliant with National Education Standards.**



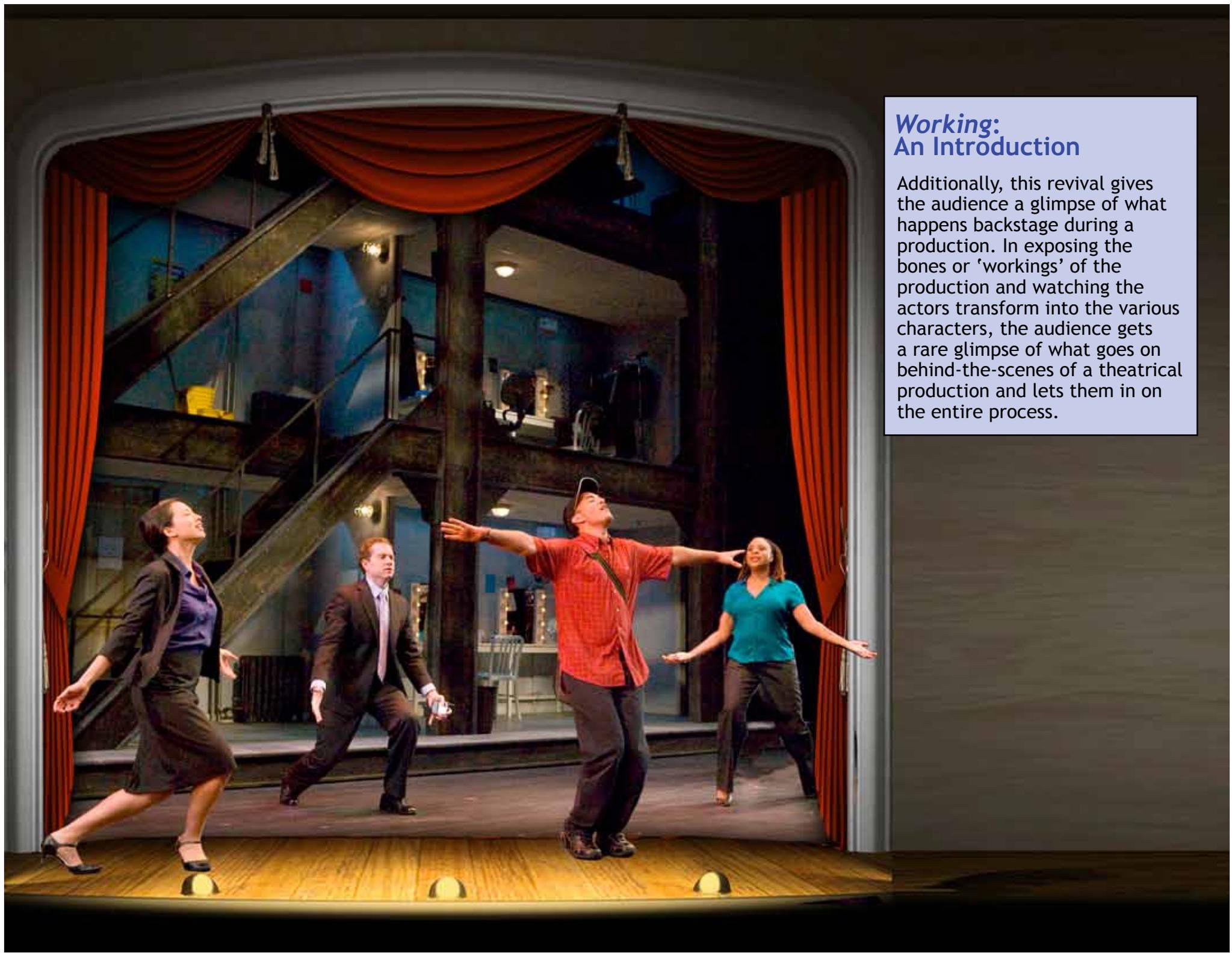
## **Working: An Introduction**

Based on the book by Pulitzer Prize-winning author and Chicago hero Studs Terkel, *Working* is a musical exploration of 26 people from all walks of life. While the initial concept of director, Gordon Greenberg, was to update all the professions featured in the musical in favor of quirky, uber-contemporary careers, it became clear that the strength of the show was in the core truths that transcended specific professions, that people's relationships to their work ultimately revealed key aspects of their humanity, regardless of the trappings of the job itself. The show, still set in contemporary America, contains timeless truths.



## **Working: An Introduction**

In developing the new version, Greenberg visited the Chicago History Museum and was able to read through all of Studs Terkel's original interview transcripts. New characters and text were added to the revival, based on the transcripts, while others were edited out. It was decided to cast only six actors in this new production. Greenberg felt that by shrinking the cast and having fewer actors playing more roles, it could further underline the notion that we are all the same under the skin and that the urge to find meaning and transcendence through work is at the heart of every profession at every socioeconomic level.



## ***Working:*** **An Introduction**

Additionally, this revival gives the audience a glimpse of what happens backstage during a production. In exposing the bones or 'workings' of the production and watching the actors transform into the various characters, the audience gets a rare glimpse of what goes on behind-the-scenes of a theatrical production and lets them in on the entire process.



## *Working:* The Songwriters

On the left are the songwriters who contributed to the score of *Working*. On the following page you will find their biographies.

# The Songwriters of *Working*. . .

## Susan Birkenhead

(Songwriter)

Susan Birkenhead received a Tony Nomination, a Grammy nomination, and a Drama Desk Award for her lyrics for *Jelly's Last Jam*. She was nominated for a Drama Desk for *Triumph of Love*. She was one of the writers nominated for a Tony Award® for *Working*, and won an Outer Critics Circle award for *What About Lou?* She wrote additional lyrics for *High Society*, with a book by Arthur Kopit and a score by Cole Porter. She wrote lyrics for *Pieces of Eight* with Jule Styne and Michael Stewart, *Fanny Hackabout Jones* with Erica Jong and Lucy Simon, and was one of the contributors to *A My Name is Alice*. She wrote *The Night They Raided Minsky's* with Charles Strouse and Evan Hunter, and has just finished *Moonstruck*, with John Patrick Shanley and Henry Krieger. She and Mr. Krieger are also currently at work on two new projects. Ms. Birkenhead is a member of the Dramatists Guild Council, Treasurer of the Dramatists Guild Fund, and a member of the Musical Theater Council of the Manhattan Theater Club.

## Craig Carnelia

(Songwriter)

Craig Carnelia, wrote the score for the Broadway musical, *Is There Life After High School?* and the Off-Broadway musical, *Three Postcards*, (at Playwrights Horizons). Also Off-Broadway, he has had a collection of his songs entitled *Notes* presented at the Manhattan Theatre Club and contributed single songs to *The No Frills Revue*, *Diamonds* and *A...My Name is Still Alice*. Honors include a Tony nomination for *Working*, a "Best Plays" citation for *Three Postcards*, the 1996 Johnny Mercer Award, and the prestigious Kleban Award for distinguished lyric writing.

## Micki Grant

(Songwriter)

An extensive period of collaboration with director Vinnette Carroll at the Urban Arts Corps Theatre resulted in nine musical productions, the most successful of which were the Broadway musicals *Don't Bother Me I Can't Cope*, in which Grant also starred, and *Your Arms Are Too Short To Box With God*. The multi-award winning *...Cope* garnered the Grammy Award for its cast show album and five Tony nominations, including Best Musical among others. Her musical based on the life of George Washington Carver, *Don't Underestimate A Nut*, premiered at Omaha's Theatre for Young People in 1994, and for *Jacques Brel Blues* (with Andre Ernotte and Elliot Tiber) she supplied the English lyrics for twenty of Brel's Songs. She was composer/lyricist for J.E. Franklin's *Prodigal Sister*, contributed to four musical revues based on the oral histories of hospital workers, contributed additional lyrics to Broadway's *Eubie* and has written songs for educational TV's Infinity Factory. She enjoys writing special material for club singers, and one of her several commercial jingles has won her a two off-Award. Grant's body of work has been celebrated in two Off-Broadway musical retrospectives. Multi-talented, Ms. Grant has performed on and off Broadway and in theatres around the country. For the national tour of *Having Our Say*, she won the Helen Hayes Award for her portrayal of Sadie Delany. Some of her numerous other awards include the Drama Desk, Outer Critics Circle, NAACP Image and OBIE. A practicing, published poet, she loves her job!

## Lin-Manuel Miranda

(Songwriter)

Lin-Manuel Miranda is the star-composer-lyricist of Broadway's 2008 Tony Winner for Best Musical *In The Heights*. Additionally, Lin-Manuel received an Obie Award for Outstanding Music and Lyrics for the show. As an actor, Lin-Manuel received a 2007 Theater World Award for Outstanding Debut Performance, and the 2007 Clarence Derwent Award for Most Promising Male Performance courtesy of Actor's Equity Foundation. Lin-Manuel also received the ASCAP Foundation's Richard Rodgers New Horizons Award and is a National Arts Club Medal of Honor recipient. Lin-Manuel is a co-founder and member of Freestyle Love Supreme, a popular hip-hop improv group that performs regularly in New York City. Most recently, Lin-Manuel worked with Arthur Laurents and Stephen Sondheim on Spanish translations for the 2009 Broadway Revival of *West Side Story*. His TV and film credits include *The Electric Company*, *The Sopranos* and *The Sex and the City Movie*. He lives in New York.

## Mary Rodgers

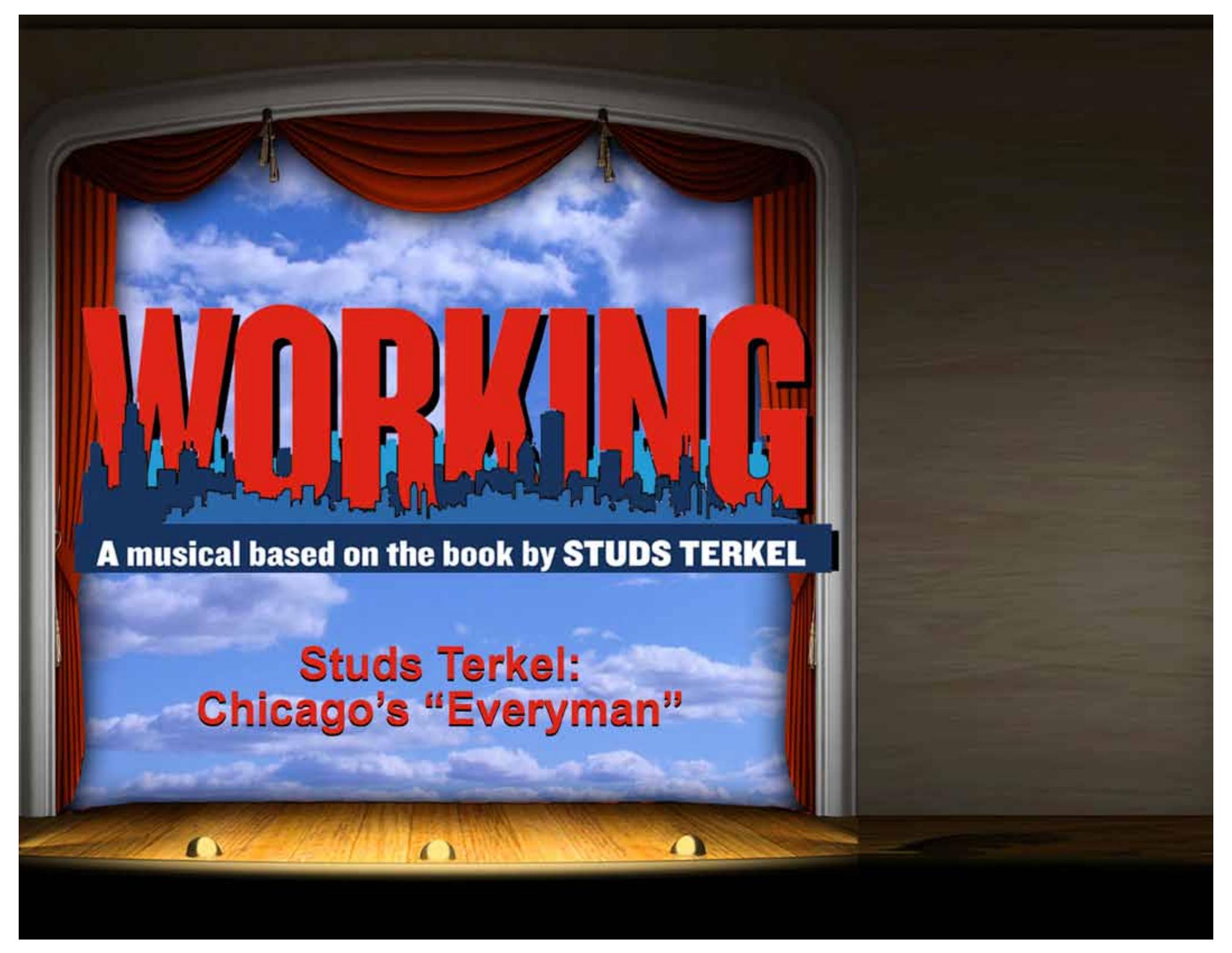
(Songwriter)

