

# MUSIC THEATRE INTERNATIONAL

MUSIC THEATRE INTERNATIONAL is one of the world's major dramatic licensing agencies, specializing in Broadway, Off-Broadway and West End musicals. Since its founding in 1952, MTI has been responsible for supplying scripts and musical materials to theatres worldwide and for protecting the rights and legacy of the authors whom it represents. It has been a driving force in cultivating new work and in extending the production life of some of the classics: *Guys and Dolls*, *West Side Story*, *Fiddler On The Roof*, *Les Misérables*, *Annie*, *Of Thee I Sing*, *Ain't Misbehavin'*, *Damn Yankees*, *The Music Man*, *Evita*, and the complete musical theatre works of composer/lyricist Stephen Sondheim, among others. Apart from the major Broadway and Off-Broadway shows, MTI is proud to represent youth shows, revues and musicals which began life in regional theatres and have since become worthy additions to the musical theatre canon. MTI shows have been performed by 30,000 amateur and professional theatrical organizations throughout the U.S. and Canada, and in over 60 countries around the world. Whether it's at a high school in Kansas, by an all-female troupe in Japan or the first production of *West Side Story* ever staged in Estonia, productions of MTI musicals involve over 10 million people each year.

Although we value all our clients, the twelve thousand high schools who perform our shows are of particular importance, for it is at these schools that music and drama educators work to keep theatre alive in their community. MTI shares with these educators the goal of raising the next generation of theatre artists and audiences. To help these educators, it has taken a leading role in theatre education by creating MTI THEATRICAL RESOURCES, a "theatrical tool box" designed to help not only ensure the success of each musical production, but also to establish the study of musical theatre as a permanent part of the school curriculum. These resources include: STUDY GUIDES designed to bring the study of specific shows into the classroom; MTI REHEARSCORES® which provide unlimited rehearsal accompaniment via an easy-to-use, fully interactive computer program on disk; professional TV SPOTS allowing companies to affordably advertise on television in local markets; LOGO PACKS to aide in poster and program design; TRANSPOSITIONS-ON-DEMAND to allow flexibility in casting and musical key changes; and VIDEO CONVERSATIONPIECES™ featuring video seminars with artists such as Martin Charnin, Stephen Sondheim and Scott Ellis discussing the creation of their shows from inception to production.

MTI is also a leader in providing materials to meet the increasing demand for symphonic arrangements of popular theatre music. The MTI CONCERT LIBRARY offers arrangements of selected songs, as well as full scores from Broadway shows.

Musicals are America's premiere contribution to the theatre and MTI is firmly committed to supporting and nurturing a musical theatre that will continue to develop and flourish into the next century.







**From the Book by Studs Terkel**

**Adapted by Stephen Schwartz & Nina Faso**

**Songs by Craig Carnelia, Micki Grant, Mary Rodgers & Susan Birkenhead, Stephen  
Schwartz, James Taylor**



# Table of Contents

<b>Synopsis</b> .....	2
<b>Themes and Topics To Explore</b> .....	5
<b>(Questions and Assignments)</b>	
<i>Working</i> as Drama .....	6
Characters in <i>Working</i> .....	7
Storytelling in <i>Working</i> .....	8
The History of Jobs .....	9
About Work .....	10
The Workplace .....	11
Retirement.....	13
Migrant Workers.....	14
School and Work .....	15
Women and Work .....	16
Work Songs.....	16
Pop Songs.....	17
Adaptation and Musical Theatre.....	17
<i>Working</i> as Musical Theatre .....	19
Creators of Musical Theatre .....	20
Production Elements .....	21
Create Your Own Musical .....	21
<i>Working</i> as Musical Theatre Revue.....	22
Critical Analysis.....	22
<b>Appendix</b> .....	24
About the Authors.....	24
Definitions of Work and Working .....	28
Job Outlook Through 2005 .....	31
Fastest Growing Occupations, 1994-2005.....	35
Largest Job Growth, 1994-2005 .....	36
Top Declining Occupations, 1994-2005 .....	37
Occupations of Employed Women.....	38
Persons in Labor Force.....	38
Additional Resources .....	29

## Synopsis

In the course of one twenty-four hour work day, the audience meets and hears the stories of various workers.

The musical begins on a Monday morning when the ensemble comes out, introduces themselves, and sings "All the Livelong Day." First, MIKE DILLARD, a steelworker, talks about his job and thinks about the man who drives the car made with his steel. The Workers, driving their cars, are held up in a "Traffic Jam," then they turn their cars over to AL CALINDA, the parking lot attendant. Al tells his life story and sings about his car obsession in the song, "Lovin' Al." Meanwhile, in an office filled with cubicles, AMANDA McKENNY and her fellow cubicle workers talk about their work days in a time of computers and corporate mergers. Amanda and her co-workers attempt to do as little work as possible. In contrast, her boss, REX WINSHIP, loves to work as he takes an overseas call. Rex hopes to retire and become a teacher, so he can pass on his business knowledge to the next generation. Next, an aging third grade teacher, ROSE HOFFMAN greets her students as they come in and laments the changing teaching methods and different generations in the song, "Nobody Tells Me How." Rose then remembers her favorite student, PAM "BABE" SECOLI, who is now a checker at Treasure Island Supermarket. In "Checkers", Babe and two other checkers check-out and bag groceries for shoppers. ROBERTO, a bag boy, bags lettuce for KATE RUSH-TON, a housewife, as he remembers his migrant worker family. He sings "Un Mejor Dia Vendra" with SPANISH WORKERS. Meanwhile, with her groceries, Kate goes home where she is startled by CONRAD, the UPS delivery man. Conrad talks about the low points of his day (being bitten by dogs) and the high points (meeting pretty housewives). Meanwhile, alone in her kitchen, Kate talks about her mundane tasks in the song, "Just a Housewife." As the lights fade on Kate, ROBERTA VICTOR, a hooker, comes on and declares that she never wanted to be a housewife. She talks about turning her first trick and that women are taught to hustle. CANDY COTTINGHAM, a political fund raiser, says her work is hard because she has to separate people from their money. Candy sees herself as an entertainer while Roberta does not see her occupation as being different from someone who works on an assembly line. The lights fade on Roberta and Candy and come up on GRACE working in a suitcase factory. In the song, "Millwork", Grace and her fellow MILLWORKERS lament their boring, monotonous jobs and begin to daydream about their

