



## PLEASE READ FIRST:

Welcome to your localized production of WORKING! Please carefully read the enclosed notes provided by Stephen Schwartz and Dan Levine to better understand the structure and elements of this show. To bring this production to life, significant organization from your creative team will be required. These decisions must be made solely by your creative team, as MTI will not be able to advise on the production elements. Materials provided for this production will also be delivered in a different manner than usual. Outlined below are the necessary elements you'll receive to create your production.

1. **Digital copy of the Director's Script:** This should be the first document you read when planning your specific localized production of WORKING. It serves as a basic template for replacements, which may include localized lines added to the 2012 script, or the show and song order. This script can be printed out and edited (pages removed, scene placement changed, etc.) in order to accommodate your specific production. Use this Director's Script and the Production Guide as your "instructional source" when editing and finalizing your new localized script. After you finalize your version, you may distribute your unique script to your cast.
2. **A Digital and a Spiral Bound Production Guide:** This document is a road-map which specifically lays out and details how to implement edits, interviews, and changes to the script. This document also provides important technical recommendations pertaining to the implementation of new interviews, as well as a more detailed look and examination of allowable changes to the script. This document is both printed and also available to you digitally. If you plan to print out this document, please be sure to read the page entitled "Production Notes and Overview Guide for Localized Format by Daniel C. Levine". Please note a spiral bound copy of the Production Guide will also be included in your materials.
3. **Digital Copy of the Script and Vocal Book:** A pdf of the standard script without localized edits along with a pdf of the vocal book will be provided. You can organize these documents based on how you tailor the show for your production. Page breaks in the digital vocal book will allow you to move songs around without overlap or repeated content.
4. **Hard Copy of the Orchestrations:** The orchestrations will be sent to you two months prior to your opening date (unless additional rental arrangements are made). The orchestrations will come in a three ring binder and are organized by part with clean page breaks so you can arrange accordingly. The orchestrations include: Piano-Vocal; Keyboard/Conductor Score; Guitar; Bass; and Drums. Two songs from WORKING were removed from the show years ago. You may add these back into your production if you choose. Those songs are "Lovin' Al" and "Un Mejor Dia Vendra". These songs are included in the Orchestration Binder.

**\*Please note:** Because of the nature of tailoring each production, some Production Resources are not available for this version of the show. These include: RehearScore, Performance Accompaniment / Rehearsal Tracks, and Transpositions on Demand. For current Production Resources that are available, please visit the show page at [www.mtishows.com](http://www.mtishows.com).

## A NOTE FROM STEPHEN SCHWARTZ ABOUT THIS “LOCALIZED” VERSION OF *WORKING*

This annotated script is intended to show how you can “localize” *Working* for your community and make adjustments to meet the specific needs of your production. We have attempted to offer each individual production as much flexibility as possible, but still give enough structural guidance so that the effectiveness and power of the show is not undermined, but rather enhanced. I think it’s exciting for groups to be conducting local interviews, as well as educational for students, and I believe it greatly adds to the resonance of the show for local audiences. While this script cannot answer every question, and deal with every possible permutation, we’ve striven to make it as thorough as we could.

A brief history of how this came about: When my collaborators and I first created a musical version of Studs Terkel’s *Working* in 1978, we were aware that we were doing a “documentary” musical. It was our intention and commitment to represent faithfully the words of the real people whom Studs had interviewed. In doing so, we wanted to celebrate the unsung working people around us who contribute to our lives, with whom we have unseen connections, and whom we so often take for granted. And we also wanted to give an accurate picture of what it meant to be working in America at that time.

What we never reckoned with was that, with the ongoing success of the show over the years and the continuing interest in doing productions by regional and community theatres, colleges and high schools, etc., the problem of the show becoming dated would begin to present itself. After all, while the basic stories and attitudes remained true and relevant, the specifics of the workplace itself were changing radically. In order for the show not to become a period piece, new interviews would be required, as well as new songs written and some original songs or lyrics replaced, etc. This was done a couple of times over the decades since the original show. But of course the workplace and culture keeps changing, and the prospect of constantly having to revise the show to remain current became daunting.

In addition, different groups presenting the show had different needs in order to make it fully work for them. Some high schools for instance felt unable to include some of the “swear words” in their productions, as well as certain characters. Theatres in certain areas of the country wanted to restore some of the sequences from earlier versions and eliminate others to reflect their local ethnic and cultural make-up. Over the years, I have frequently been contacted by schools and theatres seeking permission to make specific changes. Clearly this was a show that uniquely needed maximum flexibility for maximum effectiveness, but how could this be practically achieved?

Then in 2019, the director Daniel C. Levine had the idea of “localizing” the show for a production at his theatre, ACT of CT. This meant that he conducted interviews with local workers in his community, which were then edited and interpolated into the show, replacing other interviews that served the same basic dramatic function. Dan and I worked together on realizing this concept, and the result was an extraordinarily successful production, completely up-to-date and relevant to his community. This made me realize that it might be possible to create a template for other theatres and groups who want to do the show but who feel the need to adjust it to their specific needs.

To my knowledge, this is unprecedented in the licensing of a well-known work of musical theatre. Each presenting group has the opportunity to create a bespoke version of the show! I’m extremely grateful to Daniel C. Levine for this idea, as well as his assistance in preparing this guide, and I wish you all a wonderful experience creating your own localized and personalized version of *Working*.

## A NOTE FROM DANIEL C. LEVINE, ARTISTIC DIRECTOR OF ACT OF CT

For the 2019 ACT of CT production of *Working*, which I directed, several of the show's monologues were removed from the script and new interviews, which I conducted with local workers in the community, were substituted. The concept behind these new additions was to honor and pay tribute to this specific community's workers who are often overlooked and under-appreciated. I edited these new interviews so that they could be smoothly interpolated into the show without harming the flow and basic dramatic structure. It was particularly important to ask the right questions and then edit the answers in such a way that the transitions into and from these new interviews remained as smooth and effective as the original.

As an example of other modifications that can be made in the show to make it authentic to the specific production, some song lyrics were adjusted (with the approval of Stephen Schwartz) to represent our production's multi-racial cast. The Tagalog language in "A Very Good Day" was changed to the Yoruba language due to the fact that the actress singing this song was of African descent. In the monologue for the Domestic Worker and the song "Cleanin' Women", a few Spanish words and phrases were substituted because our actress was Latina, and the musical arrangement was also slightly modified to give a more Latin feel. Such modifications must be carefully thought out and not overdone, but if chosen judiciously can further help to localize the production.

However, please note in the following script that there are several original monologues which cannot be removed from any production of *Working*, and the placement of most of the songs cannot be changed.

After reading this script, please then refer to the Production Guide for specific examples of what we did in our production and how our interviews were conducted and edited. The Production Guide is a detailed roadmap which specifically lays out how to implement edits, interviews, and changes to the script. This document also provides important technical recommendations pertaining to the implementation of new interviews, as well as a more detailed look and examination of allowable changes to the script. The Production Guide also provides illustrations of what our interpolated interviews looked like, along with other technical guidance and suggestions. It is my hope that this will serve as both instruction and inspiration to help each localized production be as successful and impactful as our production at ACT of CT proved to be.