Mary Rodgers' credits as a composer began with the Broadway production of *Once Upon a Mattress* in 1959 and continued with *Hot Spot*, *The Mad Show*, *Working*, *The Griffin and the Minor Canon*, and scores for the Bill Baird Marionettes and Theatreworks/USA. Her musicals have also been celebrated in a revue, *Hey, Love*. She is a popular author of fiction for young people, most notably the 1972 novel *Freaky Friday*, which was made into a Disney Studios motion picture (with a screenplay by Rodgers), a Theatre Works/USA musical (composed by Rodgers) and an ABC TV remake. Mary Rodgers is Chairman of the Board of the Juilliard School, on the Board of ASCAP, and on the Council of the Dramatists Guild.

## James Taylor

(Songwriter)

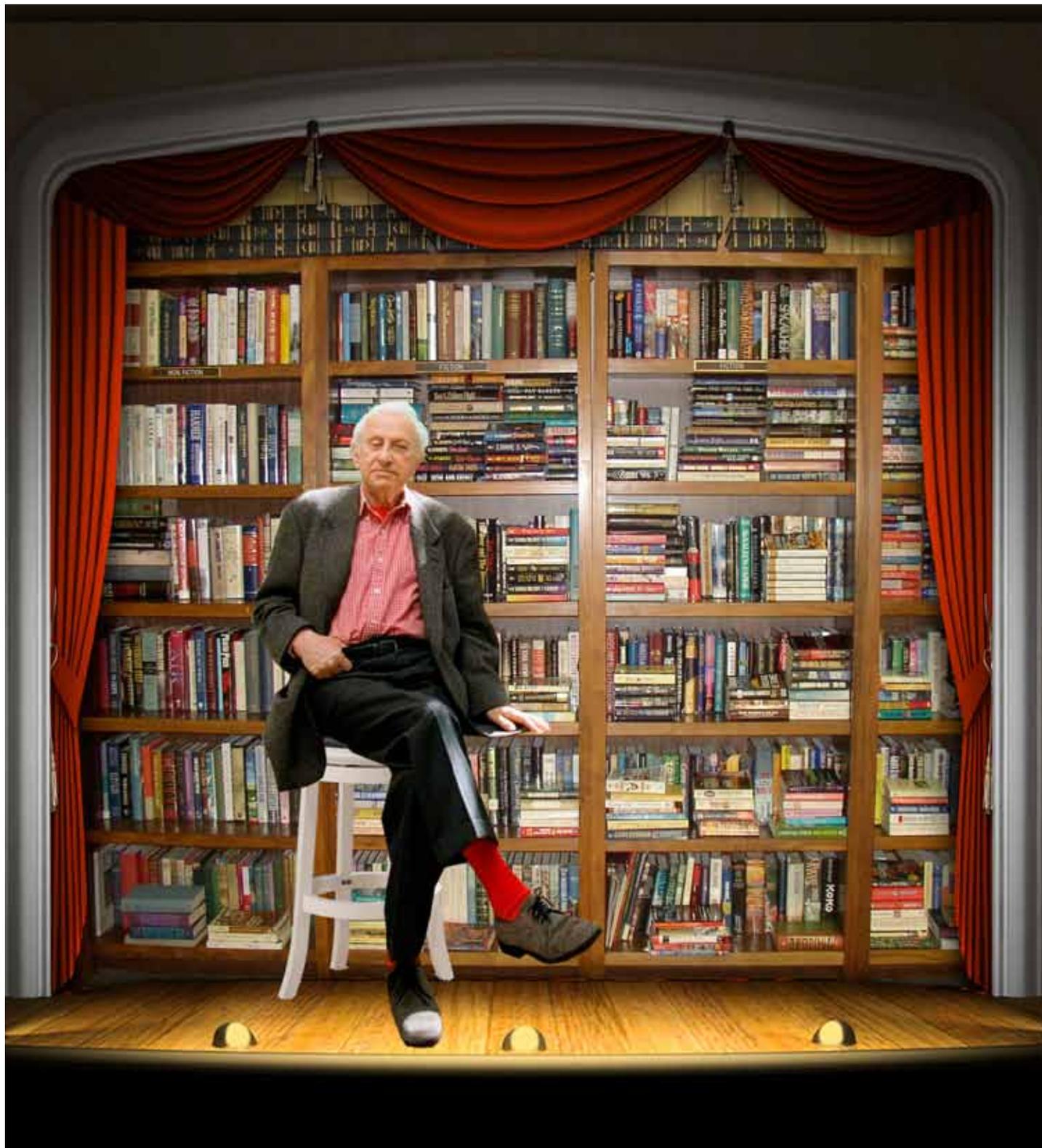
James Taylor, born Mar 12, 1948 Boston, MA, USA. Husband of Carly Simon (1972 - 1983). Lyricist & Composer. AWARDS AND NOMINATIONS: 1978 Tony Award® Best Original Score - *Working* (nominee) PRODUCTIONS: *Working Music & Lyrics* (Original, Musical) (May 14, 1978 - Jun 4, 1978).



# WORKING

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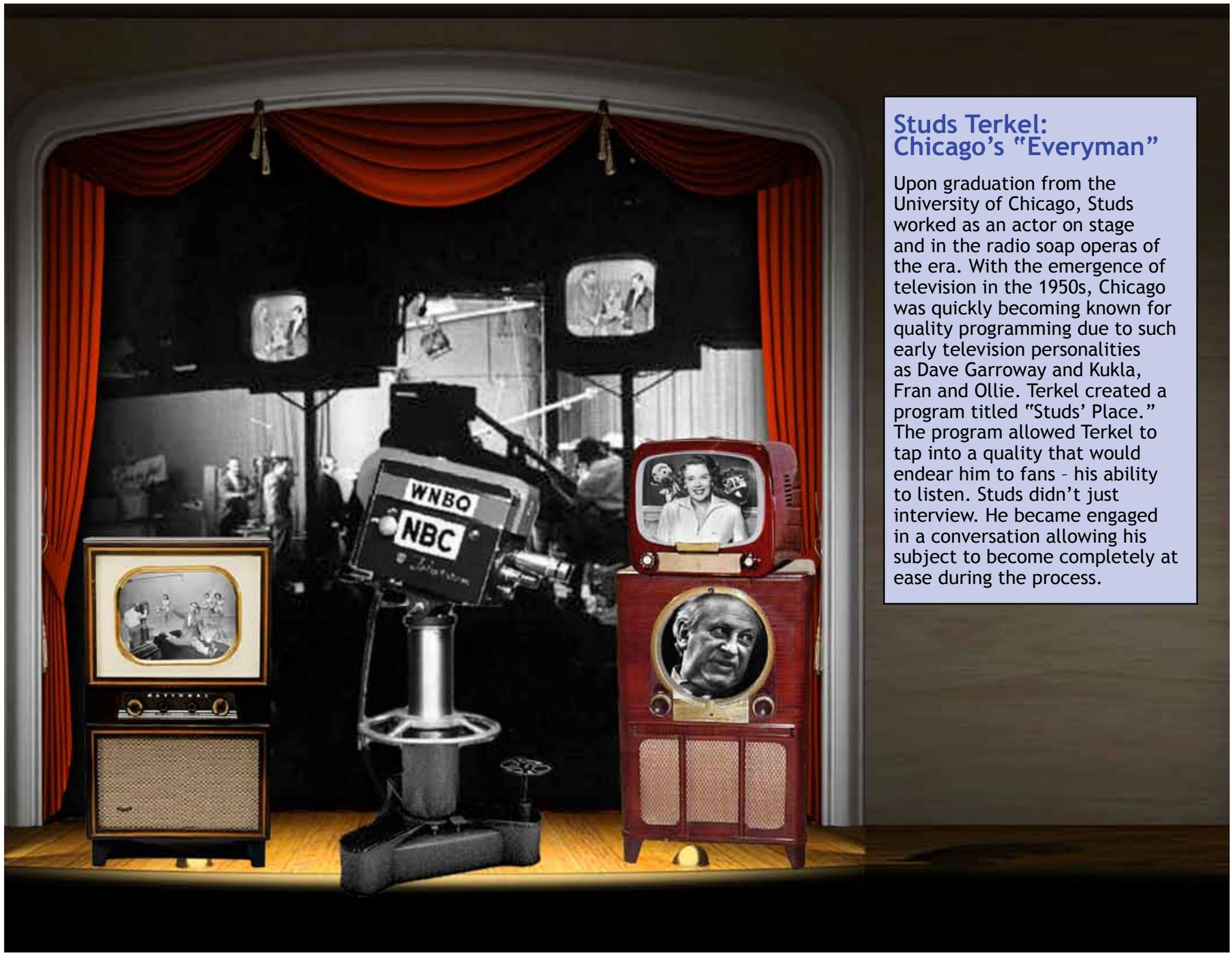
**Studs Terkel:  
Chicago's "Everyman"**



## Studs Terkel: Chicago's "Everyman"

Louis "Studs" Terkel was born in New York City on May 16, 1912. Studs, a nickname taken from the literary character Studs Lonigan, enjoyed an eclectic career as an award-winning author, broadcaster in both television and radio and activist.

Moving with his family to Chicago during the second decade of the Twentieth Century, Terkel encountered a wide variety of colorful individuals who inhabited the boarding house run by his family. They, along with the many orators he listened to publicly in nearby Bughouse Square, opened his eyes to the world, its varying issues and differing points of view.



## Studs Terkel: Chicago's "Everyman"

Upon graduation from the University of Chicago, Studs worked as an actor on stage and in the radio soap operas of the era. With the emergence of television in the 1950s, Chicago was quickly becoming known for quality programming due to such early television personalities as Dave Garroway and Kukla, Fran and Ollie. Terkel created a program titled "Studs' Place." The program allowed Terkel to tap into a quality that would endear him to fans - his ability to listen. Studs didn't just interview. He became engaged in a conversation allowing his subject to become completely at ease during the process.