lost youths. At the last hour of the work day, all of the workers reflect on their regrets and the lives they might have had in the song, "If I Could've Been.." As the sun sets, ANTHONY COELHO, a stone mason, wants to lay one more stone before he's done. The song, "The Mason," describes how a mason's work (stone houses) lasts beyond his lifetime. As evening sets in, two truck drivers, FRANK DECKER and DAVE drive across the country in the song, "Brother Trucker." Frank, on a run from Milwaukee, tries to call his dispatcher but only gets an operator (HEATHER) instead. Heather, SHARON ATKINS (a receptionist), and ENID DUBOIS (a telephone solicitor) talk about their lives on the phone. As dinnertime sets in at a restaurant, DELORES, a waitress, turns her job of serving food into a one-woman show in the song, "It's an Art." Then, JOE ZUTTY, who is retired, comes on and describes his life in the song, "Joe." He keeps busy by traveling and going to fires — like the one where the audience meets TOM, the fireman, running out of burning building. Tom has always wanted to be a fireman. However, MAGGIE, who's cleaning offices at two A.M., has always wanted to sing and play piano. In the song, "Cleaning Women," Maggie dreams of a better life for her daughter, the next generation. Maggie leaves and the next generation comes on in the persona of RALPH WERNER, a nineteen year old salesman who dreams of starting his own business and having his own family. In contrast, CHARLIE BLOSSOM, a twenty year old copy boy, dreams of killing everyone at his job. Then, Mike Dillard comes back out and laments the mistakes he's made and the lessons he hopes to pass on in the song, "Fathers and Sons." The ensemble comes out, points to a building, and describes the different jobs they each have had in it in the song, "Something to Point To." The musical ends with a collective acknowledgment of the accomplishments of the "ME!"





# Themes and Topics to Explore

## Questions and Assignments

Our study guide includes a wide-ranging list of themes and topics suggested by the style and content of *Working*.

Avenues for exploring each theme and topic are suggested in the form of:

### Questions and Discussion Prompts:

Designed to prompt in-class discussions before and after viewing or reading the show.

### Assignments, Research, and Writing Prompts:

Designed to be researched and written out of class.

# Themes And Topics To Explore

## WORKING AS DRAMA

### QUESTIONS AND DISCUSSION PROMPTS

- Working tells the stories of a group of individual Americans. Combined, these stories add up to one larger story. What is it?
- Exposition is defined in the dictionary as “explaining.” We refer to the opening moments of a dramatic work as exposition. List all the things you learn in the first song of *Working*.
- When did *Working* first start to grab your attention? Where did you start to be interested or excited?
- What is the central theme of *Working*? How are theme and plot different?

### ASSIGNMENT/WRITING PROMPTS

- Retell the revelations one character in *Working* shares with us in your own prose as if you were writing a nonfiction biographical piece for a magazine.
- List themes which are expressed in the dialogue and songs of *Working* which you believe to be universal.
- Turning points are key moments in our lives or in the lives of characters in dramas. A turning point changes the course of our lives forever. Invent a turning point moment in the life of each of the characters in *Working*?

## THE CHARACTERS IN WORKING

### QUESTIONS AND DISCUSSION PROMPTS

- What is the function of the characters in a musical play? Could you create a musical play without characters? A story? A film?
- What is the difference between major and minor characters? Are there any minor characters in *Working*? Who are the minor characters?
- Who was your favorite character? Why? Who is your least favorite? Why?
- With which character did you sympathize most? Why?
- Did you recognize anything that reminded you of yourself in any of the characters?
- What does the title of the show tell you about the characters? If you had to think of a different title for this piece, what would it be?
- The characters in *Working* are average men and women and not celebrities. Do you think it is important to celebrate such characters? Why? Where else are they celebrated in our culture?

### ASSIGNMENTS/RESEARCH AND WRITING PROMPTS

- Make a list of details that reveal everything you know about one character in *Working*. How did you learn this information—from dialogue, lyric, music, or design elements such as costumes?
- When playwrights create characters, they often invent “character maps” before they begin to write. Character maps list everything about a character from their favorite color to their political beliefs. A character map shows the history of the character before the play and tells us what is in

their pockets and in their hearts. Write a biographical character map for a character from *Working* based on details of your own invention. Tell their “back stories.” Back stories are the histories of characters in a play or film before we meet them.

- Imagine someone is going to write a play about you. Create a character map about yourself.
- Write a short story about one of the characters in *Working* fifteen years after we meet them in the show.

## **STORYTELLING IN WORKING**

### **QUESTIONS AND DISCUSSION PROMPTS**

*Working* is presented as a series of stories being told by working people.

- What is a story? What is the function of storytelling in a society? Why should we listen to these particular stories?
- What is the first story you ever remember hearing? Reading for yourself?
- Who are storytellers in modern life? List all the ways in which stories are transmitted from one person to another in contemporary culture.
- Why do you think the authors of *Working* chose to have the characters tell their own stories? What is the difference between showing and telling about?
- Why do you think the authors chose to have *Working* take place in the course of a twenty-four hour day? What effect does this have on the audience?
- What is the role of the internet in conveying stories in contemporary America? In what ways does communicating stories over the internet resemble earlier forms of communication?

## ASSIGNMENTS AND WRITING PROMPTS

- Orally tell a story from your own “working” life in a compelling and dramatic way. Write the same story down. How are the experiences of telling a story and writing it down different? Which is the more powerful means of expression?
- Read a collection of folk tales from another culture. Write a contemporary folk tale of your own that you can imagine being told several centuries from now to explain man’s exploration of space.
- Tell a continuous story. One person begins a tale and tells it for two minutes. Then another person picks up the tale and adds their continuation of the story for two minutes. Then, another person in the group adds their two minutes. What happens to the story as it is passed from one person to another?
- Interview three people whose jobs intersect with your life. (i.e. your mailman, your dentist, your teacher.) Ask them to tell you the story of how they chose the line of work they now pursue. Retell their story in a speech, song, or story (written or oral.)

## THE HISTORY OF JOBS

### QUESTIONS AND DISCUSSION PROMPTS

- What jobs exist now that did not exist twenty years ago? What jobs exist now that did not exist one hundred years ago?
- What jobs existed one hundred years ago, but not now? Why are those jobs no longer needed?
- What jobs have stayed the same for the last century? How have these jobs evolved over the century? For example, how is a doctor or a farmer different now from 1900?

- What jobs do you think will be obsolete fifty years from now? Why?

## ASSIGNMENTS AND WRITING PROMPTS

- Look at help wanted ads in newspapers from fifty years ago. What jobs still exist and what jobs no longer exist? Would you be qualified for any of these jobs?
- Learn about a job that existed in 1900 but not today. What did the worker have to do, how many hours did he or she work, how much was he or she paid?