# The New York Times

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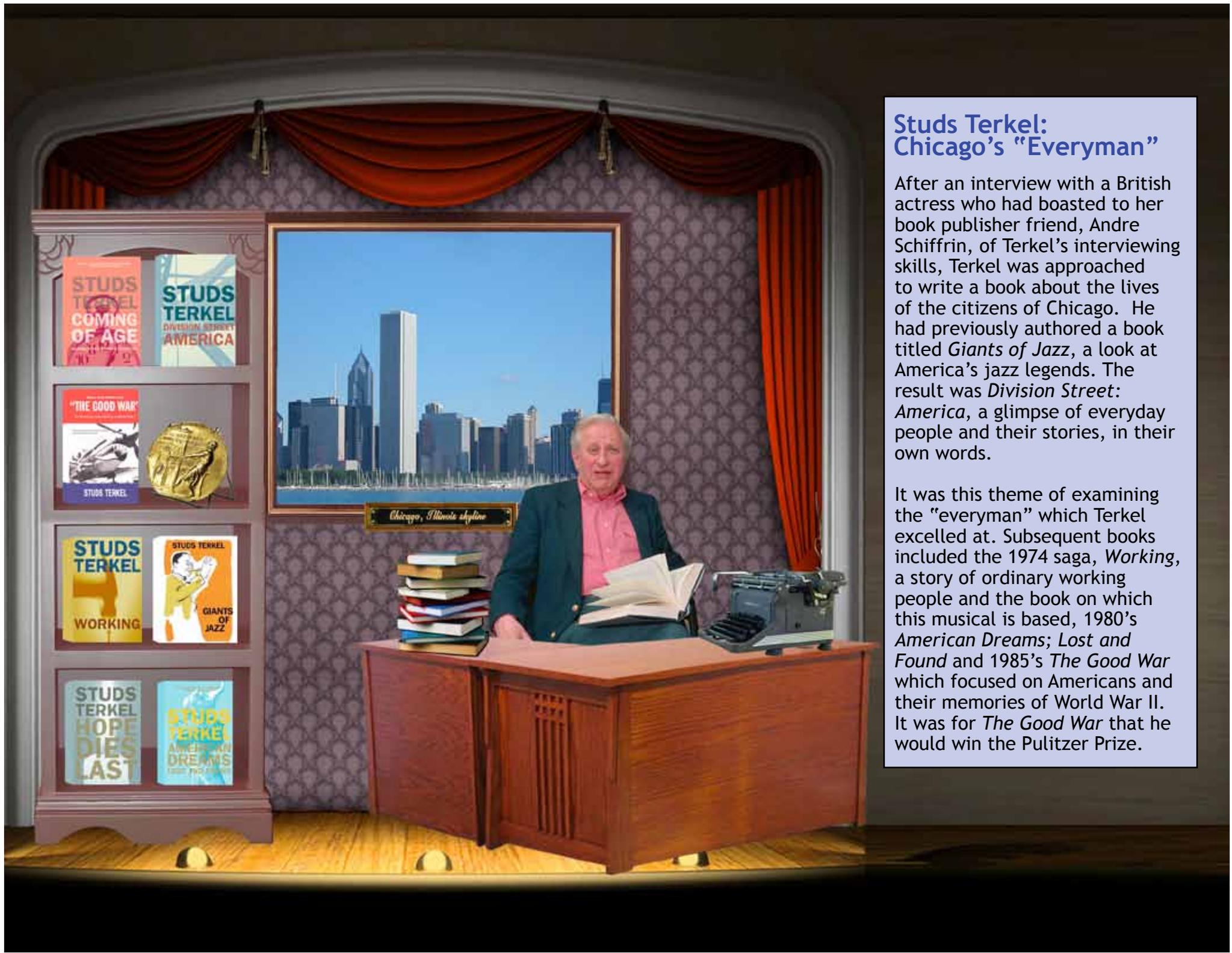
NEW YORK, FRIDAY, MAY 28.

**SENATOR JOE McCARTHY,  
CHIEF INVESTIGATOR OF PEOPLE  
SUSPECTED OF COMMUNIST ACTS**



## Studs Terkel: Chicago's "Everyman"

McCarthyism, prevalent in the 1950s, saw the U.S. government making accusations of communism against American citizens in a variety of fields including entertainment. Many individuals were called to testify in front of Congress to prove their patriotism resulting in the ruination of many a career. Terkel, speaking out against the blacklisting of individuals without substantial proof, was himself shunned, thought to be a communist. His program was forced from the airwaves. Steady work eluded him until 1952 when he joined Chicago radio station WFMT as a morning disc jockey and conversationalist.



## Studs Terkel: Chicago's "Everyman"

After an interview with a British actress who had boasted to her book publisher friend, Andre Schiffrin, of Terkel's interviewing skills, Terkel was approached to write a book about the lives of the citizens of Chicago. He had previously authored a book titled *Giants of Jazz*, a look at America's jazz legends. The result was *Division Street: America*, a glimpse of everyday people and their stories, in their own words.

It was this theme of examining the "everyman" which Terkel excelled at. Subsequent books included the 1974 saga, *Working*, a story of ordinary working people and the book on which this musical is based, 1980's *American Dreams*; *Lost and Found* and 1985's *The Good War* which focused on Americans and their memories of World War II. It was for *The Good War* that he would win the Pulitzer Prize.



## Studs Terkel: Chicago's "Everyman"

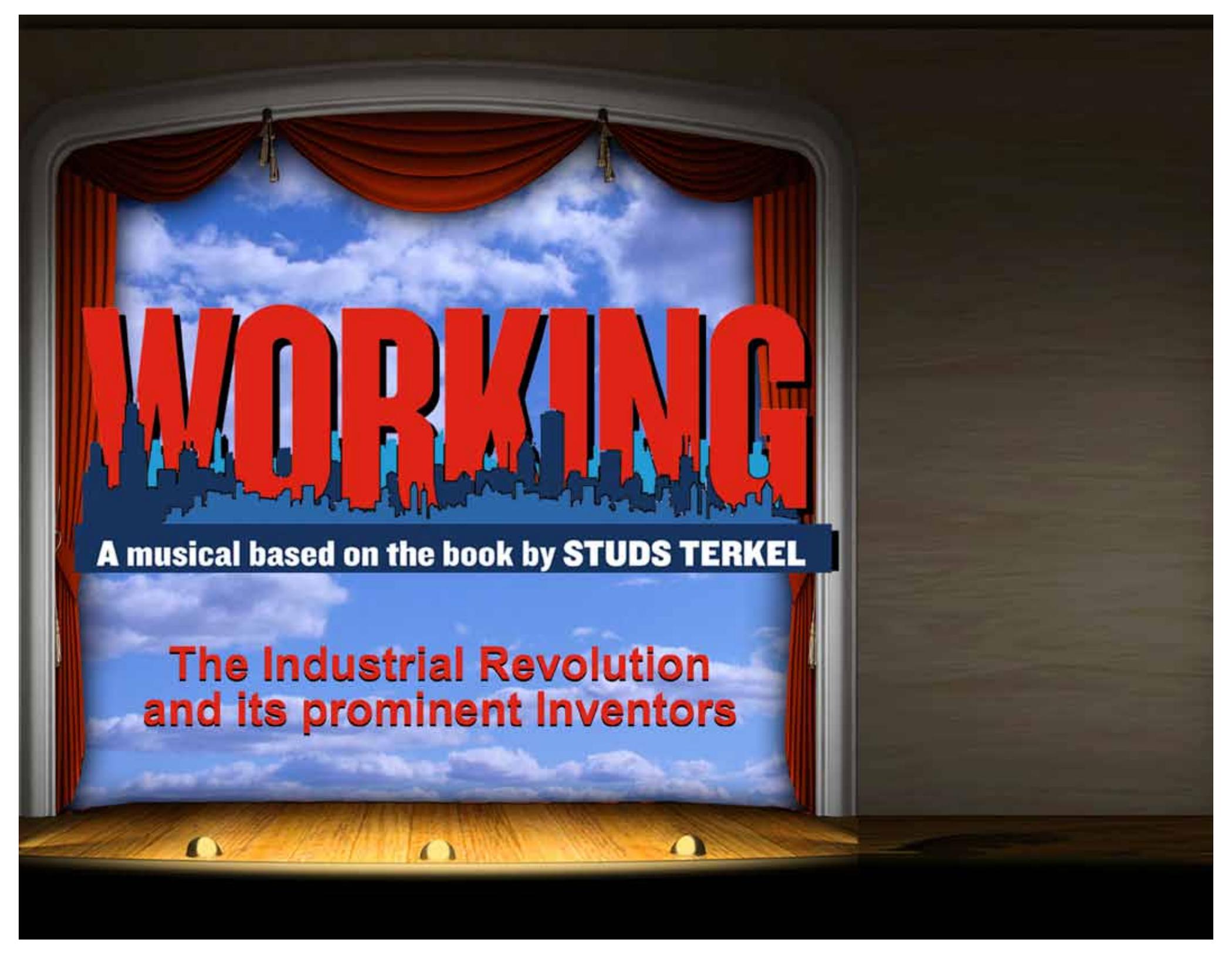
While many would consider slowing down at age 70, Terkel was the exception. His radio show remained popular with many of the celebrities of the day requesting to appear. During an interview, actor Marlon Brando was so impressed with Terkel that he asked for a second hour and turned the tables on Terkel to become the interviewer, attempting to discover what made him tick. In his mid-70s, Terkel continued to document the American experience in several more books including another best selling book titled *Chicago*. In its pages, *Chicago* captured the individual voices of the city and reflected Terkel's love for his "hometown."



## Studs Terkel: Chicago's "Everyman"

In 1997, Terkel received the National Humanities Medal and National Medal of Arts with a group of luminaries that included actors Jason Robards and Angela Lansbury and conductor James Levine.

Always a man of the people, opinionated and caring, Studs Terkel passed away at the age of 96. His unique ability to believe in the decency of humanity and capture the hope of America through its oral history is unparalleled. Terkel, believing that the stories of the "non celebrated" inspired hope among the masses once said, "I think it's realistic to have hope. One can be a perverse idealist and say the easiest thing: 'I despair. The world's no good.' That's a perverse idealist. It's practical to hope, because the hope is for us to survive as a human species. That's very realistic."



# WORKING

A musical based on the book by **STUDS TERKEL**

The Industrial Revolution  
and its prominent Inventors



## The Industrial Revolution

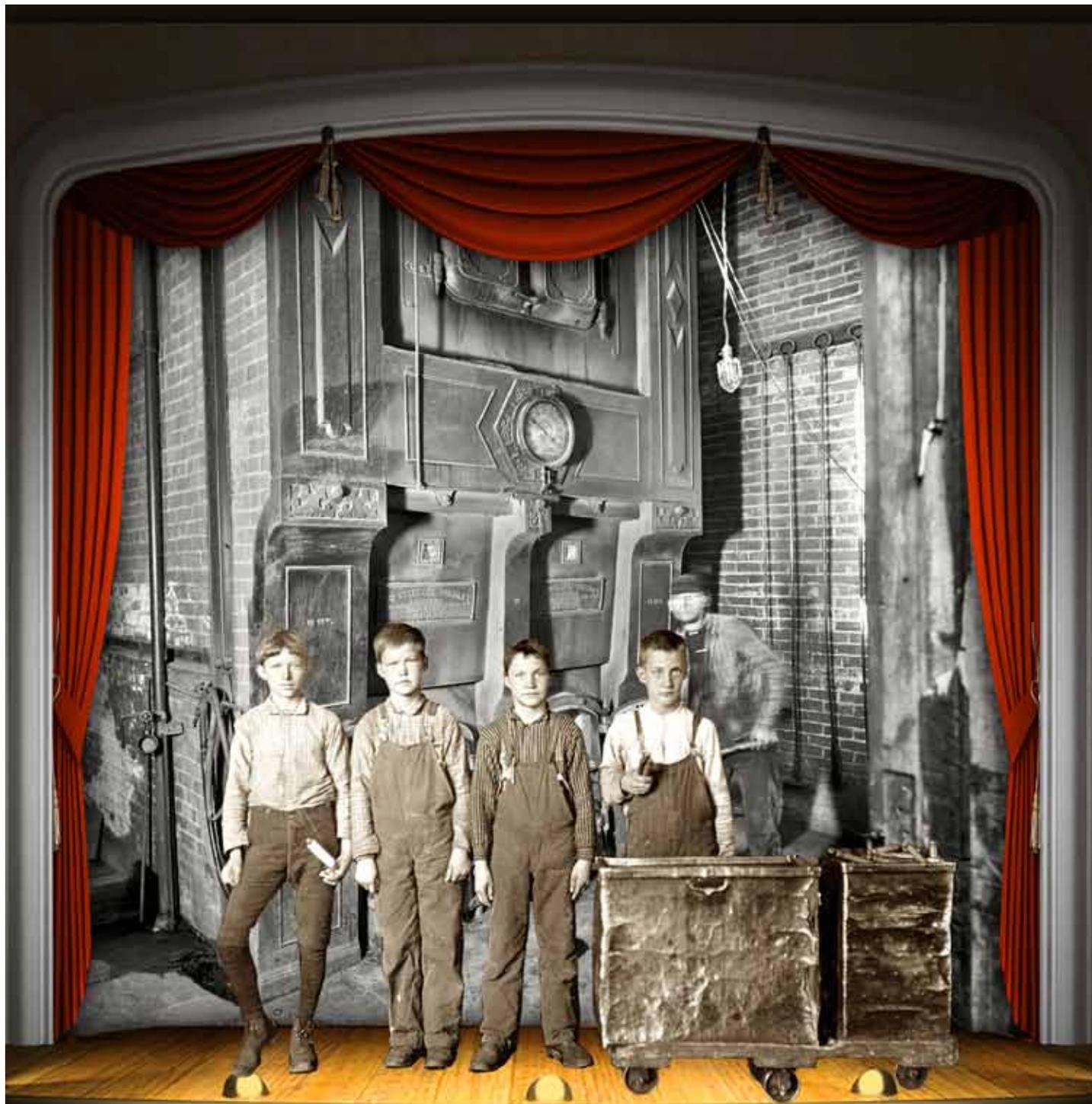
The Industrial Revolution The next time you're sitting through yet another boring class, consider this: A hundred years ago, you wouldn't be going to school at all. You'd be working 12 to 16 hours a day in a factory. You would be fed just enough to keep you going for the next 12 to 16 hour day. The factory owner would beat you with a strap to make you work faster. Or maybe dip you head first into the water cistern if you became sleepy. More than likely you would be drowsy, having slept only a few hours the night before on the cold, hard floor of the factory where you worked.



## The Industrial Revolution

Before 1802, almost everything needed by a family was produced at home on the farm. Then the Embargo Act of 1807 stopped the export of American goods and ended the import of goods from other nations. America now needed to free itself from dependence on foreign goods and domestic manufacturing became imperative. With the widespread use of electrical power and the growth of the railroads, rural families flocked to the cities to satisfy the ever increasing need for workers.

Unfortunately for the poor families who left the farm in search of better conditions, urban life proved to be very different from what they had been led to believe. Often every family member, sometimes including children as young as three, had to work to maintain the family just above the level of poverty.



## The Industrial Revolution

Working conditions were horrendous. Sixteen hour workdays were not unusual. Machinery operated by little hands could result in crippling injuries and even death. Education was severely limited when it was available at all. Factory owners frequently preferred children because they could pay them less. They frequently recruited from orphanages because orphans didn't have to be paid at all, the rationalization being that the factory owner was giving them food and shelter and so was entitled to free labor.

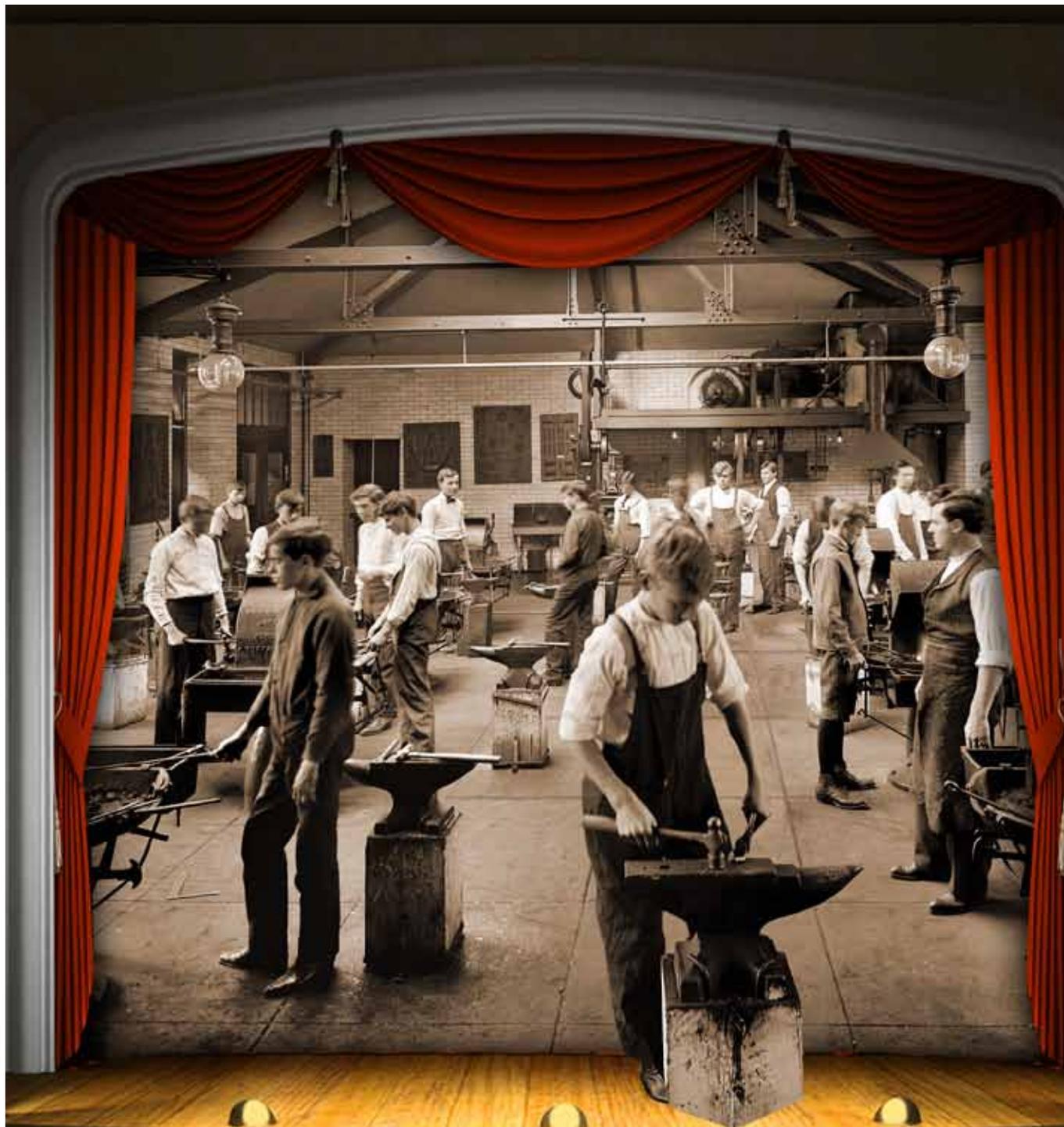
Sporadic efforts at child reform legislation were made over the years, but it wasn't until 1938's Fair Labor Standards Act that for the first time, minimum ages of employment and hours of work for children were regulated by federal law.



## The Industrial Revolution

The Industrial Revolution shaped the working lives of the characters in *Working* in many ways of which they would probably be unaware.

Grace Clements, a mill worker in a luggage factory, laments, "In the summertime, the temperature at our work station ranges anywhere from 100 to 150 degrees...I work eight straight hours..." hardly the most stimulating work making suitcases and not optimal conditions, but still a vast improvement over sixteen hour days, little to eat, and sleeping on a cold floor.



## The Industrial Revolution

Mike Dillard, ironworker, today would be somewhat misnamed, in that he would work with mostly steel, glass and concrete. Ironworkers were named during the Industrial Revolution because they worked with wrought iron. Ironically, Mike might have been safer in his occupation back then. "I've worked on towers probably 1,000 feet high," he tells the audience. Back when ironworkers actually worked with iron, buildings were of a much more modest height, with none of the skyscrapers so common in cities today.

In closing, it must be remembered that despite all the difficulties and suffering caused by the Industrial Revolution, this period of history also gave birth to entrepreneurship and the rise of the middle class, both so essential in creating the American workforce we know today.

## The Inventors and Inventions of The Industrial Revolution

### Thomas Edison

Inventor of the phonograph, the light bulb, and the motion picture.

Thank Mr. Edison the next time you listen to music, turn on a lamp or go to the movies!



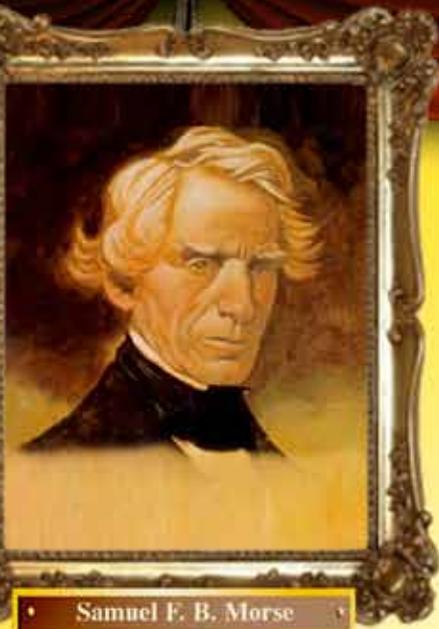
## The Inventors and Inventions of The Industrial Revolution

### Samuel F. B. Morse

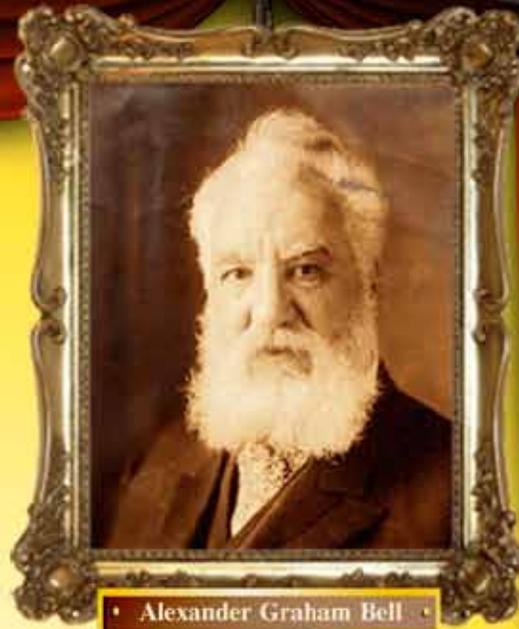
Inventor of the telegraph. The telegraph could be considered the internet of its time.

### Alexander Graham Bell

Inventor of the telephone. The precursor to today's cell phone, Bell's telephone while grounded to a wall, still provided its user with the ability to talk to others whether near or far.



• Samuel F. B. Morse •



• Alexander Graham Bell •





Elias Howe

Isaac Singer

## The Inventors and Inventions of The Industrial Revolution

### Elias Howe

and

### Isaac Singer

Both men are credited with inventing the sewing machine allowing people to have more than just two outfits which at the time were work clothes or their Sunday worship clothes.

While Isaac Singer built the first commercially successful machine (a brand still in existence today,) it used the lockstitch that had been previously patented by Elias Howe in his version of the sewing machine. Howe sued Singer for patent infringement and won forcing Singer to pay Howe patent royalties.

## The Inventors and Inventions of The Industrial Revolution

### George Eastman

Inventor of the inexpensive box camera. The creation of the box camera allowed people, for the first time ever, to record their memories in picture form.

### Charles Goodyear

Credited with inventing vulcanized rubber which today is used in the tires on cars and other forms of transportation.



George Eastman



Charles Goodyear



# WORKING

A musical based on the book by **STUDS TERKEL**

The Evolution of the  
Service Industry



## The Evolution of the Service Industry

The service industry is that part of the economy that creates services rather than tangible objects. Service industry jobs would include banking, communications, retail and restaurant work. Today, the U.S. economy is predominantly a service economy. As of 2008, service jobs accounted for over 80% of total U.S. employment and current trends indicate that this figure will remain steady or increase.