## ABOUT WORK

### QUESTIONS AND DISCUSSION PROMPTS

- Are we the work we do? Have you ever judged someone by what they do in the workplace rather than who they are? Do you think you have ever been judged in this way?
- Do you think its possible to find pride in every job? Describe a person you know who has a so-called “menial” job in which they take pride. How does this impact the people they serve?
- What does tipping represent?
- How do you feel about tipping? Should tipping be automatic—or in response to service?
- Have you ever held a job where part of your salary come in the form of tips? Did it change your perception of tipping?
- Do you think everyone should go to college? Do you think there is a stigma attached to going to work without going to college? What was the original purpose of college? How has that changed?

- Discuss the suggestion in *Working* that a building should carry a plaque that lists all the workers involved in making it happen.

## ASSIGNMENTS AND WRITING PROMPTS

- Interview 10 people including your parents and grandparents about their jobs. Ask them how they fell into these jobs. How far removed from their original dreams are/were these occupations?
- Read Robert Frost's poem "The Road Not Taken." Write a story of a person who chooses between two occupations and makes the wrong decision.
- The statement is made in *Working* that "work is what makes America sing." Write an essay in which you agree or disagree with that statement."
- What is "the work ethic?" How has it shaped the nature of America?
- What is a "service economy?" How has the growth of the "service economy" changed the job market?
- What do you think the ratio of work and play should be in a person's life? Why?

## THE WORKPLACE

### QUESTIONS AND DISCUSSION PROMPTS

- Define a good boss. Define a bad boss.
- Assume you are a boss. Define a good worker. Define a bad worker.
- Some people work in the daytime and some people work at night. What are the advantages and disadvantages to working in the day time and/or the nighttime?

- Talk about a work experience when time seemed to slow down for you. What happened? Why did the minutes seem longer than they usually did?
- Talk about a work experience when time seemed to speed up for you. What happened? Why did the event seem to go by quickly?
- How would you change the environment in a place where you've worked to be more considerate of workers' needs?

### ASSIGNMENTS AND WRITING PROMPTS

- Explore the concept of flexible work schedules.
- Explore the ways in which the existence of computers has changed the workplace. Learn about jobs that can be done partly at home and partly in the workplace.
- Interview someone in a dangerous profession such as the firefighter or ironworker in *Working* hold. How do they deal with the danger they face each day? Should society reward those who risk danger to do their jobs differently?
- Do you think you would be happier doing a job that offers solitude (such as the trucker has in *Working* or one that forces you to be constantly involved with others? Why?
- If you had your choice between a repetitive, highly structured factory job and the freedom and hard physical labor of farm work, which would you choose? Why?
- Visit a large office supply store. Look at office furniture — desks and chairs etc. How does furniture define people's role in the workplace.



- Write about the ways working in an enclosed private space differs from working in a large shared space. What are the benefits of each to the employee and the employer.
- Explore the issue of downsizing and layoffs in the contemporary American workplace. How does the specter of downsizing impact company loyalty?
- Interview workers of various ages. Do you find as much company loyalty in younger employees as you find in those who are older?

## **RETIREMENT**

### QUESTIONS AND DISCUSSION PROMPTS

- One of the characters in *Working* has retired. Now that he doesn't have to work, what does he do with his time? Think about the retired people in your own life, how do they pass their time?
- If you were retired and did not have to work, what would you do with your time?
- At what age would you like to stop working?
- Should there be mandatory retirement rules? Why? Why not?
- What is "ageism?" What does it have to do with retirement?
- In America, do we respect an individual who is retired as much as one who is still working? Discuss the reasons for this. In general, do we revere age in America?

## ASSIGNMENTS AND WRITING PROMPTS

- Interview an older friend who is retired. Ask them how they feel about their retirement. How did they feel about their job? Would they rather be working? Why or why not?
- Research current Federal laws about mandatory retirement. Do you think they are fair? Why or why not?
- Many retired people depend on Social Security to replace their paychecks. Explore the current state of the Social Security System? Do you foresee its being able to take care of you when you retire?
- What is a pension system? What are some of the current issues surrounding pensions?
- How do other countries and systems of government take care of their retired population?
- Research SCORE (an organization that utilizes the skills of retired executives to help new businesses) and other ways in which retired Americans continue to make contributions.
- Investigate the part-time work held by many retirees in areas such as the fast food industry.

## MIGRANT WORKERS

### QUESTIONS AND DISCUSSION PROMPTS

- What is a migrant worker?
- Why do employers hire migrant workers? Why do migrant workers tolerate poor working conditions?

- In *Working*, why is Emilio in the supermarket passing out flyers telling people not to buy grapes? What does he want to accomplish?
- Who is the Spanish Worker who sings with him?

#### ASSIGNMENTS AND WRITING PROMPTS

- Research the history of migrant workers in America. What are some of the problems facing young people whose families are migrant workers?
- Write a new section of *Working* based on the experiences of teenager who is a migrant worker.
- Track the work involved from planting a crop to its arriving at your supermarket. How many kinds of workers are involved?

### SCHOOL AND WORK

#### QUESTIONS AND DISCUSSION PROMPTS

- The schoolteacher in *Working* expresses the belief that she is doing her students a favor by imposing habit and uniformity on them. Do you agree? Why or why not? What are the implications for the workplace of students who are taught to perform by habit and in a uniform way?
- The teacher also claims that she is teaching that working is a blessing. In what ways is school a prelude to work?
- Does the teacher see the students as themselves or as the individuals she wants them to be? How do employers tend to see employees?

#### ASSIGNMENTS AND WRITING PROMPTS

- Write an essay about your perception of the responsibility of the school. Should the mission of the school be to train students to be themselves or to be the individuals the society needs them to be?

- Write an essay either defending or condemning the use of corporal punishment in the school.

## **WOMEN AND WORK**

### QUESTIONS AND DISCUSSION PROMPTS

- What jobs do the women in *Working* have? Why do they have these jobs? How do the housewife, the teacher, the switchboard operator, the secretary, the millworker, the waitress and the cleaning woman feel about their jobs?
- Are there any jobs that you believe women can not do? Why? Should not do? Why?

### ASSIGNMENTS AND WRITING PROMPTS

- How have the attitudes about working women changed in the last one hundred years? How have attitudes stayed the same?
- Interview a woman who works. Why did she choose her particular job? How does her job affect her life?
- Discuss the statement of the housewife in *Working* that she is “just a housewife.” How do you feel about the role of the housewife in contemporary American life? Do you agree with her perception that you are a whiz if you go to work and a jerk if you don’t?