The food industry has tended to dominate the general service industry in the U.S. At one time, families purchased fresh produce from local groceries and prepared their meals at home, except for special occasions. Today, Americans eat out on average 4 or 5 times a week and the U.S. has the largest food industry in the world. Females who served food used to be called "waitresses" and their male counterparts "waiters," but the gender-neutral "server" is considered most appropriate now.



## The Evolution of the Service Industry

The Bureau of Labor Statistics estimates that in May, 2008, there were 2.2 million servers in the U.S.

Two characters in *Working* are employed in the food industry. Delores is a server who seems unable to even imagine another livelihood for herself. Her work isn't always easy. Yet she is happy overall with how she earns her daily bread.

The first food deliveries started in World War II London, England when the Women's Volunteer Services began delivering meals to people whose homes had been destroyed during the Blitz. In the U.S., home delivery of food began in Philadelphia in 1954 to bring meals to those with health problems that made it impossible for them to leave their homes. Nowadays, it's just as likely to be a single working parent who calls up the local Pizzeria for delivery.



## The Evolution of the Service Industry

Freddy is a fast food delivery worker who manages to find the best aspect of his job which is the freedom it affords. Freddy enjoys his job in spite of the low pay because he's still young and his financial responsibilities are few.

Then there's Terry, the "flight attendant." Terry would have been referred to as a "stewardess" back in 1930 when the first one took flight. Back in the day, stewardesses were considered to be almost as glamorous as movie stars and for many years, only young, beautiful, single, white women were hired and forced to retire at 32. Today, the flight attendant on your trip may be either gender, any race, and will be a safety expert trained to be on the lookout for terrorist threats, a far cry from the beauty queens of yore.



## The Evolution of the Service Industry

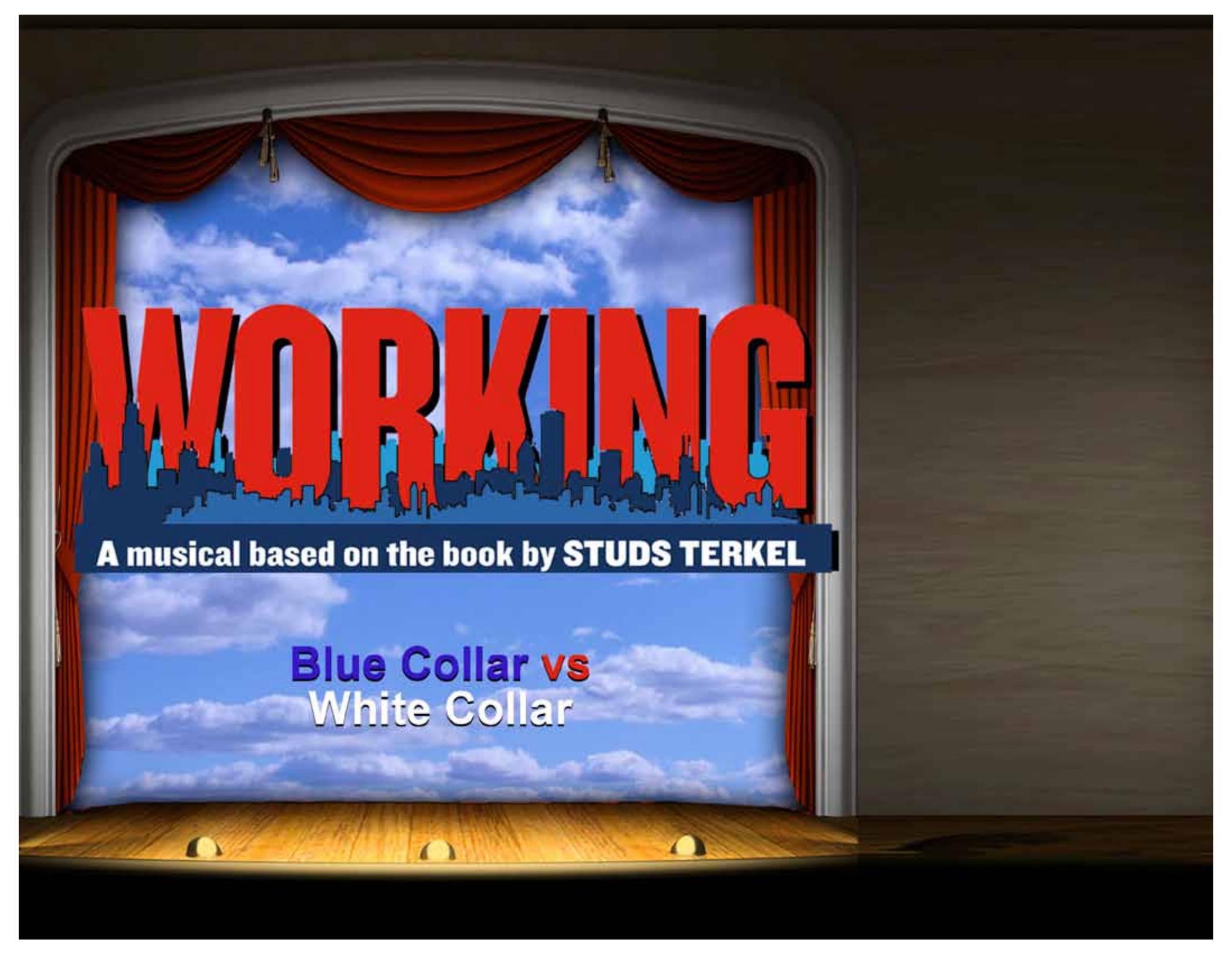
If the character of Roberta Victor is employed in the world's oldest service job, then Kate Rushton, is performing the duties of what must surely be the world's second oldest service job: Housewife. Kate's song, "Just A Housewife," is a poignant explanation of her ambivalence about her role. She can thank the Industrial Revolution for creating this unpaid and unheralded position, usually but not always, filled by women. Before that, all members of an extended family were expected to do all things necessary to keep that household functioning. The household was even its own schoolhouse and factory, producing both goods for its own use and goods to sell outside the home. But once men and unmarried women went off to work in real factories in the cities, married women became the family enablers and facilitators, expected to perform a variety of 'jobs' necessary to keep all family members prepared for work and school, jobs that haven't changed all that much today.



## The Evolution of the Service Industry

The housewife of then and now is expected to bear and raise children, to feed the family, to launder the clothes of the family members so that they will have an endless supply of clean, pressed clothing to wear to school or work, other various and sundry duties too numerous to list, and moreover, the housewife is expected to minister to not only all physical needs of the family, but their emotional needs as well. In addition, today we expect stay at home wives to be well-read, aware of current events, and ready at a moment's notice to explain and defend their choice to work inside the home.

The desire to do "something that matters" is echoed by every worker in the play. They all want what they spend their days doing, what they spend their lives doing, to matter. In the end, what they all want is "Something To Point To."



# WORKING

A musical based on the book by **STUDS TERKEL**

**Blue Collar vs**  
**White Collar**



## Blue Collar vs. White Collar

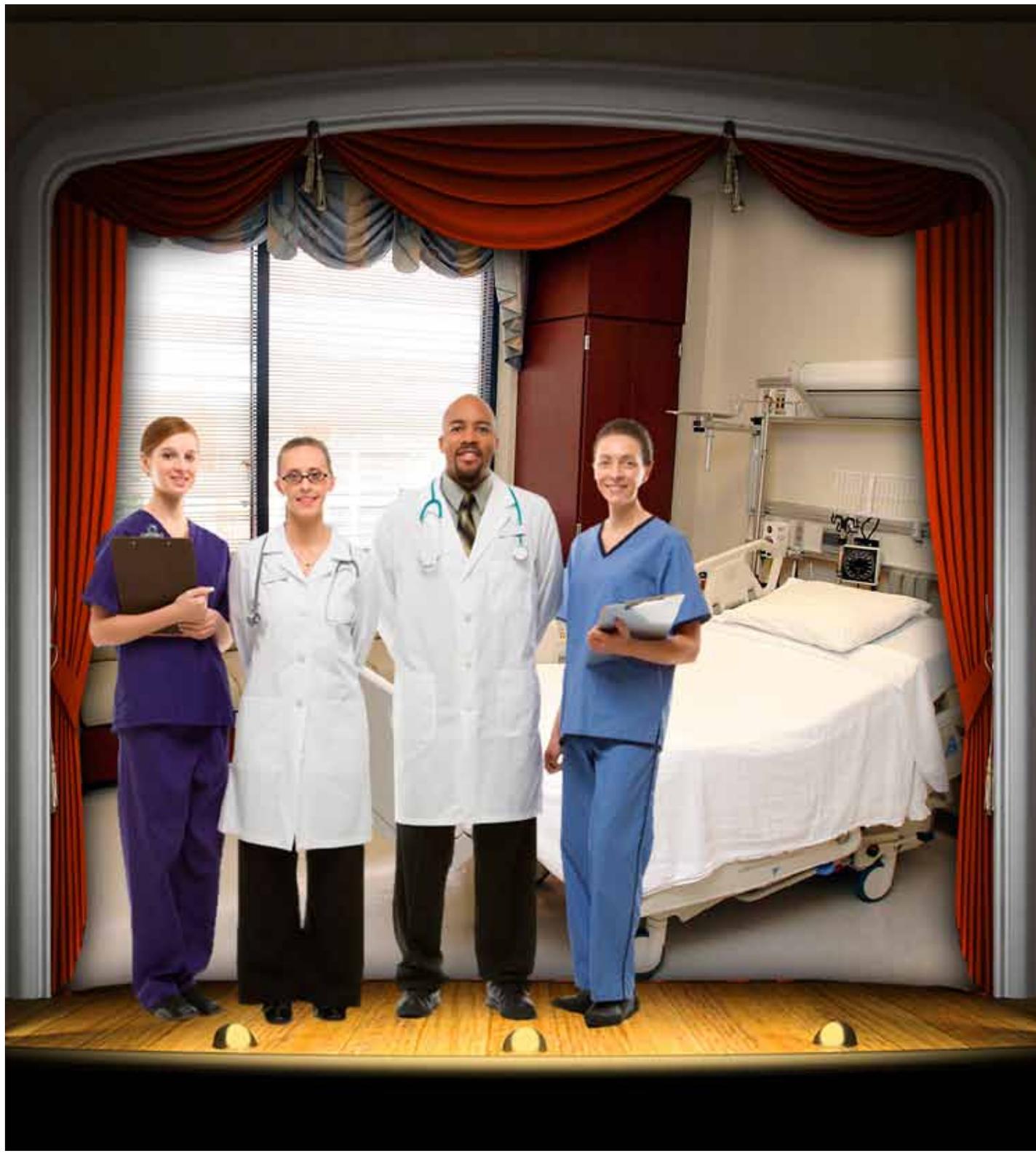
American culture divides its work force into two general categories: Blue-collar and white-collar. Not all jobs fit neatly into either category, but typically blue-collar workers perform manual labor and earn hourly wages. Those employed in blue-collar jobs may be skilled or unskilled and include manufacturing, mining, building or construction trades, mechanical work, maintenance, repair, and technical installation.

The majority of the characters in *Working* are blue-collar workers, such as Utkarsh, the elder care worker...

*"I do the work that no one else will do."*

Anthony, the stone mason...  
*"Stone's my business. Stone's my life."*

and Mike, the ironworker...  
*"Strictly muscle work. Pick it up, put it down."*



## Blue Collar vs. White Collar

The choice of the color blue to describe a certain type of worker came about because among industrial and manual workers, blue cloth was durable and didn't show the dirt and grime that were frequently a part of laborious employment.

Contrast the blue shirts of manual laborers with the white shirts of those who work in offices all over the country. A white shirt and tie has been the unofficial uniform of white collar workers for the last century. White-collar workers generally perform non-manual labor, frequently in an office, and for a salary. White-collar workers in *Working* would include Amanda, the project manager...

*"I answer messages and email—and try to avoid my boss."*

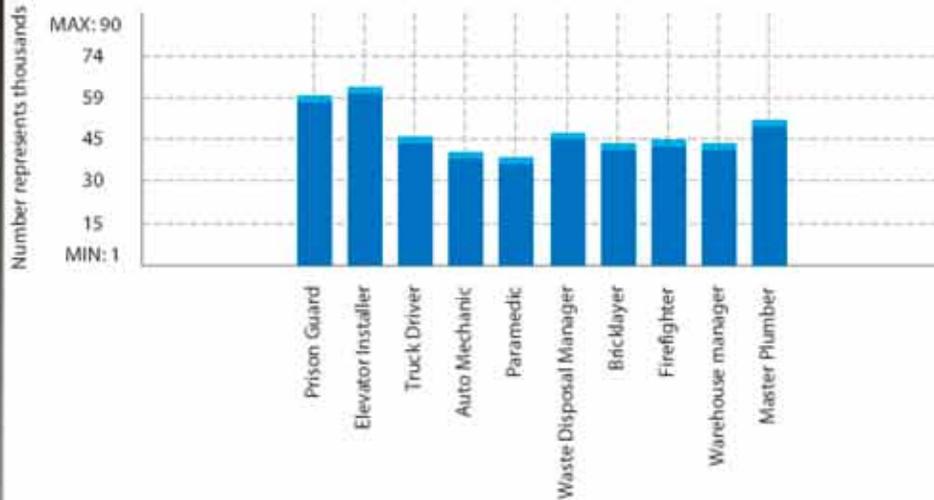
and Rex, the hedge fund manager...

*"Money-management is still the sexiest job there is."*

## Blue Collar vs. White Collar

Somewhere along the line, the terms "blue-collar" and "white-collar" took on meaning beyond simply a way to categorize the work force and became commentary on socio-economic status. A "blue-collar neighborhood" would be one in which middle class and lower working class people lived. A "white-collar bar" would be patronized by young, upwardly mobile, professionals, hence the term "Yuppies." Along with this added meaning to these terms came the assumption that white-collar jobs paid more than blue-collar jobs.

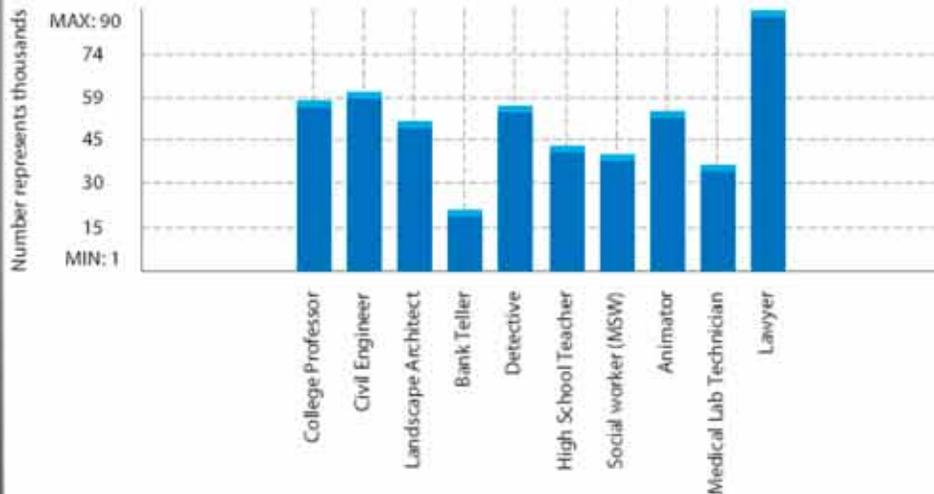
So do they? Compare the occupations and their salaries.



### Blue Collar Salaries

Prison Guard: \$60,880  
 Elevator Installer: \$63,500  
 Truck Driver: \$46,694  
 Auto Mechanic: \$41,136  
 Paramedic: \$39,570  
 Waste Disposal Mgr.: \$47,900  
 Bricklayer: \$44,380  
 Firefighter: \$45,638  
 Warehouse Mgr.: \$43,976  
 Master Plumber: \$52,000

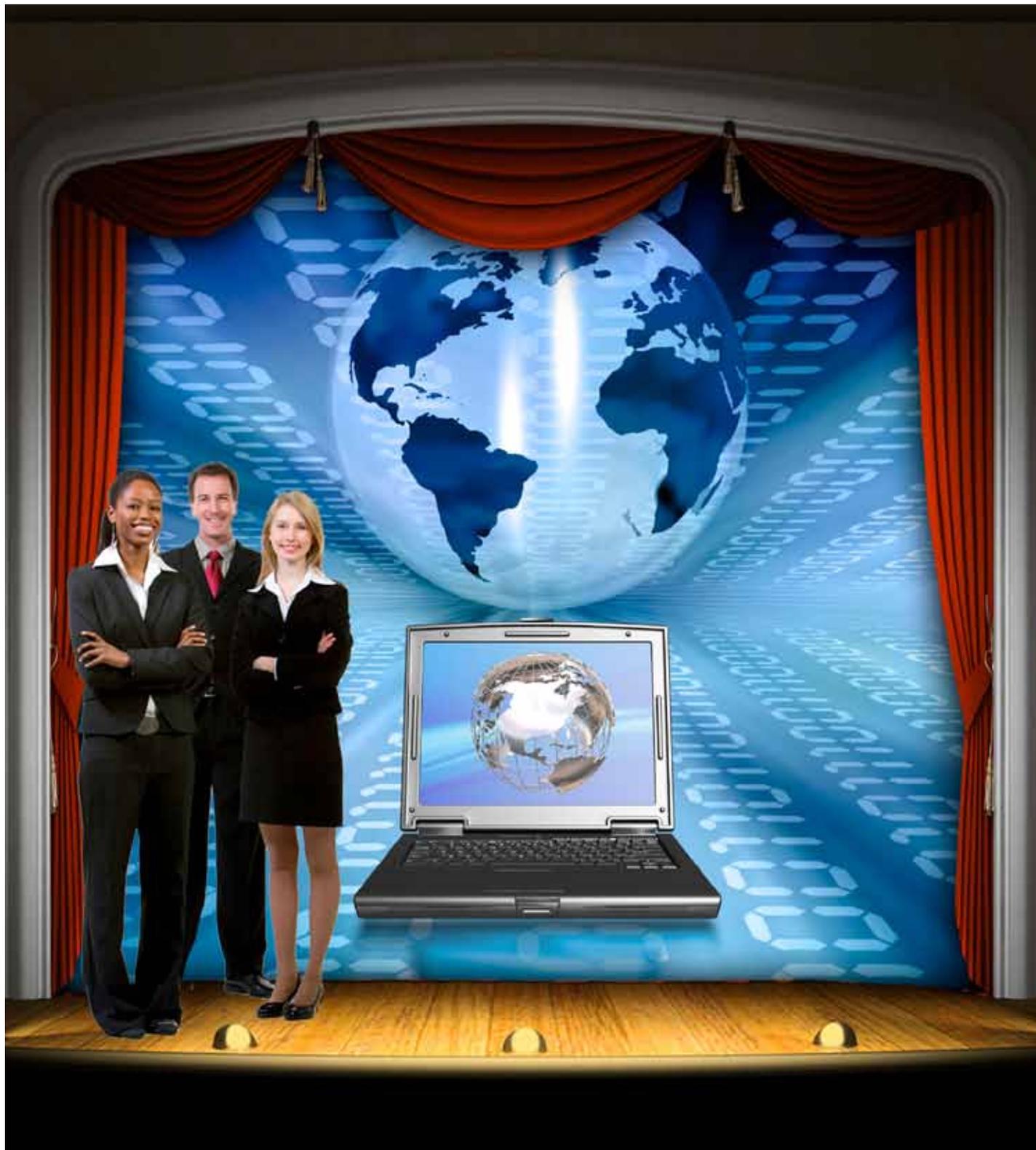
Blue Collar salaries by profession. Compiled in 2009. Figures based on mid-career salary.



### White Collar Salaries

College Professor: \$58,876  
 Civil Engineer: \$61,611  
 Landscape Architect: \$51,539  
 Bank Teller: \$21,714  
 Detective: \$56,869  
 High School Teacher: \$43,564  
 Social worker (MSW): \$40,754  
 Animator: \$55,167  
 Medical Lab Tech.: \$37,013  
 Lawyer: \$89,466

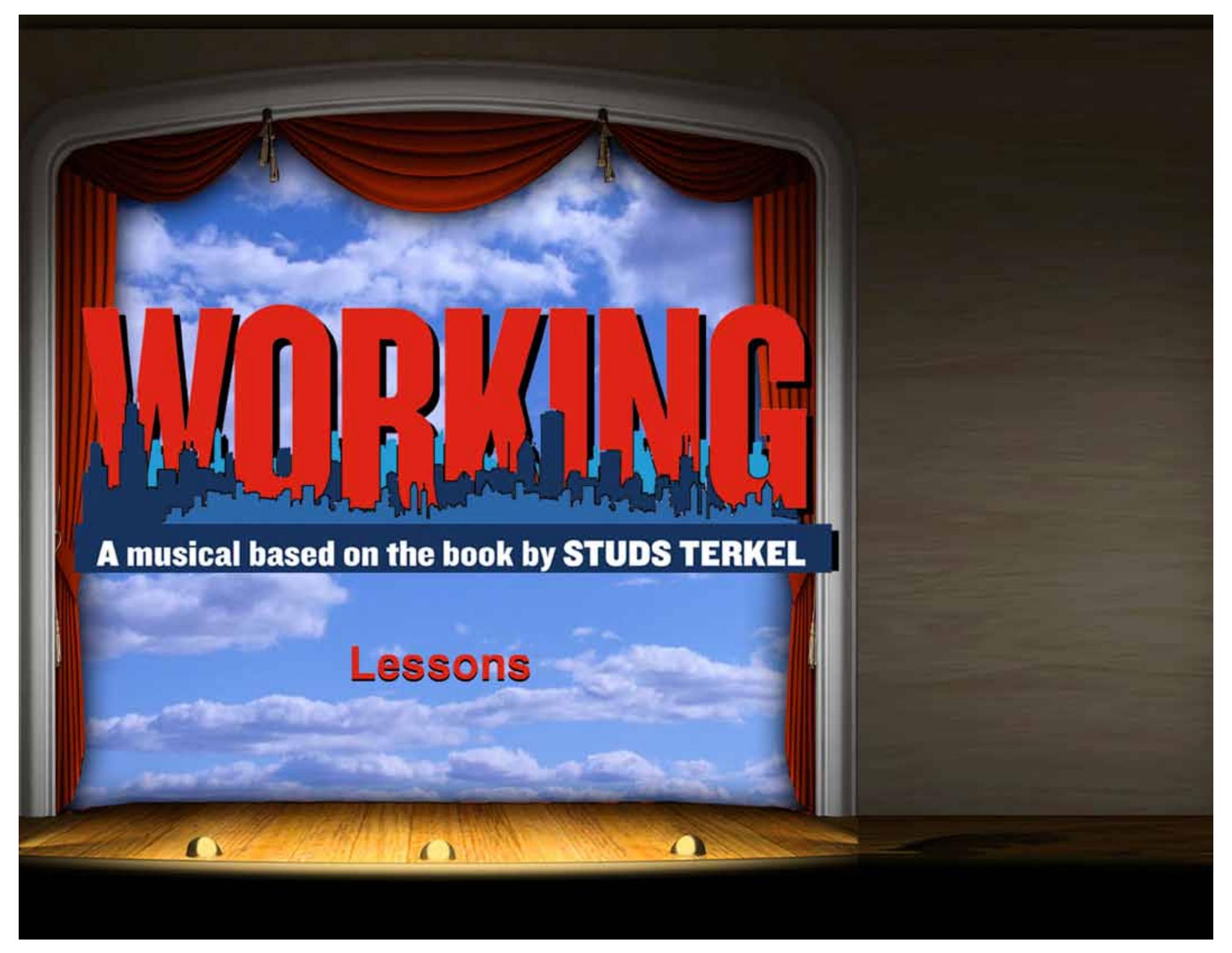
White Collar salaries by profession. Compiled in 2009. Figures based on mid-career salary.