## **WORK SONGS**

### ASSIGNMENTS AND WRITING PROMPTS

- In the history of working in the United States, when did workers sing? What songs did they sing? What were they doing while they sang?
- Learn a work song from the nineteenth century. Rewrite the lyrics, so it would apply to your own work.

## POP SONGS

### QUESTIONS AND DISCUSSION PROMPTS

- How are songs in musicals different from pop songs (songs you listen to on the radio or CD)? How are the two song forms the same?
- James Taylor, a pop songwriter, wrote several songs for *Working*. How are his songs different from the songs in the rest of the show? How are they the same?
- Can you think of other musicals which use popular song form?

### ASSIGNMENTS AND WRITING PROMPTS

- Take your favorite pop song and write a scene around it. Make the singer of the pop song into a character in a short musical. What happens to the character before he/she sings the song? How is he/she different after he/she sings the song? What impels the character to sing?
- Listen to the scores of *Rent*, *Hair*, *Jesus Christ Superstar*, *Jekyll and Hyde* and/or *Joseph and the Amazing Technicolor® Dreamcoat*. Are the songs in these musicals pop songs?

## ADAPTION AND MUSICAL THEATRE

### QUESTIONS AND DISCUSSION PROMPTS

- *Working* is based on the oral history book, *Working*, by Studs Terkel. Musical theatre works are frequently adapted from sources such as films, plays, novels, folk tales, short stories, and television shows. How many examples of musical theatre works that were adapted from other sources can you name?
- Name five musical theatre works that are original and not based on other sources.

- What does a team of musical theatre collaborators add to a work from another medium in the process of adapting it for the musical stage?

### ASSIGNMENTS AND WRITING/RESEARCH PROMPTS

- Read a chapter from *Working* by Studs Terkel. Think about the important ways in which the show differs from the original book. What are the qualities of the book that make it good source material for a musical?
- What are the source works on which the following musicals were based:
  - Fiddler on the Roof*
  - Hello, Dolly*
  - Sweet Charity*
  - The King and I*
  - Cabaret*
  - Guys and Dolls*
  - A Little Night Music*
  - South Pacific*
  - Les Misérables*
  - Cats*
- Select a film, non-fiction book, play, or short story that you think would make a strong musical theatre work. Why do you think this piece sings? What about it is inherently musical? What can music add to its existing form?
- What elements of the source will be hard to transfer to musical theatre form?
- Write a two page description of the musical theatre work based on your source.
- What role will music play? Will the work be all sung? Will it include dialogue? What role will dance play in your work? What will the musical style of your adaptation be?
- Write a scene from your musical and indicate where the song will be.

## WORKING AS MUSICAL THEATRE

### QUESTION AND DISCUSSION PROMPTS

- Would *Working* have been as successful as a straight play without music? Why or why not?
- How does music contribute to our understanding of the larger themes in the show?
- How did music and lyrics evoke time and place for you?
- In what ways is the music indispensable to the characters?
- Discuss the ways in which music and lyrics can compress and elevate the importance of information.
- What role does music play in your life? If you were to choose moments in your life worthy of being set to music, what would they be?

### ASSIGNMENTS AND WRITING/RESEARCH PROMPTS

- Why do some theatre song lyrics rhyme? Write a few verses in prose about something you are wishing would happen and then write it in rhyme. How is the experience of writing in the two forms different?
- Select two songs from *Working* from the following:

“All The Livelong Day”

“Traffic Jam”

“Lovin Al”

“Nobody Tells Me How”

“Checkers”

“Un Mejor Dia Venda”

“Just A Housewife”

“Millwork”

“The Mason”  
“If I Could’ve Been”  
“It’s An Art”  
“Brother Trucker”  
“Joe”  
“Cleaning Women”  
“Fathers And Sons”  
“Something To Point To”

Summarize the contents of these songs. Discuss:

What do we learn about the character or characters who sing the songs?  
What do we learn about their philosophies?

What do we learn about the larger themes of the show from the songs?

What makes the character or characters sing at these moments? Why do they sing instead of talk? What pushes them into song?

Imagine you have been asked to create a new song for the show. Who would sing it? Where in the show would it take place? What would it be about? What kind of music would it involve?

## **CREATORS OF MUSICAL THEATRE**

- The musical, *Working*, was adapted by Stephen Schwartz and Nina Faso and contains songs by Stephen Schwartz, Craig Carnelia, Micki Grant, Mary Rodgers, Susan Birkenhead, and James Taylor. How are the songs similar and how are the songs different?
- What is lost and what is gained by having different writers create the songs as opposed to having one team of writers create the whole score? Why is the choice to have a group of writers particularly appropriate for this piece?



- Read a biography or autobiography of another famous musical theatre collaborator or collaborative team. Report on their creative and/or collaborative process.
- Read and listen to other works by the authors to obtain a broader view of their approach to their craft and a deeper understanding of their artistic sensibilities.

## **PRODUCTION ELEMENTS**

- Design your own sets and costumes for *Working*. Explain the reasons for your choices.
- Read about set designers and lighting designers to learn more about their role in creating musical theatre.

## **CREATE YOUR OWN MUSICAL**

- How do ideas begin? Have you ever begun a project with a simple idea?
- Give examples of great ideas or inventions that have begun with simple thoughts or images.
- Create a story that can be the subject for an entire musical based on one of the stories in *Working*.
- Outline your musical scene by scene.
- Make a list of the characters.
- Make a list of the musical segments you might include.
- Will your work include dance? When will the characters dance?

- Try to write the first scene, a turning point scene, and the final scene of the musical.
- Try to write a lyric or melody for one of the musical segments.

## WORKING AS MUSICAL THEATRE REVUE

A Musical Theatre Revue is a musical work which does not contain a story. Instead, it contains a series of songs which work together along a common theme.

### QUESTIONS AND DISCUSSION PROMPTS

- Describe the ways in which *Working* functions as a Musical Theatre Revue?
- How do the transitions between the songs and scenes help make the Musical a coherent whole?

### ASSIGNMENTS AND WRITING/RESEARCH PROMPTS

- Read and listen to other Musical Revues such as *The World Goes 'Round*, *Closer Than Ever*, or *Putting It Together*. How are they similar to *Working*? How are they different?
- Revues are often used as a way of presenting the work of a group of writers rather than an individual writer's work. Pick a topic that can be told in Revue format. Assign individuals to write songs and dialogue for the revue. Your revue can be comic or serious in nature (or a hybrid form combining humorous and serious content.)