## Blue Collar vs. White Collar

In recent years, the United States has moved away from an economy based on manufacturing and toward a knowledge-based economy. This has turned our work force upside down. The knowledge-based economy we have now is focused on the production, the distribution, and the use of knowledge. This means that for people hoping to be gainfully employed both now and in the future, the emphasis in the job market will be on knowledge and skills and not on material products.

In other words, what will matter most to employers is what you 'know,' not necessarily what you 'do.' And whatever you do, let's hope you love it because as the song says, you'll be doing it "All The Livelong Day."



# WORKING

A musical based on the book by **STUDS TERKEL**

**Lessons**

## BROADWAY STUDY GUIDES

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**Lessons**

### Observation 1:

What do you want to be when you grow up? That's a question that comes to most of us as toddlers and one we often continue to ask ourselves throughout our lifetimes. It seems unfair to ask a young person this question when many people haven't managed to answer it definitively even in middle age. Nevertheless, if one is not to waste time wandering aimlessly among the minefield of unsatisfying jobs, it pays to do some research into possible careers. There's just no getting around it: What you do for a living largely defines you. So put some care into the choice...unless you want to wind up like Mike.

#### **MIKE DILLARD, Ironworker**

Hey somebody, Don'cha wanna hear  
The story of my life?  
One of them movie companies  
T.V. documentaries  
Won'cha come and ask me please...  
And pay me a million dollars  
To tell you what I do at the store  
'Cause if you pay me a million dollars  
I wouldn't have to go and do it no more.

### Exercise:

Start a journal of possible career choices. Record if you agree or disagree with the following statements:

Work is just a way to get enough money to take care of myself and my family.

My work should be something I enjoy and that makes me happy.

My work should help other people in some way to lead better lives.

I could never be satisfied with a job that didn't pay well even if I loved the work itself.

It's important to me to be looked up to and admired for the kind of job I have.

If I had to sit at a desk all day, I'd lose my mind.

I need a lot of freedom of movement in any job I take on.

I like to have a lot of interaction with the public in my job capacity.

I want to work as part of a team with shared responsibility.

I want to work independently and have minimal interaction with others.

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**Lessons**

### Observation 2:

One of the conditions that go into making work pleasant or not is the physical environment. Anthony Coelho, the stone mason works outside. On a cold winter morning or a sweltering summer afternoon, he might envy Amanda McKenny, the project manager because she gets heat in the winter and air-conditioning in the summer along with her job. But on a beautiful spring morning with the sun shining, Anthony probably couldn't bear work that kept him indoors for eight hours a day.

### **AMANDA MCKENNY, Project Manager**

I'm here at work at 7:30 AM, I leave at 5 PM. In between my meetings, I answer messages and email - and try to avoid my boss. You always have a boss. Sometimes you have an OK boss, and sometimes you have a Satan boss. He's not behind me is he? I've been in a lot of different cubicles. I've been in the high-wall cubicles, I've been in the half-height cubicles. At one place, they didn't have any cubicles, there were just desks, eight of us all at desks with little phone lines, little buttons that light up when you're on them. I'm going: "Oh my career is really taking off now."

### Exercise:

Research the physical environments of three jobs that interest you. Are they mainly inside or outside? In an office? A factory? A classroom? Are you comfortable in this environment? Or do you feel the urge to run away screaming? Enter your observations in your journal.

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### Observation 3:

Pay certainly shouldn't be your only consideration when deciding on a possible career, but it should probably be in the top three.

### WOMAN IN CUBICLE

I grew up expecting I would get out of college and make a million dollars. I grew up expecting that somebody was just gonna deliver me a Mercedes at the door...It's been quite a rude awakening.

### Exercise:

Find out what the entry level and mid-career pay is for three jobs that interest you and enter the figures into your journal.

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### Observation 4:

Food delivery service started in the United States when volunteers began delivering meals to shut-ins, people unable to leave their homes for health reasons.

### FREDDY, A Fast Food Worker

When I see the manager  
Writing down an order  
When I see the manager  
Making change  
When I see the manager  
Writing an address,  
I whisper, yes!  
And send me on my way,  
Okay  
I'm off on a delivery!

### Exercise:

Consider volunteering at a local kitchen for the homeless or a Meals On Wheels organization. Enter your experiences and impressions in your journal.

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### Observation 5:

In your grandparents' day, people often started working at a company right out of high school or college and remained at the same company for the next 30 years or more. Employers felt a certain loyalty to their employees and employees felt a certain loyalty to their employers. That's less true today.

#### **AMANDA MCKENNY, Project Manager**

My mentality is totally different than the people who are twenty years older, the "lifers." I have no real sense of loyalty, because I know they have a business to run and they'll lay me off if it's prudent. I accept that. I don't perceive that anyone my age thinks: I've got my first job here, I've got a job for life. What they feel is: All right, I'm going to get as much as I can from this company, then I'm going to move and get more money. This is the first job of many.

### Exercise:

Ask your grandparents, or other older relatives, how often they changed jobs in their lifetimes. Compare that to how many times your parents have changed jobs and enter what you've learned into your journal.

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### Observation 6:

Before American labor unions developed and before government enacted legislation to regulate employment, employers were free to treat workers unfairly, even cruelly.

#### **REX WINSHIP, Hedge Fund Manager**

That's what this country is about—the free market. It's not perfect, but if they would leave it alone, it would sure as hell correct itself better than any regulator can. Yeah—Some companies will go away. Some people will lose jobs. And some people will lose money. But that's just basic capitalism. Who developed America? The regulators? The SEC? Or was it the Mellons, the Ruckerfellers? I mean, tell me what they did bad? Ruckerfeller exploited some workers in the copper fields, maybe he shot some of them. Fine. Not perfect. But who benefited? There's still Standard Oil, isn't there? Mellon's bank is still around. Listen, how many charities were started by these people? How many museums, theatres, national parks--are here for us to enjoy thanks to the "robber barons?" These were the giants who built cities, who built our country. Unless you have losers, you cannot have winners.

### Exercise:

Research the Ruckerfellers and the Mellons. Divide the class into the Defense Team and the Prosecution Team for these "robber barons" and make your case. Were they justified in doing what they did to build the America we know today?

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### Observation 7:

The classrooms of today are very different from the classrooms of even ten years ago. Teachers who have been teaching for any length of time are forced to adjust to ever changing and more demanding conditions in their classrooms.

#### **ROSE HOFFMAN, Schoolteacher**

In the old days, I had eighteen to twenty children who stayed in my class from the beginning bell to the very end. Today, I have thirty-seven in my class. The children come in, play with their gameboys, and leave...for computer lab, art therapy, English as a Second Language. I'm shocked that English is the second language. When my parents came over, they didn't learn Jewish as a first language at the taxpayers' expense. Oh, yes, I have seen great changes since I began teaching in 1967. January 6, 1967...The kids may not have had as much "fun" back then, but they didn't burn out as fast. We laid a proper foundation for their future.

### Exercise:

Find out which teacher has been teaching at your school the longest. Ask the teacher about the changes classrooms have undergone during their tenure and record what you learn in your journal.

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### Observation 8:

Many customer service jobs have been outsourced in recent decades. Some have been replaced with computers. There is simply less demand for others.

#### RAJ, Tech Support

You'd think they'd be grateful to get a live person instead of a computer. Sometimes you really want to talk to them, if they sound upset. For me it's a temptation to say, "Gee, what's the matter?" But you can't say more than "I'm sorry you're having trouble." If you get caught talking to a customer, that's one mark against you. Three marks and you're...One woman said to me, "Operator, I'm lonesome. Will you talk to me?" I said, "Gee, I'm sorry, I just can't." But you can't. (Laughs) I'm a communications person, and I can't communicate.

### Exercise:

Research the projected demand for the three potential careers you've chosen. Are they likely to be outsourced? Is the need for these services expected to grow in the next decade?

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### Observation 9:

The “job” of housewife or househusband may not hold much status in our society, but nevertheless can be enormously rewarding.

#### KATE RUSHTON, Housewife

I don't mean to complain and all  
But they make you feel like you're two feet tall  
When you're just a housewife  
All they see are the pots and pans  
And the Pepsi cans of a person's life  
My life  
You're a whiz if you go to work  
But you're just a jerk if you say you won't  
People say that they think it's fine  
If the choice is mine  
But you know they don't  
What I do, what I choose to do  
May be dumb to you  
But it's not to me  
Is it dumb that they need me there?  
Is it dumb to care?  
And I mean, did you ever think,  
Really stop and think.  
What a job it was—  
Doing all the things that a housewife does?

### Exercise:

Ask a housewife or househusband to list for you every unpaid service they provide to their families in an average week and record their response in your journal.

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### Observation 10:

The non-profit sector offers many job opportunities, as well as providing a valuable service to society by supporting the arts and various charitable organizations. Such organizations are largely dependent on donations and fund raising activities.

#### **CANDY COTTINGHAM, Fundraiser**

To me, fundraising is like candy. You get to talk with fascinating people and promote causes you love. What could be more delicious than that? I began in the eighties, I gave a party in Washington, D.C. for Nicaraguan refugee children - it wasn't for the Contras, although I'm sure that would have been fun too. But fundraising is work. It's hard to separate people from their money. There is finesse to approaching a potential donor. I never bring up money when I first meet someone. It's not like it's a secret. I mean, they know why I'm there. But sometimes I like to see how long I can go before I ask for a gift. Call me a tease.

### Exercise 10:

Volunteer to raise funds for a school function or for a local charitable organization. Record your experiences. Is this something you might want to do for a living?

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### Observation 11:

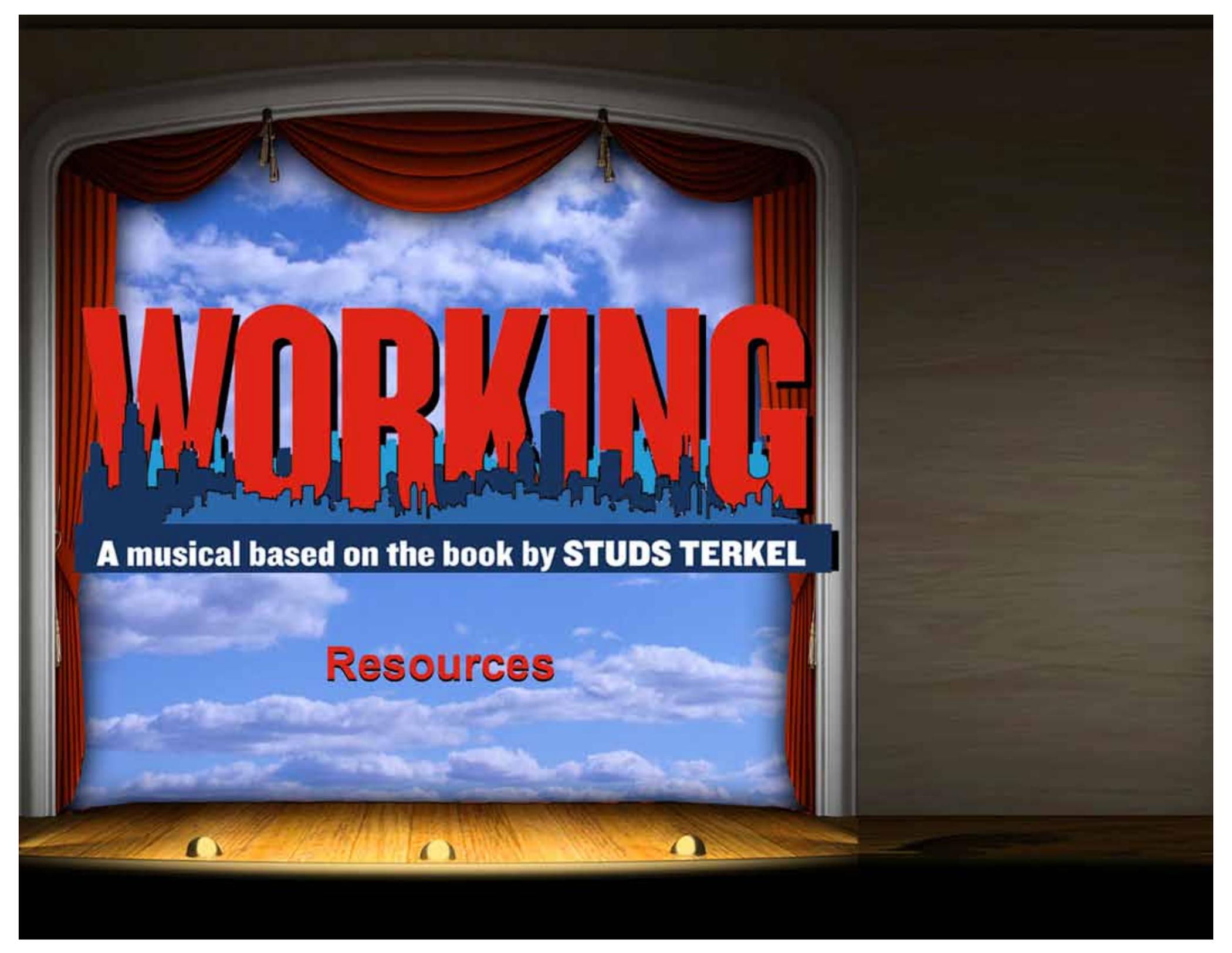
A wise person once said, "Do what you love and you'll never work a day in your life." The secret to a joyful work life is to find an occupation where you do for money what you would happily do for free if money were not a consideration.