## CRITICAL ANALYSIS

- Write a review of a performance of *Working*. You may wish to include any combination of the following elements in your review:
- Did the show hold your interest and why?

- 
- Describe the manner in which the themes and characters were presented to the audience. What was the dialogue like?
  - What was the structure? How did the musical begin? How did the musical end?
  - Describe the way music and lyrics worked in the show.
  - Describe the sets, costumes, lighting, and musical accompaniment. How did these elements add meaning to the show?
  - Discuss the effectiveness of the performers.
  - Discuss the ideas presented in the show. Analyze their importance to your reader.
  - Explain why your reader should make an effort to see the show.

## APPENDIX

### ABOUT THE AUTHORS:

#### STEPHEN SCHWARTZ:

Stephen Schwartz was born in New York City on March 6, 1948. He studied piano and composition at the Juilliard School of Music while still in high school and graduated from Carnegie Mellon University in 1968 with a B.F.A. in Drama. Upon coming back to live in New York City, he went to work as a producer for RCA Records, but shortly thereafter began to work in the Broadway theatre. His first major credit was the title song for the play *BUTTERFLIES ARE FREE*, the song eventually being used in the movie version as well. In 1971, he wrote the music and new lyrics for *GODSPELL*, for which he won several awards including two Grammys. This was followed by the English texts, in collaboration with Leonard Bernstein, for Bernstein's *MASS*, which opened the Kennedy Center for the Performing Arts in Washington, D.C. The following year, he wrote the music and lyrics for *PIPPIN*, directed by Bob Fosse, and two years later, *THE MAGIC SHOW*. Next were the music and lyrics for *THE BAKER'S WIFE*, which closed before reaching Broadway after an out-of-town tryout tour. However, the cast album went on to attain cult status, leading to several subsequent productions, culminating in a London revival directed by Trevor Nunn in 1988. Mr. Schwartz's next Broadway project was a musical version of Studs Terkel's *WORKING*, which he adapted and directed, winning the Drama Desk Award as best director; he also contributed four songs to the score. A television version of *WORKING*, co-directed by Mr. Schwartz and Kirk Browning, was presented as part of PBS-TV's "American Playhouse" series. Next came a one-act musical for children, *THE TRIP*. In 1986, Mr. Schwartz provided lyrics for Charles Strouse's music for *RAGS*, which after a disappointing initial Broadway run, followed the now familiar route of successful cast album and subsequent productions, culminating in a well-received revival at the American Jewish Theatre in New York. He has also contributed music to the off-Broadway revues *PERSONALS* and *A ... MY NAME IS STILL ALICE*. Mr. Schwartz's latest work

for the theatre is the score for CHILDREN OF EDEN, book by John Caird. The cast album of the recent Papermill Playhouse production of CHILDREN OF EDEN has been released on RCA Victor records in both double-CD and single-cd "highlights" versions. For films, he has collaborated with composer Alan Menken on the scores for the Disney animated features POCAHONTAS (for which he received two Academy Awards); THE HUNCHBACK OF NOTRE DAME, which is currently being adapted as a stage musical; and PRINCE OF EGYPT, for which Mr. Schwartz has written music and lyrics for six original songs and received another Academy Award.

#### SUSAN BIRKENHEAD:

Susan Birkenhead wrote the lyrics for TRIUMPH OF LOVE and wrote additional lyrics for HIGH SOCIETY. Both shows were on Broadway during the 97-98 season. She received a Tony nomination and Drama Desk Award for her lyrics for JELLY'S LAST JAM. She was one of the writers nominated for a Tony Award for WORKING and won an Outer Critics Circle Award for WHAT ABOUT LUV? She is currently working on THE NIGHT THEY RAID-ED MINSKY'S with Charles Strouse and Evan Hunter. Ms. Birkenhead is a member of The Dramatists Guild Council.

#### CRAIG CARNELIA:

Craig Carnelia wrote the score for the Broadway musical IS THERE LIFE AFTER HIGH SCHOOL? and contributed 4 songs to Studs Terkel's WORKING for which he received a Tony nomination. Off-Broadway, Craig wrote the music and lyrics for 3 POSTCARDS at Playwrights Horizons and NOTES at the Manhattan Theatre Club and contributed songs to THE NO-FRILLS REVUE, DIAMONDS and A... MY NAME IS STILL ALICE. He also recently published a songbook of his work "The Songs of Craig Carnelia" and released a CD of his critically acclaimed cabaret revue PICTURES IN THE HALL. Honors include the 1995 Johnny Mercer Award, the first annual Gilman and Gonzalez-Falla Musical Theatre Award, and the prestigious Kleban Award for distinguished lyric writing. He is currently writing lyrics for a Broadway bound musical based on the classic film, SWEET SMELL OF SUCCESS, with music by Marvin Hamlisch and book by John Guare.

**MICKI GRANT:**

Micki Grant is the author and composer of *DON'T BOTHER ME, I CAN'T COPE*, the award winning Broadway musical in which she also starred. She has performed on and Off-Broadway, and in regional theatres around the country. She recently starred in the national tour of *HAVING OUR SAY*, for which she received the Helen Hayes Award for her portrayal of Sadie Delaney, and spent six weeks at the Market Theatre in Johannesburg, South Africa performing the same role. She is the co-composer/lyricist of the Broadway musicals *WORKING* and *YOUR ARMS TOO SHORT TO BOX WITH GOD*. Some of her other acting credits include major roles in *BRECHT ON BRECHT*, *THE CRADLE WILL ROCK*, *TAMBOURINES TO GLORY*, *THE BALCONY*, *FUNNYHOUSE OF A NEGRO*, and *TO BE YOUNG, GIFTED, AND BLACK*. She also appears in the CBS television version of *HAVING OUR SAY*.

**MARY RODGERS:**

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 Bil 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 *Theatreworks/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:**

James Taylor was born in Boston, Massachusetts on March 12, 1948. A Grammy Award winning singer-songwriter, some of his songs include: "Carolina On My Mind", "Fire and Rain", "Country Road", "You've Got a Friend", "How Sweet It Is", and "Your Smiling Face."