### WOMAN 2

If I could've been  
What I could've been  
I could've been something...

### Exercise:

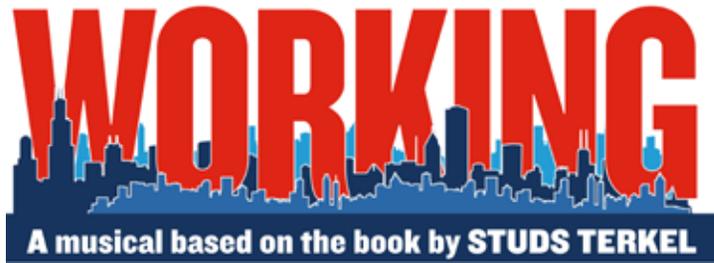
Choose five people you know who have been working for ten years or more. Ask them if they are currently working in the fields they had chosen for themselves in school. Why or why not?

The image shows a stage set for the musical 'Working'. The background is a large screen displaying a blue sky with white clouds. In the center, the word 'WORKING' is written in large, bold, red letters. Below the letters is a dark blue silhouette of a city skyline. The stage floor is made of light-colored wood and has three small, round, gold-colored lights. The stage is framed by red curtains and a white archway.

# WORKING

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**Resources**



## RESOURCES

### WEBSITES:

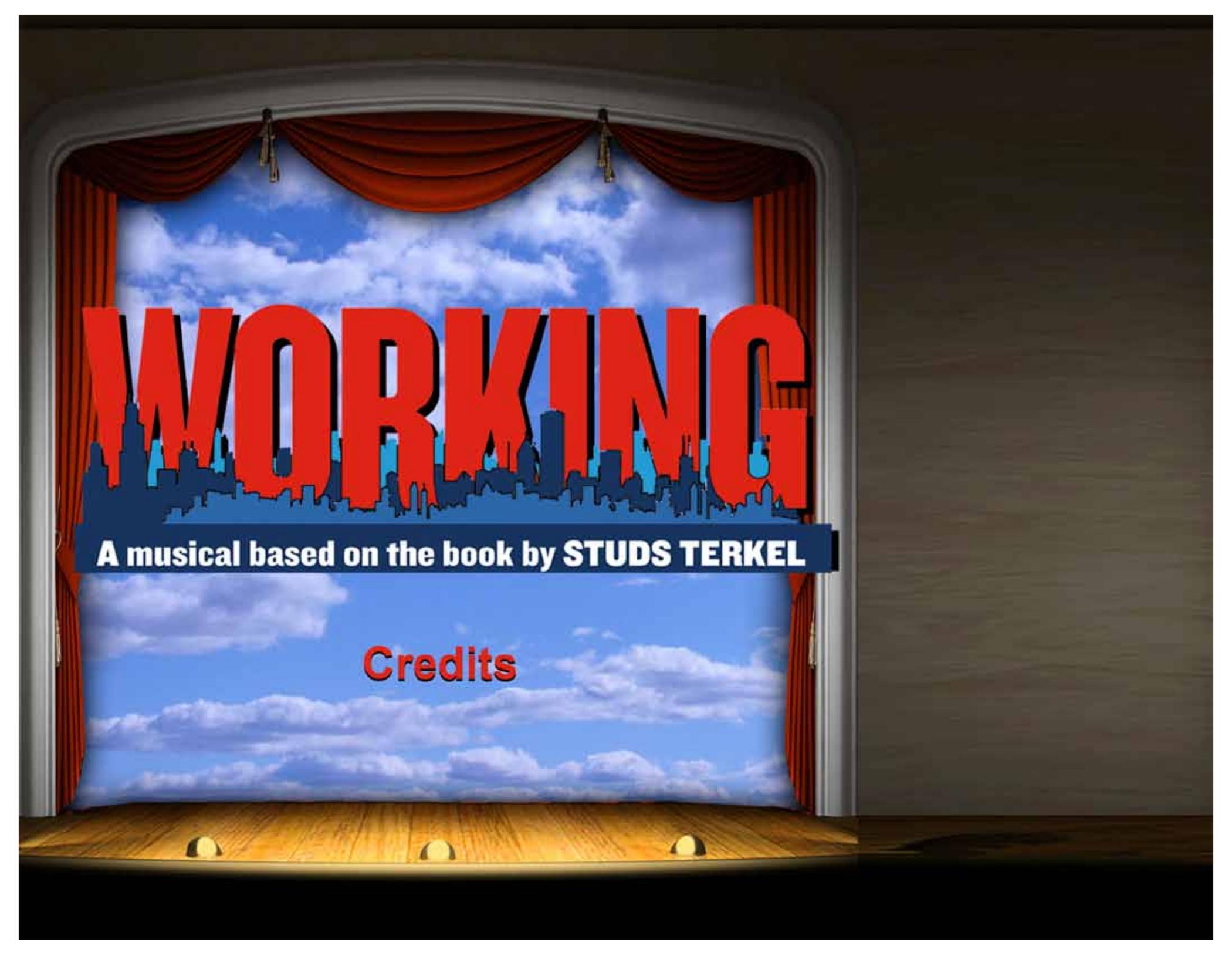
Before Their Time: The World of Child Labor; David Parker and Tom Harkin  
[www2.needham.k12.ma.us/nhs/cur/Baker\\_00/2002\\_p7/childlabor.html](http://www2.needham.k12.ma.us/nhs/cur/Baker_00/2002_p7/childlabor.html)  
About.com Top 10 Significant Industrial Revolution Inventors  
About.com Women and Work in Early America  
About.com Overview Of the Industrial Revolution  
Searchwarp.com  
Differencebetween.net  
Family.jrank.org  
Ezinearticles.com  
Studs Terkel: Conversations with America  
<http://www.studsterkel.org/bio.php>  
Studs Terkel dies  
<http://www.chicagotribune.com/news/local/chi-studs-terkel-dead,0,2321576.story>  
Pulitzer Prize-Winner Studs Terkel Dead  
<http://www.cbsnews.com/stories/2008/10/31/national/main4562339.shtml>  
Studs Terkel Quotes  
[http://www.brainyquote.com/quotes/authors/s/studs\\_terkel.html](http://www.brainyquote.com/quotes/authors/s/studs_terkel.html)

### BOOKS/ARTICLES:

*The Industrial Revolution: The Making of the Modern World 1776-1914*; Gavin Weightman  
*Child Labor and the Industrial Revolution: The 20th Century*; Harriet Isecke  
*White Collar: The American Middle Classes* by C. Wright Mills and Russell Jacoby  
*The Power Elite* by C. Wright Mills and Alan Wolfe  
*Limbo: Blue-Collar Roots, White-Collar Dreams* by Alfred Lubrand  
*Blue-Collar, White-Collar, No Collar: Stories of Work* by Richard Ford  
*Preparing For The Twenty-First Century* by Paul Kennedy  
*Just A Housewife: The Rise and Fall of Domesticity in America* by Glenna Matthews  
*Femininity In Flight: A History of Flight Attendants* by Kathleen Barry and Daniel J. Walkowitz

### VIDEO:

[www.youtube.com](http://www.youtube.com)  
[www.cbsnews.com](http://www.cbsnews.com)  
[www.nbcnews.com](http://www.nbcnews.com)  
[www.ehow.com](http://www.ehow.com)



# WORKING

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Credits



## BROADWAY STUDY GUIDES

### Credits

**Editor**  
**PHILIP KATZ**

Philip Katz has worked in the Broadway industry for the past 20 years as a marketing and development consultant. His shows include *Shrek The Musical*, *West Side Story*, *Legally Blonde*, *Hairspray*, *The Opera Show (U.K.)*, *Chicago*, *Grease*, *Victor/Victoria*, *Smokey Joe's Cafe*, *Big The Musical*, *Applause* (starring Stephanie Powers) and *Busker Alley* (starring Tommy Tune). Under the banner of Broadway Study Guides, Philip provides cutting-edge interactive study guides and experiential workshops for shows. Philip also served as the Producing Director for Camp Broadway where he oversaw an unprecedented growth in the company. Prior to that he was the Associate Producer for the Bucks County Playhouse in New Hope, Pennsylvania, one of America's most famous summer theatres. Some of his favorite shows that he produced include: *Mame* starring Linda Dano, *Gypsy* starring Joyce DeWitt, *Hello, Dolly!* starring Colleen Zenk, *Love Letters* starring Loretta Swit, *My Way* starring Adrian Zmed and *My Fair Lady* starring Peter Scolari, just to name a few! Philip serves as a consultant to Royal Caribbean Productions, Royal Caribbean Cruise Lines and Celebrity Cruise Lines. Philip is an advocate for arts in education and is an active member of the Broadway League serving on both the education and marketing committees.

**Art Director / Content Writer**  
**MICHAEL NAYLOR**

Michael Naylor is a graduate of the Temple University School of Communications and Theatre. Having spent over two decades working in professional theatre as a press representative and graphic artist, Michael previously served as the Director of Marketing and Communications for the historic Bucks County Playhouse in New Hope, Pennsylvania. He has had the distinct pleasure of working with such celebrities as William Shatner, Edie Adams, Colleen Zenk, Linda Dano, Andrea McArdle and Audra McDonald to name just a few. Prior to joining Broadway Theatrical, Michael served as the Art Director for Camp Broadway in New York City. Additionally, he heads the creative and web projects for *John Tartaglia's ImaginOcean*, currently running Off-Broadway. Michael was a finalist in the 2010 Greater Philadelphia Film Office's "Shoot in Philadelphia" Scriptwriting Competition for his television situation comedy titled "Upstaged!"

**Content Writer / Lessons**  
**LISA DEANGELIS**

Lisa DeAngelis is an English teacher at a private school in Pennsylvania. She has had several productions of her plays in New York City, among them, *The Titanic Trivia Game*, *Leslie Interviews Joe For Class Project*, *The Inconvenience of Death and Friendship* and *The Secret City*. The last two won consecutive Remi Awards at the Houston International Film Festival for best screenplay in 2006 and 2007. Excerpts from her plays have been published in *Best Stage Scenes* and *Best Women's Stage Monologues* published by Smith and Kraus.