**STUDS TERKEL:**

Louis (Studs) Terkel was born in New York City on May 16, 1912. He has a Ph. D. and a J.D. from the University of Chicago. His radio programs include: THE WAX MUSEUM, STUDS TERKEL ALMANAC, SOUND OF THE CITY, and THE STUDS TERKEL SHOW. His books include: GIANTS OF JAZZ (1956); DIVISION STREET: AMERICA (1967); HARD TIMES: AN ORAL HISTORY OF THE GREAT DEPRESSION (1970); WORKING (1974); TALKING TO MYSELF (1977); AMERICAN DREAMS: LOST AND FOUND (1980); CHICAGO (1986); THE GREAT DIVIDE (1989); RACE (1992); and COMING OF AGE (1995). His book, THE GOOD WAR: AN ORAL HISTORY OF WORLD WAR TWO, won the Pulitzer Prize in 1984.

**DEFINITIONS OF WORK AND WORKING:****WORK:**

Function: verb

Inflected Form(s): worked /'w&#228;rkt/; or wrought /'rot/; work-ing

Etymology: Middle English werken, worken, from Old English wyrcan; akin to Old English weorc

Date: before 12th century

**transitive senses**

1 : to bring to pass : EFFECT <work miracles>

2 a : to fashion or create a useful or desired product by expending labor or exertion on : FORGE, SHAPE <work flint into tools> b :to make or decorate with needlework; especially : EMBROIDER

3 a : to prepare for use by stirring or kneading b : to bring into a desired form by a gradual process of cutting, hammering, scraping, pressing, or stretching <work cold steel>

4 : to set or keep in motion, operation, or activity : cause to operate or produce <a pump worked by hand> <work farmland>

5 : to solve (a problem) by reasoning or calculation — often used with out

6 a : to cause to toil or labor <worked their horses nearly to death> b : to make use of : EXPLOIT c : to control or guide the operation of <switches are worked from a central tower>

7 a : to carry on an operation or perform a job through, at, in, or along <the salespeople worked both sides of the street> <a sportscaster hired to work the game> b : to greet and talk with in a friendly way in order to ingratiate oneself or achieve a purpose <politicians working the crowd> <worked the room>



8 : to pay for or achieve with labor or service <worked my way through college> <worked my way up in the company>

9 a : to get (oneself or an object) into or out of a condition or position by gradual stages b : CONTRIVE, ARRANGE <we can work it so that you can take your vacation>

10 a : to practice trickery or cajolery on for some end <worked the management for a free ticket> b : EXCITE, PROVOKE <worked myself into a rage>

### intransitive senses

1 a : to exert oneself physically or mentally especially in sustained effort for a purpose or under compulsion or necessity b : to perform or carry through a task requiring sustained effort or continuous repeated operations <worked all day over a hot stove> c : to perform work or fulfill duties regularly for wages or salary

2 : to function or operate according to plan or design <hinges work better with oil>

3 : to exert an influence or tendency

4 : to produce a desired effect or result : SUCCEED

5 a : to make way slowly and with difficulty : move or progress laboriously <worked up to the presidency> b : to sail to windward

6 : to permit of being worked : react in a specified way to being worked <this wood works easily>

7 a : to be in agitation or restless motion b : FERMENT 1 c : to move slightly in relation to another part d : to get into a specified condition by slow or imperceptible movements <the knot worked loose>

- work on 1 : AFFECT <worked on my sympathies> 2 : to strive to influence or persuade

work upon : to have effect upon : operate on : INFLUENCE

WORKING:

Function: noun

Date: 14th century

1 : the manner of functioning or operating : OPERATION — usually used in plural

2 : an excavation or group of excavations made in mining, quarrying, or tunneling — usually used in plural

WORKING:

Function: adjective

Date: 1613

1 : engaged in work <a working journalist>

2 : adequate to permit work to be done <a working majority>

3 : assumed or adopted to permit or facilitate further work or activity <working draft>

4 : spent at work <working life>

5 : being in use or operation <a working farm>

## The Job Outlook Through 2005

Every two years, the Bureau of Labor Statistics (BLS) publishes its latest projections on the structure of the economy, labor force demographics, and future job growth. The following is a summary of the most recent BLS projections that were released at the end of 1995. They focused on occupational changes over the period 1994–2005.

### Labor Force

The projected growth of the labor force during the 1994–2005 period is 16 million. This is 3.5 million less than it was during the previous 11 years. Its growth is slowing because growth of the civilian non-institutional population 16 years of age and older is declining.

The number of Hispanics, Asians, and others in the labor force will continue to increase much faster than white non-Hispanics, due primarily to immigration. However, white non-Hispanics will still account for the vast majority of workers in 2005.

The number of blacks in the labor force will grow slightly faster than the labor force as a whole.

The rate at which women enter the labor force will continue to be much faster than the rate for men, and women's share of the labor force will increase to 48%.

The rapid rate of increase of women and minority groups into the labor force has been widely discussed. However, another important change in labor force activity has continued for a very long period and has received much less attention: the long-term decline in labor force participation rates of virtually all age groups of men.

Reasons behind this trend have not been fully explored, but a contributing factor includes the increase in the number of men who report that they are unable to work. Also, the structural changes in the U.S. economy have clearly left many men ill-prepared for the direction job growth has taken during the last two decades, particularly men with the least education or training who worked in manufacturing or mining industries. Consequently, many men displaced by structural adjustments in the economy left the labor force permanently because they had insufficient education or training for the available jobs.

## Gross Domestic Product (GDP)

Exports will grow very rapidly, but employment will grow little in most industries producing goods for export because of rising productivity. Foreign trade is expected to continue to play an increasing role in the U.S. economy. The real GDP is expected to increase 2.3% per year over the 1994–2005 period according to the BLS moderate projections. This is slower than the 2.9% annual growth over the previous period 1983–1994.

## Industry and Employment Projections

Employment shows a slower growth rate than it did in the previous period. Nevertheless, it is still expected to expand by 17.7 million by 2005, of which 16.8 million are non-farm wage and salary jobs.

Industry employment will be very concentrated. The services and retail trade industry divisions will account for 16.2 million new wage and salary jobs, about 96% of the total. Most of the growth will be in just four areas: health, education, business services, and eating and drinking places. On the other hand, manufacturing will have 1.3 million fewer workers in 2005 than in 1994.

Within retail trade, employment of salespersons, cashiers, waiters and waitresses, food preparation workers, marketing and sales-worker supervisors, and food service and lodging managers is expected to grow substantially.

Although retail trade will increase by 2.7 million jobs, self-employed workers in the industry will continue to decline as small, independent retail establishments have difficulty competing with large establishments and retail chains.

Employment in transportation, communications, and utilities is projected to increase 7%, slower than average. Half of the growth will be in trucking and warehousing. Transportation is expected to add more than 476,000 jobs over the 1994–2005 period. The future shape of the communications industry is highly uncertain. Employment reached a 1.4 million peak in 1982 mostly in telecommunications (1.1 million). Since then, it has declined to 903,000.

Jobs in the financial, insurance, and real estate sector are expected to increase except in depository institutions (banks, credit unions, savings and loans) because their

growth will be dampened as banks continue to consolidate and restructure. Additionally, banks will continue to extend the use of automatic tellers and other computerized means of providing services to customers, instead of hiring additional employees.

Employment for insurance carriers is expected to grow by 82,000 to slightly more than 1.6 million in 2005. Employment for agents, brokers, and service will increase slightly for a gain of only 16,000.

The real estate sector is projected to increase from 1.3 million in 1994 to 1.5 million by 2005.

Wholesale trade will grow slowly. Business consolidation and direct selling of goods from manufacturers to retail establishments will reduce growth compared to that of recent years.

In the public sector, state and local government employment (excluding education and hospitals) will increase by 450,000 jobs. Much of the projected increase is related to law enforcement. Federal government positions will decline by more than 200,000 jobs, largely due to the decline in defense-related jobs.

Total employment in all divisions in the goods-producing sector will decline, except for construction. Construction will increase at a slower rate than previously because of significant overbuilding of office buildings and other types of construction in the past.

Agriculture, forestry, fishing, and related occupations are projected to decline by 112,000 jobs. They will only account for 2.5% of all jobs by 2005.

Mining, the smallest industry division, is projected to decline by 162,200 wage and salary jobs, led by a decline of nearly 100,000 jobs in oil and gas extraction.

Because of the close relationship between industries and occupations, most health occupations, which are concentrated in the rapidly growing health services industry, will grow faster than average. Health occupations will increase by 2.7 million jobs or 15% of total employment growth, in large part because of the need to care for an aging population with a longer life expectancy.

There will be numerous opportunities for registered nurses, licensed practical nurses, nursing aides, orderlies and attendants, health-care orderlies, and personal and home-care aides.

Education-related occupations will increase by nearly 2 million and account for 11% of employment growth over the 1994–2005 period. These occupations accounted only for 6% in 1994. Public and private elementary and secondary school teachers are expected to experience the most growth and special education teachers are projected to grow fastest because of legislation emphasizing training and employment for individuals with disabilities and a growing public interest in people with special needs.

Engineers, scientists, and workers in related fields numbered 4.6 million in 1994, or 4% of total employment, but are expected to account for 7% of total employment growth over the 1994–2005 period.

Because of the continuing spread of computer technology, employment in the computer sector will account for 60% of the overall growth. Within this field, there will be slower growth for computer programmers due to improved software and programming techniques that simplify or eliminate some programming tasks.

Employment in administrative support occupations including clerical numbered 22.2 million in 1994, more than any occupational cluster, and accounted for about 18% of all workers. However, this cluster will account for only a small share of employment growth and is projected to grow by only 4% or 994,000 jobs through 2005.

Office automation is expected to have a large impact on many of the individual occupations in this group. For example, the demand for typists and bookkeeping, accounting, and auditing clerks will be held down by advances in computer technology.

**Fastest Growing Occupations, 1994–2005**

Occupation	Change in employment, 1994–2005	
	Percent	Numerical
Homemaker/home-health aides	107%	640,000
Computer scientists and systems analysts	91%	755,000
Physical therapy assistants and aides	83%	64,000
Occupational therapy assistants and aides	82%	13,000
Physical therapists	80%	81,000
Human services workers	75%	125,000
Services sales representatives	72%	441,000
Occupational therapists	72%	39,000
Medical assistants	59%	121,000
Paralegals	58%	64,000
Medical record technicians	56%	45,000
Special education teachers	53%	206,000
Correctional officers	51%	158,000
Operations research analysts	50%	22,000
Guards	48%	415,000
Speech-language pathologists and audiologists	46%	39,000
Private detectives and investigators	44%	24,000
Surgical technologists	43%	19,000
Dental assistants	42%	79,000
Dental hygienists	42%	53,000
General office clerks	41%	26,000
Teacher aides	39%	364,000
Securities and financial services sales representatives	37%	90,000
Emergency medical technicians	36%	49,000
Respiratory therapists	36%	26,000
Management analysts and consultants	35%	82,000
Radiologic technologists	35%	59,000
Employment interviewers	35%	27,000
Social workers	34%	187,000
Preschool teachers and child-care workers	33%	358,000
Restaurant and food service managers	33%	192,000

Source: U.S. Department of Labor, Bureau of Labor Statistics, 1996–97 *Occupational Outlook Handbook, 1994–2005*, web: [stats.bls.gov/](http://stats.bls.gov/).

## Largest Job Growth, 1994–2005

Occupation	Change in employment 1994–2005	
	Percent	Numerical
Receptionists	31%	318,000
Nursing and psychiatric aides	29%	400,000
Licensed practical nurses	28%	197,000
Lawyers and judges	25%	183,000
Registered nurses	25%	473,000
Financial managers	24%	182,000
Information clerks	24%	355,000
Adjusters, investigators, and collectors	22%	285,000
School teachers—Kindergarten, elementary, and secondary	22%	634,000
Cashiers	19%	562,000
Clerical supervisors and managers	19%	261,000
Engineers	19%	246,000
General maintenance mechanics	18%	231,000
Janitors, cleaners, and cleaning supervisors	18%	582,000
Chefs, cooks, and other kitchen workers	16%	502,000
General managers and top executives	15%	466,000
Retail sales workers	14%	584,000
Food and beverage service workers	12%	537,000
Secretaries	12%	390,000
Handlers, equipment cleaners, helpers, and laborers	10%	471,000
Truckdrivers	10%	299,000

Source: U.S. Department of Labor, Bureau of Labor Statistics, 1996–1997 *Occupational Outlook Handbook*, 1994–2005, web: [stats.bls.gov/](http://stats.bls.gov/)



**Top Declining Occupations, 1994–2005**

<b>Occupation</b>	<b>Projected employment decline (in thousands)</b>
Farmers	-273
Typists and word processors	-212
Bookkeeping, accounting and auditing clerks	-178
Bank tellers	-152
Sewing machine operators, garment	-140
Cleaners and servants, private household	-108
Computer operators, except peripheral equipment	-98
Billing, posting, and calculating machine operators	-64
Duplicating, mail, and other office machine operators	-56
Textile draw-out and winding machine operators and tenders	-47
File clerks	-42
Freight, stock, and material movers, hand	-36
Farm workers	-36
Machine tool cutting operators and tenders, metal and plastic	-34
Central office operators	-34
Central office and PBX installers and repairers	-33
Electrical and electronic assemblers	-30
Station installers and repairers, telephone	-26
Personnel clerks, except payroll and timekeeping	-26
Data entry keyers, except composing	-25
Bartenders	-25
Inspectors, testers, and graders, precision	-25
Directory assistance operators	-24
Lathe and turning machine tool setters and set-up operators, metal and plastic	-22
Custom tailors and sewers	-21
Machine feeders and offbearers	-20
Machinists	-20
Service station attendants	-20
Machine forming operators and tenders, metal and plastic	-19
Communication, transportation, and utilities operations managers	-19

Source: U.S. Department of Labor, Bureau of Labor Statistics, 1996–1997 *Occupational Outlook Handbook, 1994–2005*, web: [stats.bls.gov/](http://stats.bls.gov/) .

## Occupations of Employed Women

Occupations	1998	1997	1996	1995	1994	1993	1990	1988	1986
Managerial and professional	31.4%	30.8%	30.3%	29.4%	28.7%	28.3%	26.2%	25.2%	23.7%
Technical, sales, administrative support	40.7%	41.0%	41.4%	41.9%	42.4%	43.0%	44.4%	44.6%	45.6%
Service occupations	17.5%	17.4%	17.5%	17.7%	17.8%	18.0%	17.7%	17.9%	18.3%
Precision production, craft and repair	2.0%	2.1%	2.1%	2.1%	2.2%	2.1%	2.2%	2.3%	2.4%
Operators, fabricators, laborers	7.4%	7.6%	7.6%	7.6%	7.7%	7.6%	8.5%	8.9%	8.9%
Farming, forestry, fishing	1.1%	1.1%	1.2%	1.3%	1.2%	0.9%	1.0%	1.1%	1.1%

NOTE: Percentage of female labor force (16 years of age and over) employed in each occupation, annual averages. Details may not add up to totals because of rounding.

Source: U.S. Department of Labor,  
Bureau of Labor Statistics, Web: [stats.bls.gov](http://stats.bls.gov).

## Persons in the Labor Force

Year	<u>Labor force</u> <sup>1</sup>		<u>Percent in labor force in</u> <sup>2</sup>	
	Number (thousands)	Percent of working-age population	Farm occupation	Nonfarm occupation
1840	5,420,000	46.6 %	68.6 %	31.4 %
1850	7,697,000	46.8	63.7	36.3
1860	10,533,000	47.0	58.9	41.1
1870	12,925,000	45.8	53.0	47.0
1880	17,392,000	47.3	49.4	50.6
1890	23,318,000	49.2	42.6	57.4
1900	29,073,000	50.2	37.5	62.5
1910	37,371,000	52.2	31.0	69.0
1920	42,434,000	51.3	27.0	73.0
1930	48,830,000	49.5	21.4	78.6
1940	52,789,000	52.2	17.4	82.6
1950	60,054,000	53.5	11.6	88.4
1960	69,877,000	55.3	6.0	94.0
1970	82,049,000	58.2	3.1	96.9
1980	106,085,000	62.0	2.2	97.8
1990	125,182,000	65.3	1.6	98.4

1. For 1830 to 1930, the data relates to the population and gainful workers at ages 10 and over. For 1940 to 1960, the data relates to the population and labor force at ages 14 and over; for 1970 and 1980, the data relates to the population and labor force at age 16 and over. For 1940 to 1980, the data includes the Armed Forces.

2. The farm and nonfarm percentages relate only to the experienced civilian labor force.

Source: U.S. Bureau of the Census, Web: [www.census.gov](http://www.census.gov).

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**ADDITIONAL RESOURCES:**

**WORK AND LABOR HISTORY:**

*The New American Workplace: Transforming Work Systems in the United States* by Eileen Appelbaum & Rosemary Batt 1994.

*The American Work Ethic and the Changing Work Force: A Historical Perspective* by Herbert Applebaum 1998.

*Danger in the Comfort Zone: From Boardroom to Mailroom—How to Break the Entitlement Habit That's Killing American Business* by Judith M. Bardwick 1995.

*American Work Values: Their Origin and Development* by Paul Bernstein 1997.

*The Job/Family Challenge: A 9 to 5 Guide* by Ellen Bravo 1995.

*Commonwealth: Self-sufficiency and Work in American Communities 1830 to 1993* by Torry D. Dickinson 1995.

*In Search of the Working Class: Essays in American Labor History and Political Culture* by Leon Fink 1994.

*Job Stress in a Changing Workforce: Investigating Gender, Diversity, and Family Stress* by Joseph J. Hurrell and Gwendolyn P. Koita 1994.

*Laboring for Freedom: A New Look at the History of Labor in America* by Daniel Jacoby 1998.

*The Cynical Americans: Living and Working in the Age of Discontent and Disillusion* by Donald L. Kanter 1989.

*A Great Place to Work: What Makes Some Employers So Good (And Most So Bad)* by Robert Levering 1988.

*Transforming The Way We Work: The Power of the Collaborative Workplace* by Edward M. Marshall 1995.

*Shifting Fortunes: The Rise and Decline of American Labor from the 1820s to the Present* by Daniel Nelson 1997.

*Idle Hands and Empty Hearts* by Neala Schleuning 1990.

*Overworked American: The Unexpected Decline of Leisure* by Juliet B. Schor 1993.

## ORAL HISTORY

*Oral History: An Interdisciplinary Anthology* edited by David Dunaway and Willa K. Baum 1996

*Envelopes of Sound: Six Practitioners Discuss the Method, Theory, and Practice of Oral History and Oral Testimony* edited by Ronald J. Grele 1983.

*The Tape-Recorded Interview: A Manual for Fieldworkers in Folklore and Oral History* by Edward D. Ives 1995.

*Doing Oral History* by Donald A. Ritchie 1994. *By Word of Mouth* by Anthony Seldon and Joanna Pappworth 1983.

*Legacy: A Step-By-Step Guide to Writing Personal History* by Linda Spence 1997.

SARAH SCHLESINGER is the Chair and resident lyricist-librettist of the Graduate Musical Theatre Writing Program at New York University's Tisch School of the Arts.

JEN HUSZCZA is on the staff of the New York Public Library's Film and Tape Collection and has her MFA in Musical Theatre Writing from NYU.